

AUCKLAND
THEATRE
COMPANY

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ON— STAGE



LYSIS— TRATA

BY ARISTOPHANES

ADAPTED AND DIRECTED BY
MICHAEL HURST

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ARTISTIC DIRECTOR'S NOTE

Colin McColl

Welcome to *Lysistrata*, the second play in our Sex and Power season here at Q Theatre. This classic comedy has been entertaining audiences for two and half thousand years, which is no mean achievement. It's the original "make love, not war" play. The enduring power of the work is, without doubt, sex – or in this case the lack of it. And although *Lysistrata* would have originally been performed by men, for the male citizens of Athens (no doubt having a damned good laugh at the notion women could ever be powerful enough to effect change) the play has endured over the centuries because love, sex and war have always been with us. Aristophanes' fabulously comic conceit still resonates with us today. It's tempting to contemplate what solutions *Lysistrata* and her female cohorts would come up with to sort out the current Greek political and economic crisis.

Huge thanks to Michael Hurst for this production. Amongst his many talents Michael is a classics scholar and has incorporated ancient Greek poems and lyrics into the performance. He's joined by his *Chicago* co-collaborators: choreographer Shona McCullagh, composer/musical director John Gibson and lighting designer Sean Lynch. Together with set designer Rachael Walker, and Troy Garton in her first costume design for Auckland Theatre Company, they make a formidably talented creative team.

There's talent aplenty amongst the cast too. Big thanks to them all for their ribald, delicious performances.

Enjoy the show.

ARISTOPHANES'

LYSISTRATA

MAKE LOVE NOT WAR

CAST

Lysistrata – **AMANDA BILLING** | Kalonike – **JENNIFER WARD-LEALAND**
Myrrine – **SIA TROKENHEIM** | Kinesias – **FASITUA AMOSA**
Lampito – **LUCINDA HARE** | Ismenia – **HANNAH TASKER-POLAND**
General Praxis – **ANDREW GRAINGER** | Drakes – **PETER HAYDEN**
Spartan/Naxos – **PAUL GLOVER** | Magistrate – **CAMERON RHODES**
Stratylis – **DARIEN TAKLE** | Gorgo – **NAOMI COHEN**

CREATIVE

Adaptor & Director – **MICHAEL HURST** | Choreographer – **SHONA McCULLAGH**
Musical Director/Composer – **JOHN GIBSON** | Set Designer – **RACHAEL WALKER**
Costume Designer – **TROY GARTON** | Lighting Designer – **SEAN LYNCH**

PRODUCTION

Production Manager – **ANDREW MALMO** | Company Manager – **ELAINE WALSH**
Stage Manager – **JAMIE JOHNSTONE** | Assistant Stage Manager – **NATASHA LAY**
Technical Manager – **KATE BURTON** | Props Master – **BECKY EHLERS**
Set Construction – **2CONSTRUCT** | Lighting Operator – **RACHEL MARLOW**
Sound System Design – **GLEN RUSKE/BounceNZ** | Sound Operator – **JONNY KEATING**
SM Intern – **ALEXIS MUMFORD** | Production Interns – **JACOB PARKES & MARSHALL BULL**

Various excerpts in the text by Guy Davenport, from *7 Greeks*,
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AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP
WITH THIS PRODUCTION: Age Eyewear, Walk on Wheels, MCS Digital,
Becks from BECreative, Matt Eller, Thomas Press and the staff at Q Theatre.

Lysistrata is the fifth Auckland Theatre Company mainbill production for 2015 and opened on Aug 1st
at Q Theatre. The production is approximately 100 minutes with 20 minutes interval.
Please remember to switch off all mobile phones, pagers and watch alarms.



DIRECTOR'S NOTE

Michael Hurst

The comic and absurd device of the sex strike in *Lysistrata* drives the plot and provides endless opportunities for humour. But it isn't the most absurd thing in the play. If we look at a modern woman in the western world - a woman who can vote, own property, marry or not, have children or not, receive an education, take on leadership roles, earn money, be independent and have a voice - then it is clear that, in terms of the ancient Greeks, we are not looking at a woman at all, but a man: a citizen. Apart from some religious responsibilities, women in ancient Athens were generally invisible, and the thought that they might band together and actually take over the running of the state was as ludicrous as, say, flying to the moon in a basket. Here is the truly absurd notion in the play, and here is the device by which Aristophanes is able to focus our attention on his real purpose - a plea for common sense in the face of ruinous conflict. Lysistrata's famous 'weaving' speech in which she likens good government to the weaving of a "democratic cloak for us all" is at the heart of the play. Here Aristophanes, via his heroine, asks for partnership, reconciliation and the end of corruption: a new deal, in fact. At its broadest interpretation, this is "make love not war".

Great works of literature speak to us because they successfully hold Shakespeare's "mirror up to nature", mining those universal aspects of humanity that underpin society no matter what age we are in. This tension between how similar to and, simultaneously, how different from us the Greeks were, allows us to have a lively and meaningful conversation with their world across more than two millennia. In *Lysistrata*, the jokes are still funny, the characters are recognizable, common sense is still not as common as we might suppose, and politicians are still in the firing line.

We have taken some liberties with the text; we have thrown it around a bit, we have modernized some of the language and we have added some earlier material from the lyric poets Archilochos, Sappho and Alcman, who wrote during the 7th Century B.C. In the main this follows the fascination with (and anxiety about) the power of Eros, desire, the ungovernable force that can loosen limbs and cause the kind of irrational behavior that the Greeks were at pains to control, and that Lysistrata unleashes when she persuades her friends to withhold sex from their partners.

John Gibson has written some glorious music for the production - music that, to me, feels both ancient and modern, and absolutely places us in both of these worlds. We have loved responding to this, and Shona McCullagh has made some stunning choreography that again reinforces the idea that we are still human, we can still laugh at ourselves and that truth is beauty; beauty is truth.

This production is full of joy and we have had a joyous time rehearsing it. It is pagan, modern, provocative, naughty, uplifting, problematic, funny and moving. I hope you find it so.

MUSIC OF ANCIENT GREECE

By John Gibson

Ancient Greece was the Liverpool and New York of its day. Its cultural earthquake was caused by many countries all fiercely competing and feeding into the Greek Polis. In just over a hundred years, sculpture was changed from two dimensional bas-relief to the most exquisite and realistic work ever made. It is easy to forget that ancient Greece was the father and mother of most of the concepts and ideas we still use today, including music.

Music was at the centre of education and life; every Athenian sang and played the Kithara (an early form of guitar). We don't know what the music was like but one thing is for sure, it can't have been like the static and remote sounds you hear on YouTube.

The Greeks knew how to party. The music in this production of *Lysistrata* isn't an attempt to be realistic to history but to represent how it might have felt to an Athenian back then. The Balkans (which Greece is a part of) has a particular feel to its music - wild, passionate and melancholic.

The word Balkan itself can be translated as honey and blood, which is fitting as the rhythms are so sharp they can cut you and the melodies hold an oasis of feeling. These sounds can still be heard in the Greek Orthodox Church in Sardinia, Italy, Turkey and Persia. All of these influences and more would have been streaming at the time into Greece. This music and this culture have played an enormous part in my and Shona's lives. I would like to thank Michael for firstly introducing me to it all and secondly making it happen again, allowing this music to be fully realised by an amazing cast.

Music – JOHN GIBSON | Lyrics – SAPPHO ARCHILICOS & ARISTOPHANES
Saxophone – JEFF HENDERSON | Drums & Synths – STEVE THOMAS
Percussion & Tambourine – KINGSLEY MELHUIHSH & TABLA MATJET
Extra Percussion – CHRIS O'CONNOR | Guitar – BRETT ADAMS
Orchestral Arrangements – ANTHONY YOUNG | Vocal Inspirations – MILLY GRANT
Mixed and mastered at BLACK ORANGE STUDIO

Projects like these are about teams of people and these are some of the best in town. Big ups to Steve for making the awesome drum tracks that were the foundation of the arrangements.

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ARISTOPHANES

Playwright

Aristophanes was the greatest of the writers of the original Greek Comedy (which flourished in Athens in the fifth century B.C.) and the only playwright with any complete plays surviving. He wrote at least thirty-six comedies, of which eleven still exist.

HIS LIFE

Aristophanes was born in Athens between 450 and 445 B.C. into a wealthy family. He had an excellent education and was well versed in literature, especially the poetry of Homer and other great Athenian writers. His writings also suggest a strong knowledge of the latest philosophical theories.

All of Aristophanes' boyhood was spent while Athens was one of the two leading Greek

political powers and the centre of artistic and intellectual activity. Between the ages of seventeen and twenty-three Aristophanes began submitting his comedies for the annual Athens competition. His easy humour and good choice of words made most laugh and at least one politician take him to court. Whatever punishment resulted was mild enough to allow Aristophanes to continue his clever remarks at the leaders' expense in his forthcoming comedies.

HIS PLAYS

Aristophanes' special touch with comedy is best explained with a look at the original Greek comedy. The original Greek comedy, Old Comedy, was a unique dramatic mixture of fantasy, satire, slapstick, and obvious sexuality. Aristophanes used beautiful rhythmic poetry as the format for all of his comedy.

He had a way of shrinking the self-importance of people involved in politics, social life, and literature, but above all he used his unlimited amount of comic invention and high spirits.

All of Aristophanes' comedies kept pace with the political climate of Athens. In peacetime he wrote an emotionally charged and rude celebration of favourite things to do during peacetime. In times of Athenian plots and pre-war conflict, he wrote his own conspiracies, such as *Lysistrata*, a depiction of the women of Greece banding together to stop the war by refusing to sleep with their husbands. With such a plot the play was inevitably rude but *Lysistrata* herself is one of his most attractive characters, and his sympathy for the difficulty of women in wartime makes the play a moving comment on the foolishness of war.

The Peloponnesian war (431-404 B.C.) between Athens and

the Spartans began in 431 B.C. The leaders of Athens decided to wage war from the sea only. Meanwhile the Spartans burned the crops of Athens. Then the plague hit Athens in 430 B.C., killing many.

As Athens faced her worst enemy—starvation—Aristophanes' comedy continued to be crisp and cutting.

Frogs received the first time honour of the request for a second performance.

The long war finally ended when the Athenians were starved into surrender in the spring of 404 B.C. This sad defeat broke something in the spirit of the Athenians, and though they soon regained considerable importance both in politics and in intellectual matters, they were never quite the same again.

In the sphere of comedy the no-holds-barred rudeness of the Old Comedy disappeared and was replaced by a more cautious, refined, and less spirited New Comedy.

The political climate was uneasy with the Spartans lording over Athens. Aristophanes had to hold his tongue in his plays, no longer poking fun at leaders and politics. He died nine years after *Lysistrata* was first performed. Dates of death range from 380-385 B.C. but it is certain that Aristophanes died in his beloved city, Athens.

CAST



AMANDA BILLING

(Lysistrata)

Amanda began her professional acting career twelve years ago, in Silo Theatre's productions of *The Country Wife* and *Cloud Nine*. She then spent ten years making fast-turnaround television, playing Dr Sarah Potts on *Shortland Street*. Early in that decade, she was given time away from Shorty's Ferndale to play Polly Peachum in Silo

Theatre's production of *The Threepenny Opera*, directed by Michael Hurst. This was the beginning of a theatre-making partnership in which Amanda has been given the opportunity to play a number of intense, complex women: Sally Bowles (in ATC's *Cabaret*), Roxie Hart (in ATC's *Chicago*) and now Lysistrata, the most powerful one yet.

"It is a privilege to be part of the company bringing this nearly 2,400 year-old play to life. Yes, you read that right: two thousand four hundred years old. Auckland in 2015 is a very different place from ancient Athens but the play still speaks directly to us all. In my experience, this production is arresting, magical, hilarious, and deeply moving. I hope you find it a joyful experience too."

JENNIFER WARD-LEALAND

(Kalonike)



Since training at Auckland's influential Theatre Corporate, Jennifer has worked extensively in theatre, film, television, musicals and radio for over 33 years.

On stage her work includes *The Goat, That Face, Berlin, Brel* (Metro Magazine's #1 Cultural Experience 2012) and *The Book Of Everything* for Silo Theatre, *Rita And Douglas* for Armstrong Creative and *Twelfth Night, Le Sud, August: Osage County, The Heretic* and *Rupert* for Auckland Theatre Company. Most recently, Jennifer directed *Fallout: The Sinking Of The Rainbow Warrior* at The Basement.

Jennifer was a founding board member of the Watershed Theatre and a co-founder of The Large Group and The Actors' Program. She is currently President of Equity New Zealand, Patron of Q Theatre, and serves as a trust board member of Arts Regional Trust, Silo Theatre, Clarence St Theatre Trust, and Actors Benevolent Fund. In the 2007 New Years Honours List, she was named an Officer of the New Zealand Order of Merit for services to theatre and the community.

www.jenniferwardlealand.com

SIA TROKENHEIM

(Myrrine)

Zealand film *Everything We Loved*. Sia appeared in *The Dark Horse* and went to India to play the female lead in the upcoming a film *Beyond the Known World*.

Sia is also a proud Take-a-Seat ambassador for ATC's new ASB Waterfront Theatre, which is currently under construction.

This is Sia Trokenheim's sixth appearance for Auckland Theatre Company following performances in *Cabaret, The Twits, Oliver!, Sweet Charity* and *Stepping Out*.

She recently wrapped filming the second season of *Step Dave* and received the Rialto Best Actress New Zealand Film Award in 2014 for her leading role in the internationally acclaimed New





ANDREW GRAINGER

(General Praxis)

Andrew's career as an actor began in the 1980's in England. Some of his first professional productions, all performed on London's West End, were *South Pacific*, *Seven Brides For Seven Brothers* and *Little Shop Of Horrors*. Television and film highlights from the UK include roles in BBC's *Pride and Prejudice* and *Our Friends From The North*, *The Bill*, *Rosemary And Thyme*, *Heartbeat*, *Bad Girls* and *Eastenders*, *Sky Runners*, *Avalon High*, *In The Beginning*; appearing in feature film *Mean Machine*, and working alongside Robert Redford in *Spy Game*.

After emigrating to New Zealand, Andrew has rapidly built up an impressive collection of credits, appearing in *When We Go To War*, a six part television series

for TVNZ, *Shortland Street*, *Outrageous Fortune*, *The Million Dollar Con Man*, *Life's A Riot*, *The Cult*, *Spartacus*, *Super City* and most recently *Ash Versus Evil Dead*. His film credits here include *Six Days* and *The Dark Horse*.

For Auckland Theatre Company, Andrew has appeared in *Jesus Christ Superstar*, *The Good Soul of Szechuan*, *Once on Chunuk Bair*, *Chicago*, *The Heretic*, *Anne Boleyn*, *Little Shop Of Horrors*, *A Midsummer Night's Dream*, *The Twits*, *Calendar Girls*, *Mary Stuart*, *Poor Boy*, *August: Osage County*, *Oliver!* and *Le Sud*. For Silo Theatre: *Assassins*, *That Face*, and *Ruben Guthrie*. Andrew was also proud to be a part of *360: A Theatre of Recollections* created by Carl Bland and Peta Rutter.

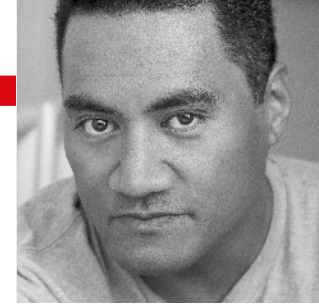
CAMERON RHODES

(Magistrate)

Cameron graduated from Toi Whakaari NZ Drama School in 1987, and has since appeared in over 85 productions across NZ, and overseas. Recent Auckland Theatre Company work includes *The Good Soul of Szechuan*,

Mary Stuart and co directing *Once on Chunuk Bair* and *The Ladykillers*.

Cameron recently toured through Australia, to Frankfurt and The Barbican in London with *Carnival of Souls Live Live Cinema*. Other stage work includes *Tartuffe*, *Happy Days* and *Assassins* at The Silo, directing *Into The Woods* at Toi Whakaari, *After Miss Julie* and *Where Are You My Only One* at The Basement. His TV credits include *Agent Anna*, *Terry Teo*, and *Secrets And Lies* for Channel 10 Australia. His film credits include *Housebound*, *Deathgasam*, *Mr Pip* and *The Lord of The Rings*. Cameron is a board member of The Actors' Program and Vice President of NZ Actors Equity.



FASITUA AMOSA

(Kinesias)

A graduate of the Unitec School of Performing and Screen Arts, Fasitua has been acting in Auckland for 13 years and has worked for all the city's major theatre companies.

In 2014 he played the role of Ralph D in the Basement Theatre's smash hit *The Motherfucker with the Hat* and also completed a successful season at the Edinburgh Festival Fringe in Victor Roger's *Black Faggot*. He occasionally pops up on screen featuring on shows such as Maori Television's *Find Me A*

Maori Bride, TVNZ's *Auckland Daze* and TV3's *Harry*. Later this year he will appear in the remake of that classic Kiwi show *Terry Teo*. He is the voice of a major hardware store and the narrator for TV1's rescue helicopter show *Code 1*.

He has also dabbled in stand up comedy, having performed two successful shows for the NZ International Comedy Festival. He loves motorcycles and is studying to be a bike mechanic and also has aspirations to do postgraduate study in New York.

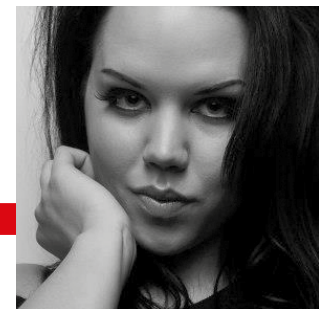
HANNAH TASKER-POLAND

(Ismenia)

Multi-disciplined performer Hannah Tasker-Poland is making her third appearance with Auckland Theatre Company, having stormed through the Cell Block Tango in the 2013 season of *Chicago*, and revelled within the madness of the Kit Kat Klub in 2010's *Cabaret*. She is thrilled to be back amongst Michael Hurst and the crew for *Lysistrata*.

Graduating from Unitec Auckland in 2008 with a BA in Performing & Screen Arts majoring in Contemporary Dance, she has since danced professionally with various choreographers and companies such as Shona McCullagh, Zoe Schofield (US), Riki von Falken (Germany), World

Of Wearable Arts, Southern Lights Dance Company, The Loons Circus Theatre Company and The New Zealand Dance Company, touring throughout Australasia and Europe. Film/TV credits include a core-cast role in the 2007 TVNZ drama *Rude Awakenings*, featured dancer and stunt-performer on *Spartacus*, stunt-performer for *The Hobbit* and *Legend Of The Seeker* and a lead acting/stunt-fighting role in three short films with Weta Workshops Wellington, directed by Lee Tamahori. Hannah also choreographs and performs her own unique blend of dark burlesque/fetish/fire/cabaret shows for various high end events across the country.





PETER HAYDEN

(Drakes)

Peter came north a couple of years ago, having spent many years in Dunedin working in both drama and documentary film production. Peter has produced, written and presented many science and nature documentaries.

Screen roles from way back include: *The Governor*, *Beyond Reasonable Doubt*, *The Fire-Raiser*, *Arriving Tuesday* and *Shaker Run*. He received the Best Supporting Actor Award for *Illustrious Energy*. In *Footrot Flats*, he voiced villain 'Irish Murphy' and 'Cooch', the 'greenie'. More recently he has

appeared in *Light Between the Oceans*, *Hillary* and *800 Words*.

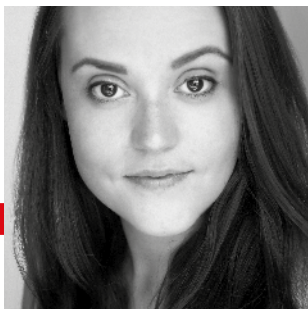
In the last two years, Peter has been seen in Auckland Theatre Company productions of *Other Desert Cities*, *Trees Beneath the Lake* and *The Ladykillers*, as well as in *Motel*, at the Basement. In Wellington he starred in *Short Cut to Happiness* and *The Vertical Hour* at Circa and *The Raft* at Downstage. At Dunedin's Fortune Theatre his recent appearances include *Heroes*, *Calendar Girls*, *Book Ends*, as well as *The Truth Game* and *The Daylight Atheist*.

NAOMI COHEN

(Gorgo)

After completing her Bachelor of Performing Arts at NASDA in 2012, Naomi Cohen decided to further her training at The Actors Program. Since graduating in 2013 she has toured NZ primary and intermediate schools

with Perform! Educational musicals, appeared in numerous shows at the basement (including *Ghastly Dash Grim* directed by Ben Henson) and enjoyed a summer season in Rotorua performing in the Blue Baths' annual *Comedy Cabaret*, directed by Rima Te Wiata. Her show highlights include playing a boy in the Court Theatre's production of *Much Ado About Nothing* and Esmeralda in Tennessee Williams' *Camino Real*. This is her first show with Auckland Theatre Company and she is thrilled to be part of such an incredibly talented cast. Naomi Cohen has been a proud member of New Zealand Actors Equity since 2013.



PAUL GLOVER

(Spartan/Naxos)

Paul Glover has been a regular face in film, television and on stage since the early 90s. He started his film career in cult horror film *The Ugly*. Other credits include *The Fall Guys* and *The Locals*. His role as a skinhead, Terry, in the film *Snakeskin* earned him a finalist nomination in the NZ Film Awards, as did playing Danny in the film *Fracture*. Paul also starred as Detective Sergeant Paul Knox in award winning feature *Out Of The Blue* based on the true story of the Aramoana massacre. Years after playing Dylan Preston in *Shortland Street*, Paul now returns to South Pacific Pictures to work with an incurably funny and talented lot of actors in *800 Words*. Not afraid of dirt or blood, Paul kept his clothes on, but got beaten up and covered in blood (a lot) as Salvius in the epic TV series *Spartacus: Vengeance*.

Stage highlights have included playing Dr Bruce Flaherty in *Blue Orange*, and working with Amanda Rees in the wonderful children's show *The Owl And The Pussycat...* as Owl.

More recently Paul toured 2011-2013 in the acclaimed play *Beautiful Losers*. Last year he took a leap of faith when he was asked to play Richard and sing (debut) on stage with the formidably talented cast of the Kila Kokonut Krew created musical *The Factory*, a show which moved many audiences to ovation around Australia and at the Edinburgh Fringe in 2014.

Paul has also enjoyed working on various productions with Auckland Theatre Company over the years including *Julius Caesar*, *In The Next Room (Or The Vibrator Play)*, *Cat On A Hot Tin Roof*, *A Doll's House* and while performing in *A Doll's House*, Paul joined a band of wayward stand up comedians for a night of revelry at the Monte Cristo room as part of Comedy Fest 2015. Paul is a proud member of MEAA since 2006.

In his spare time Paul has also managed to hold onto the most challenging role yet, in an unscripted improvisation called *Life* playing 'Dad'.

"I'm excited to return again and join the diversely talented cast and production team that brings you Lysistrata. Apoláfstē to péos!"



DARIEN TAKLE

(Stratylis)

Darien is a well known actress and singer. She is a graduate of Toi Whakaari and has a Diploma of Fine Arts from Auckland University. She has worked in England, Australia, America and New Zealand. Her favourite roles include Edith Piaf in *Piaf*, Sally Bowles in *Cabaret*, Fantine in the Melbourne production of *Les Miserables*, The Witch in *Into the Woods*, Rita in *Educating Rita*, Dorothy in the *Wizard of Oz* and Eva Peron in *Evita*. She toured England as the rock singer in *Godspell* and in London started the Centre Theatre Company writing and directing her own plays. She did a season of plays at the Haymarket Theatre in Leicester and worked in Steven Berkoff's New London Theatre Company. Her solo shows include *Darien Takle sings Brecht*, and *Songs for Lotte*, a tribute to Lotte Lenya. Her films include *The Lost Tribe*, *The Ugly*, *A Song of Good*,

Heavenly Creatures, *Deceit* and *Gone Up North For A While*. She won an AFTA screen award for best actress in the film *Xmas*. Her many television roles include Louise Carpenter in the Australian series *Possession*, *Both Sides Of The Fence*, *Marlon Bay*, *Burying Brian*, *Typhons People*, *Shortland Street*, *12 Bar Rythmn'n Shoes*, *Mercy Peak* and Xena's Mum in *Xena Warrior Princess*. She has always enjoyed performing in fringe theatre namely The Amamus Group, Living Theatre Troupe, and Hen's Teeth women's comedy show. She has a passion for Shakespeare, her favourite roles being Cordelia in *King Lear*, Lady Macbeth in *Macbeth*, and Gertrude in *Hamlet*. Darien is very happy to be working with Michael and Jennifer again. This is her fifth production with Auckland Theatre Company.

Her name is of Greek origin but this is the closest she has been to Greece.

LUCINDA HARE

(Lampito)

Lucinda graduated from Toi Whakaari - New Zealand Drama School



in 2013. She is currently a master class student of The Meisner Technique. Recent highlights include playing Kat in South Pacific pictures *Step Dave*. She also had the opportunity to work with The Royal Shakespeare Company's Lisa Harrow in *King Lear* where she played Goneril and performed the part of Pats in the original New Zealand work *Royals of Kihikihi*. She has also been an on-air host for Radio Network on the drive show for Flava.

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CREATIVE TEAM



MICHAEL HURST

Adaptor & Director

Michael is one of New Zealand's leading theatre directors. Though he is particularly known for his work with Shakespeare, his most recent productions have been in the realm of musical theatre. In 2011 he directed *Cabaret* in the Spiegeltent on the Auckland waterfront, and in 2013, *Chicago*, at Q theatre. Both productions were for the Auckland Theatre Company, and both received rave reviews and ran for extended seasons to full houses.

Michael's acting career spans almost forty years and includes roles ranging from Hamlet and Macbeth to Mozart and The Widow Twankey. In the 1990's he shot to international

fame with his portrayal of Iolus in the US television series *Hercules*, *The Legendary Journeys*.

He has directed a number of US television shows, including *Spartacus* and *Ash Versus The Evil Dead* (airing later this year), and has also directed episodes of the NZ television series *The Almighty Johnsons*, *Step Dave* and *The Brokenwood Mysteries*.

Michael is the chair of the Auckland University Outdoor Summer Shakespeare Trust, Chair of The Actors' Program Trust and a member of the New Zealand Rationalist Society.

He is also a New Zealand Arts Laureate, an Officer of the New Zealand Order of Merit and a proud member of Actors' Equity.



SHONA McCULLAGH

MNZM, NZ Arts Laureate, Hynds 2015 Creative Entrepreneur of the Year.

Choreographer

One of New Zealand's outstanding artists and founder of The New Zealand Dance Company, Shona is an innovative choreographer for dance, theatre and film and also a director, filmmaker and interactive installation artist. She is also director of The Human Agency, an agency that has launched and supported the careers of many multi-talented artists.

Shona has a long history of collaboration with other art forms, creating extensive work for theatre, television and film, including choreography for Watershed Theatre's many musical productions under the direction of Michael Hurst and Simon Bennett with music by John Gibson and Auckland Theatre Company's *Equus*, *Cabaret*, *Sweet Charity* and *Chicago*.

Shona's extensive work in film and television includes choreography

for *Xena - Warrior Princess*, *Hercules*, *Spartacus* and *Legend of the Seeker* and feature films *Lord of the Rings* and *King Kong*.

Shona has developed an international reputation as an award-winning and innovative filmmaker and in 2000 she became a Member of the New Zealand Order of Merit for her services to dance.

A key creative director in many live events over the last several years, Shona became a NZ Arts Laureate in 2002, and in 2011 was Head Choreographer for New Zealand's globally broadcast and highly regarded Rugby World Cup Opening Ceremony.

She is a proud member of Actors Equity and is thrilled to be working with her dream creative team again.



JOHN GIBSON

Musical Director & Composer

John Gibson has been composing original music for New Zealand theatre, film, dance and television since 1980. During that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film *Rain Of The Children*. In 2013 he composed an eight speaker sound design for *360: A Theatre Of Recollections* and has performed in Edinburgh in a comedy he wrote and directed called *Gordon Six Pence He Is Music*.

Previous works for Auckland Theatre Company include *The Good Soul of Szechuan*, *Fallen Angels*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *On The Upside Down Of The World*, *Poor Boy*, *The Wasteland*, *Calendar Girls*, *Horseplay*,

Oliver!, *The Pohutukawa Tree*, *The Wife Who Spoke Japanese In Her Sleep*, *Cat On A Hot Tin Roof*, *Who Needs Sleep Anyway?*, *Where We Once Belonged*, *The Blonde The Brunette And The Vengeful Redhead*, *Equus*, *The Duchess Of Malfi*, and the arrangements and musical direction of *Sweet Charity* and *Chicago*.

John has composed many pieces for many people in film, theatre, television and dance but has been blessed to have worked with three long term collaborators: Colin McColl, Michael Hurst and Shona McCullagh.

Works that have related to Greece apart from *Lysistrata* are *The Trojan Women* in 1986, *The House of Atreus* in 1990 for Michael Hurst, *Seven Snatches Of Bliss And A Big Woman* in 1991 and *Dancing Ground* (Choristasi) 1992 for Shona McCullagh.

RACHAEL WALKER

Set Designer



With a passion for both set and costume design Rachael has spent the past 14 years specialising in Theatre Design. For Auckland Theatre Company, her works include *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 include *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 *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* (A Lethal Set), and *Aladdin* (Auckland Festival'05). She also had fun designing the set for Tim Bray's Royal Jubilee Performance of *Hairy Maclary* in 2012.

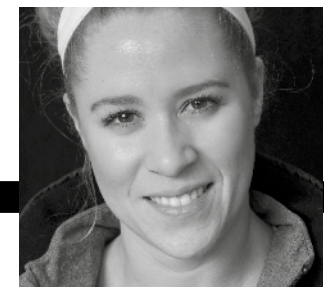
Rachael was the 2008 URBIS Best Stage Designer.

TROY GARTON

Costume Designer

Troy has been the Costume Designer for the last two Summer Shakespeares, the last of which she worked closely with Michael Hurst. This is her first time working with Auckland Theatre Company.

Troy Garton graduated from AUT University in 2011 with a Bachelor of Design in Fashion. Since graduating she has worked on the television series *Spartacus* in 2012, many TV commercials and often assisted her father Brett, a fellow costume designer.



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 now currently working in Auckland, where he is enjoying designing for some of New Zealand's top theatre companies.

Previous designs include:

Sound: *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*, *Belleville* for Silo Theatre, *Once On Chunuk Bair* and *Jesus Christ Superstar* for Auckland Theatre Company.

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



AUCKLAND THEATRE COMPANY AND THE ASB WATERFRONT THEATRE: PAST, PRESENT AND FUTURE....



Latest photos of the ASB Waterfront Theatre as at 10 July 2015. Photo: Andrew Malmø

It has been a long time since the Mercury Theatre was forced to close its doors in 1992, and as many of you may remember, it was an absolutely devastating time for the Auckland theatre community. However, from the remnants of this event emerged Auckland Theatre Company, and with that, a vision - to change the face of theatre in Auckland. Later that vision expanded to include constructing

a world-class venue that we can all be proud of.

Nearly two decades later, in 2011, this dream began to take shape and by 2014 construction of the ASB Waterfront Theatre Project began. With doors set to open in late 2016, this is the beginning of the next era for our city's oldest professional theatre company. A company at the very heart of art and culture in Auckland.

"On stage or in the auditorium, as a subscriber, sponsor or school ambassador, we all shared the dream, and together, with purpose and passion, we are building something very special. ATC's new home, state of the art and purpose-built theatre, is a celebration of indomitable dramatic inspiration and exhilarating theatrical aspiration." - Simon Prast, ATC Founding Artistic Director, Actor, Director and Producer.

Currently, we can report that approximately 70% of the ASB Waterfront Theatre's structural steel work is complete. The stage's concrete base has been poured and the theatre floor is to follow. 50% of the precast panels have been erected and the metal tray-dec formwork has been laid to levels 3 and 4. The assembly of the theatre roof has begun and this will be lifted into location in three large sections when they are completed around mid-August. The top sections of the fly tower are then scheduled for construction, a distinct shape which will start to bring this building to life.

With the building rapidly progressing this is a great time to jump on board and contribute to the project. We still need to raise another \$1 million for the fit out of the new theatre and there are a number of ways you can get involved. For a donation of \$1,000 *Take a Seat* supporters can purchase a seat in the new theatre and have their name inscribed on a plaque in the new theatre's auditorium. Or, alternatively become a part of the exclusive *Founders Club* with its range of membership levels.

Only with your help will we be able to complete this monumental project. By building on the foundations of the past, constructing the walls of the present and engaging with our goals for the future, you can help shape the legacy of Auckland Theatre Company. For more information contact the ATC Development Team on 309 0390 or visit our website www.asbwaterfronttheatre.co.nz

THANKS TO OUR SUPPORTERS OF THE ASB WATERFRONT THEATRE



**Founding
Benefactors,
Patrons and
Donors**

To find out more or for information on how to donate visit www.asbwaterfronttheatre.co.nz or call **09 309 0390**

take a seat

Photos clockwise from middle: ATC audience members - year unknown, Raymond Hawthorne and Michael Hurst in *Waiting for Godot* 2002, Elizabeth Hawthorne in *The Graduate* 2003, George Henare in *Haruru Mai* 2001, Jennifer Ward-Lealand and Miriama McDowell in *Le Sud* 2010, Stuart Devenie in *Daphne* 2002, Anna Julienne in *Anne Boleyn* 2013, Leon Wadham in *Lord of the Flies* 2013, Robyn Malcolm in *Midnight in Moscow* 2013.



*And continue the legacy of
Auckland Theatre Company*

Visit www.asbwaterfronttheatre.co.nz
or call 309 0390 to donate.



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WHAT'S ON IN THEATRES AROUND THE COUNTRY?



HEROES

by *Gérald Sibleyras*
Translated by *Tom Stoppard*

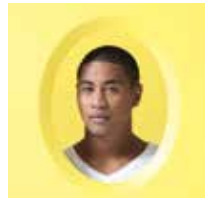
Maidment Theatre

3 - 26 September

On the terrace of an old soldiers' home three World War One veterans wile away the day, chatting, reminiscing...and plotting their escape.

Tom Stoppard brings his magnificent wit and dazzling command of the English language to this delightful comedy starring three of New Zealand's best-loved actors: George Henare, Ken Blackburn and Ray Henwood.

Auckland Theatre Company



THE EVENTS

by *David Greig*

Q Theatre

3 - 26 September

In the fallout of one horrific act, Claire, a young priest and choir leader, is forced to question the nature of evil and battle with the idea of forgiveness. It's a journey that will take her to the edge of reason, science, politics and faith.

Silo Theatre | Auckland



FRANKENSTEIN

by *Nick Dear*,
after *Mary Shelley*

Centrepoint Theatre

13 June - 11 July

Childlike in his innocence but grotesque in form, Frankenstein's bewildered Creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, attempts to track down his creator and strike a terrifying deal.

Centrepoint Theatre | Palmerston North



THE HOUND OF THE BASKERVILLES

by *Arthur Conan Doyle*, adapted for the stage by *Clive Francis*

Circa

25 July - 29 August

Sherlock Holmes vs the Powers of Evil.

A bloodcurdling howl is heard across a cold, moonlit moor; the horrifying, spectral hound has claimed another victim ...

When Sir Charles Baskerville is found dead on his remote estate, in eerie, seemingly supernatural circumstances, Sherlock Holmes, the legendary, world-famous detective and his assistant, the ever-reliable Dr Watson are called upon to unravel the extraordinary mystery of *The Hound of the Baskervilles*.

Circa Theatre | Wellington



THE LADYKILLERS

by *Graham Linehan*

Tonkin & Taylor Main Stage

25 July - 25 August

The Ladykillers is a black comedy adapted by Graham Linehan (co-creator and writer of *Father Ted* and *Black Books*) from the classic 1955 Ealing Studios film of the same name.

The Court Theatre | Christchurch

For the leading news, reviews and coverage of Auckland Arts and Entertainment, see



metromag.co.nz



THE HOUND OF THE BASKERVILLES

by *Stephen Canny* & *John Nicholson*

Fortune Theatre

8 August - 5 September

When Sir Charles Baskerville is found dead on his remote estate, in eerie, seemingly supernatural circumstances, and surrounded by giant paw prints, the legendary detective Sherlock Holmes is called in to investigate.

The most popular of all of the Sherlock Holmes adventures is brought to life in this slapstick comedy spoof packed full of laughter, suspense and lightning-fast costume changes. You can be sure that this will be Arthur Conan Doyle's most popular story as you've never seen it before.

Fortune Theatre | Dunedin

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KEN
BLACKBURN

RAY
HENWOOD

HEROES

BY GÉRALD SIBLEYRAS TRANSLATED BY TOM STOPPARD

“Achingly funny and wonderfully entertaining.”

- DAILY TELEGRAPH



3 SEP

— 26 SEP

MAIDMENT THEATRE

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