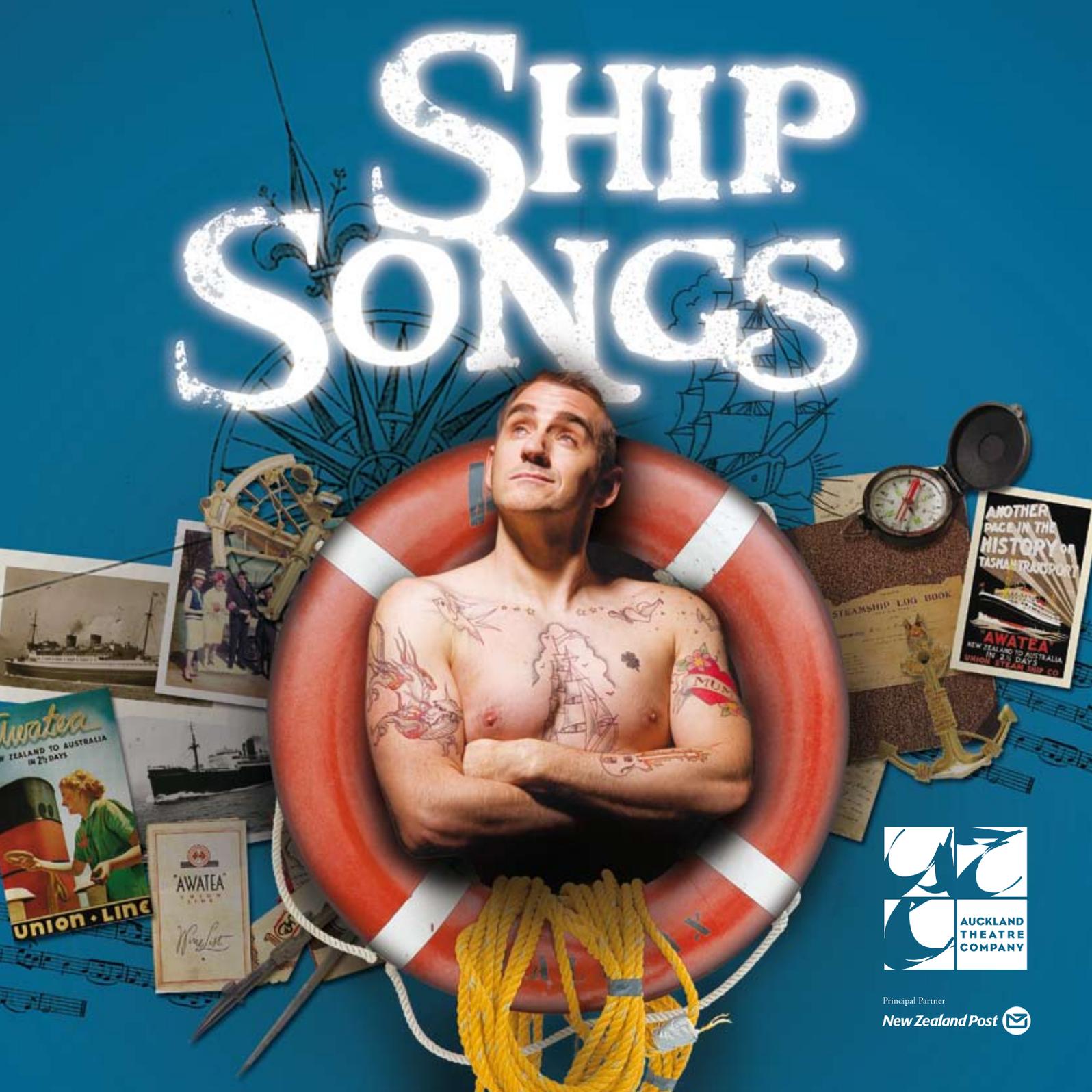


# SHIP SONGS



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## Welcome

In this country our families all came from somewhere else originally – be it 10 years 100 years or 1000 years ago – and every family has it's own story about migrating to New Zealand. Ian Hughes discovered his family's story only relatively recently and it's a story ripe with romance and adventure on the high seas.

Ian brought along his story to an Auckland Theatre Company self-devising master class ( led by John Bolton) and Lynne Cardy, our Creative Development Manager immediately saw the potential of the work for our "festival" brand.

The focus of this brand is to create new work for new audiences. Engaging, portable work that complements other plays in our subscription season but work that can also tour throughout the greater Auckland region, nationally and internationally. HATCH, or The Plight of the Penguins by Geoff Chapple is one of the success stories of our "festival" brand. Stuart Devenie has presented almost 100 performances HATCH in community halls and theatres up and down the country and HATCH will be Auckland Theatre Company's first

international tour –when it plays throughout Tasmania in March 2009.

Ian's SHIP-SONGS is another example of an Auckland Theatre Company initiative to tour new work to new regional audiences. Besides its seasons in North Shore City, Waitakere and Manukau Cities and the Auckland City Herald theatre season SHIP SONGS will tour to regional festivals throughout New Zealand during 2009.

My thanks to everyone involved throughout the 18 months the work has been in development - particularly to Anna Marbrook, John Verryt, Michael Hodgson, Jeremy Fern, Grant Bowyer and Theo Gibson for guiding the direction and the design of this presentation with such loving care.

And of course huge thanks to Ian Hughes for sharing his talents and his family story with us.

Enjoy!

Colin



## John Allen's Note



It is always a pleasure to see the works of talented and creative New Zealanders brought to life. In his first outing as a playwright, actor Ian Hughes turns the chance meeting of his parents into a witty, romantic and entertaining voyage spanning three tales and five centuries.

An innovative solo performance, *Ship Songs* presents us with high seas folklore in which we meet 15th century Chinese treasurer seekers, board an 18th century convict ship and become privy to the 20th century true story romance of the author's parents.

*Ship Songs* becomes more aptly-named when we add the very unique touch of original sea shanties composed by award-winning New Zealand musician, Don McGlashan.

From the multiple narratives of the script, its thematic music and distinctly 21st century visual technology, *Ship Songs* is fresh and inventive, giving a new perspective to what is, in essence, a timeless story of romance and adventure.

Innovation and inventiveness are so important in today's society. We at New Zealand Post are proud to be associated with *Ship Songs* and are very pleased to support the ATC in its ongoing quest to entertain us with the richness of live theatre.

I congratulate the ATC, director Anna Marbrook and all those who have collaborated over many months to bring Ian Hughes' remarkable story to the stage. I know you will enjoy it.

John Allen  
Chief Executive  
New Zealand Post

New Zealand Post

the **New Zealand Post** season of

# SHIP SONGS

written & performed by  
***Ian Hughes***  
with songs & music by  
***Don McGlashan***

## Cast

Performer ***Ian Hughes***

## Creative

Director ***Anna Marbrook*** Set & Costume Design ***John Verryt***  
Music and Songs ***Don McGlashan*** AV Design - concept ***Michael Hodgson***  
AV Design - content ***Grant Bowyer*** AV Design - interface ***Theo Gibson***  
Lighting Design ***Jeremy Fern***

## Production

Production Manager ***Mark Gosling*** Technical Manager ***Bonnie Burrill***  
Senior Stage Manager ***Nicola Blackman*** Technical Operator ***Robert Hunte***  
Properties Master ***Bec Ehlers***  
Set Construction ***2 Construct and Fabric Shelter Systems***

SHIP SONGS is the sixth Auckland Theatre Company production for 2008. The production was first performed at the PumpHouse Theatre on Thursday 7 August, 2008. SHIP SONGS is approximately 75 minutes long with no interval. Please remember to switch off all mobile phones, pagers and watch alarms.

*Dawsens*

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Auckland Theatre Company.

## Anna Marbrook Director's Note

Ian and I started making theatre professionally at around the same time. Many early years were spent in rehearsal rooms together. Ian was one of the core actors in my company Theatre at Large and we would spend months improvising new work, literally playing the works into existence. Ian was always an amazing creator of work so it is wonderful nearly 15 years later to be working with him as he writes his first full-length show.

A solo show is a territory many actors wish to embark on but, in reality, one that many fear to tread. The material needs to connect to something core in the performer who is often the writer and the originator. The three stories in Ship Songs are close to Ian's heart. They are the legends of families, of great explorers, unsung heroes and forbidden love. Ship Songs uses the oldest theatrical form of the travelling storyteller combined with some of the newest multi media technology. The way in which

the technology is used is in the spirit of the travelling player - immediate, playful and obviously constructed. Working with a canvas/screen also expresses Ian's roots as a visual artist.

Fundamentally Ship Songs is an evening of storytelling and I would like to thank all the other artists who have generously contributed to making it such a rich night out. Thanks to Mike, John, Grant, Don, Theo and Jeremy. Also thanks to Lynne Cardy at ATC for supporting the making of the show and of course ATC for enabling the creation of new work over its long development period.



## Ian's Note

Right from the moment my mum told me the story of how she and Dad meet I thought "this would make a great show!"

It was at a family gathering - maybe five years ago - birthday, Christmas - I can't remember - Mum was bustling around the kitchen making a bacon and egg pie or something and it almost inadvertently slipped out. "Oh have I never told you that story?" she said casually and then out came this amazing tale of high adventure.

The story sat drifting around in my mind - along with a bunch of other ideas - until last year when Lynne Cardy invited me along to an actors master class workshop run by Australian director John Bolton. We had to come with a seed of an idea and learning how to begin the process of turning that into a show. Not in a traditionally writing sense but with the skills that the performer has - improvisation, character, physically, movement - whatever we had in our bag of tricks!

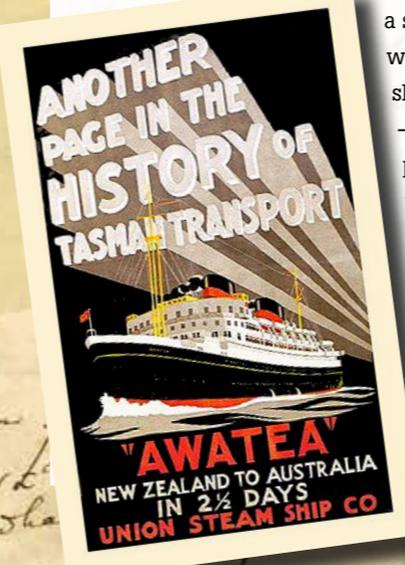
I had a ball and got great feedback. Then Lynne came back to me a month or so later and asked if I

wanted to work with the ATC to work it up into a full work and away we went.

It has not been a conventional writing process rather a series of workshops where I continued to work physically and with improvisation and then went away with what was created and wrote and shaped that.

The ATC have been very supportive brave and through all this, actually booking the theatre before they had any sort of written script!

I would like to thank Lynne, Colin and ATC for their faith and amazing support. Also Anna for her beautiful and gentle steerage through this process. Also the many who have thrown their weight in behind the show - The Amazing Don, Sir Hodge, John, Theo, Jeremy, Marmar, Mr Hudson, the unflappable Grant and of course my family - Cass, Frankie, Joe, and of course Bob and Gee for falling for each other!





# Chinese Whispers

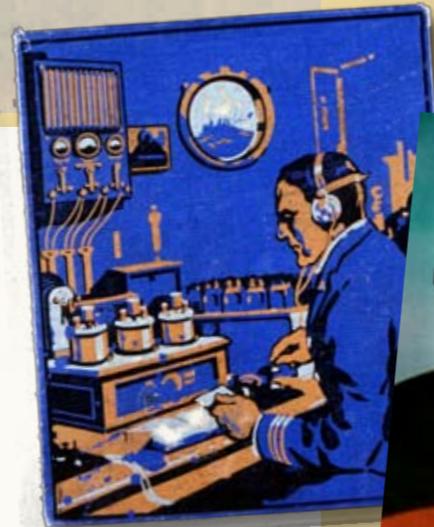
Originating in 1832, Morse Code grew to become the global standard for sending messages along wires and, later, over the airwaves

Samuel Morse's design was very simple: it required little more than a "key" (essentially, a spring-loaded switch) to send messages, a clicking "sounder" to receive them, and a wire to link the two. But although Morse's hardware was simple, there was a catch: in order to use his equipment, operators had to learn the special code of dots and dashes that still bears his name - the Morse alphabet, which could be used to spell out messages a letter at a time.

And some people, it soon transpired, had a natural facility for Morse code. As electric telegraphy took off in the early 1850s, the Morse telegraph quickly became dominant.

However by the 1890s with the invention of the telephone and the rise of automatic telegraphs, the Morse telegraph's heyday was coming to an end. Morse code, however, was about to be given a new lease of life thanks to another new technology: wireless.

Following the invention of radiotelegraphy by Marconi in 1896, its potential for use at sea quickly became apparent. For the first time, ships could communicate with each other, and with the shore, whatever the weather and even when out of visual range. (Source: The Economist)

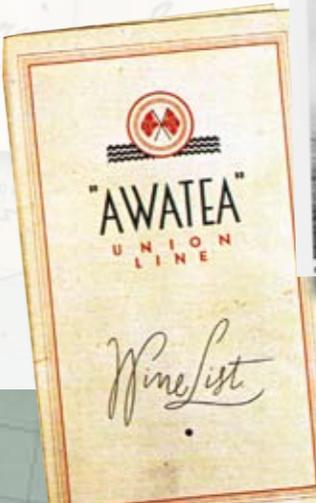


In the 30 years following the Second World War, new immigrants, many on assisted passages, flooded in to New Zealand. Their fares were paid by a New Zealand government anxious to increase the country's population. The first post-war assisted immigrants arrived on a commercial steamer in August 1947.

By 1950 62,300 or two-thirds of all passengers travelled to or from New Zealand by sea. Sea passengers generally increased throughout the 1950s and early 1960s, peaking in 1967. Over the same period air passengers increased at a much faster rate

and from 1958 more people travelled to and from New Zealand by air than by sea, a journey which once took several months has been reduced to a matter of hours.

The reasons for emigrating largely remain the same. Whether they are forced to flee their home countries as refugees, or are simply choosing to explore new opportunities, all immigrants stake a gamble on their future. (Source: Te Ara The Encyclopedia of New Zealand and Statistics New Zealand)



*Sam. F. B. Morse*



# Cast

## IAN HUGHES PLAYWRIGHT AND PERFORMER

Ian started in business over nineteen years ago in a children's pantomime playing a tin solder directed by Anna Marbrook and Christian Penny! Since then he has played, amongst other things a dog, a turnip, a number of westies, an old Fijian man, a television set, a Rabbit, a cat, a Priest, a demon, a young Maori kid, a poet, a boxer and Nordic God, Also played Jack Kerroac, William Borroughs and a number of women and a various Americans but never an American woman.

He has also produced and designed for theatre and wrote, directed and performed in his own short film THE WAITING ROOM with Stephan Papps and Sarah Wiseman

He has appeared in the feature films TOPLESS WOMAN TALK ABOUT THEIR LIVES playing a paranoid man called Ant and HE DIED WITH A FALAFEL IN HIS HAND playing a paranoid man called Iain, and on stage in ROSENCRANTZ AND GUILDENSTERN ARE DEAD at Downstage Theatre, as a paranoid man called Guildenstern – or was it Rosencrantz? – He can't remember...

On SHORTLAND STREET Ian played lovable geek "Martin -Sticky- Stickwell" and on LORD OF THE RINGS he was "Beragond" but his name was changed to "Irolas". Most recently he played the lead in Grant Majors Short film UNDERGROWTH (where he turned into a tree!) and he has been a proud member of Actors Equity the whole time.

## ANNA MARBROOK DIRECTOR

Anna Marbrook has directed professionally in New Zealand and Australia since 1989. Co-Artistic Director of Theatre at Large (1990-1997) with Christian Penny and Heather Lee, Anna directed and co-wrote an extensive repertoire of works including MANAWA TAUA/SAVAGE HEARTS, HENRY 8, THE BUTCHER'S WIFE and adaptations of classics such as CYRANO DE BERGERAC, KING LEAR with Ian Mune, ROMEO AND JULIET and A MIDSUMMER NIGHT'S DREAM.

Anna has continuously worked in television and film as a director, producer, actor and acting coach. Screen credits include over 100 episodes of SHORTLAND STREET, a documentary for TV3, A LITTLE LOVE STORY and four half hour dramas for Maori television screening later this year. THE RULES OF DOGS AND MEN an hour long drama commissioned by Toi Whakaari (2004) and FOUR FRAMES a documentary about four New Zealand women film makers. Anna also co-produced the short film JUMBO (1998).

More recently her theatre work includes the presentation of C, a work in progress at Auckland's Town Hall with John Gibson and John Rosser, re-directing NBR NZ Opera's PRODIGAL CHILD for the Auckland and Christchurch Festival. She has completed a number of smaller works such as Duncan Sarkies SNOOZE in New York's East Village and is currently directing BLOOD WEDDING for Auckland University.

Anna has consistently worked with writers and scripts as an editor and dramaturg through organisations such as Playmarket, Auckland Theatre Company and The Edge outreach programme as well as independently. In the last year she has renewed her long-term creative partnership with Heather Lee and they are currently developing a feature film with Tom Sainsbury.

## DON MCGLASHAN MUSIC AND SONGS

"I first saw Ian when he was an actor in Harry Sinclair's film TOPLESS WOMEN TALK ABOUT THEIR LIVES. I thought he was great in that, as he was with Madeleine Sami in Toa Fraser's play BARE. Since then I've come to know him because we frequent the same coffee bars. One day he told me that he wanted to make a one-man show that combined an ordinary, small story with some big ideas about sea-going: the impossibility of setting out into the unknown, the likelihood of disappearing forever, and, balancing that, the sailor's perennial plea not to be forgotten. I loved the ideas; I've always loved small-scale theatre, and I knew Ian could make it work if anyone could, so I was thrilled to be invited on board."

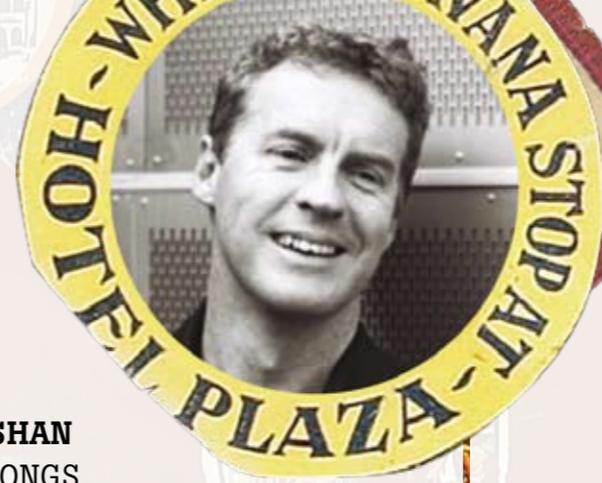
With 5 entries in APRA's 100 best New Zealand songs of all time, Don McGlashan is regarded as one of the country's finest and most original song-writers. He was a member of FROM SCRATCH, BLAM BLAM BLAM and THE FRONT LAWN. He was also one of the co-founders of Auckland's Watershed Theatre.

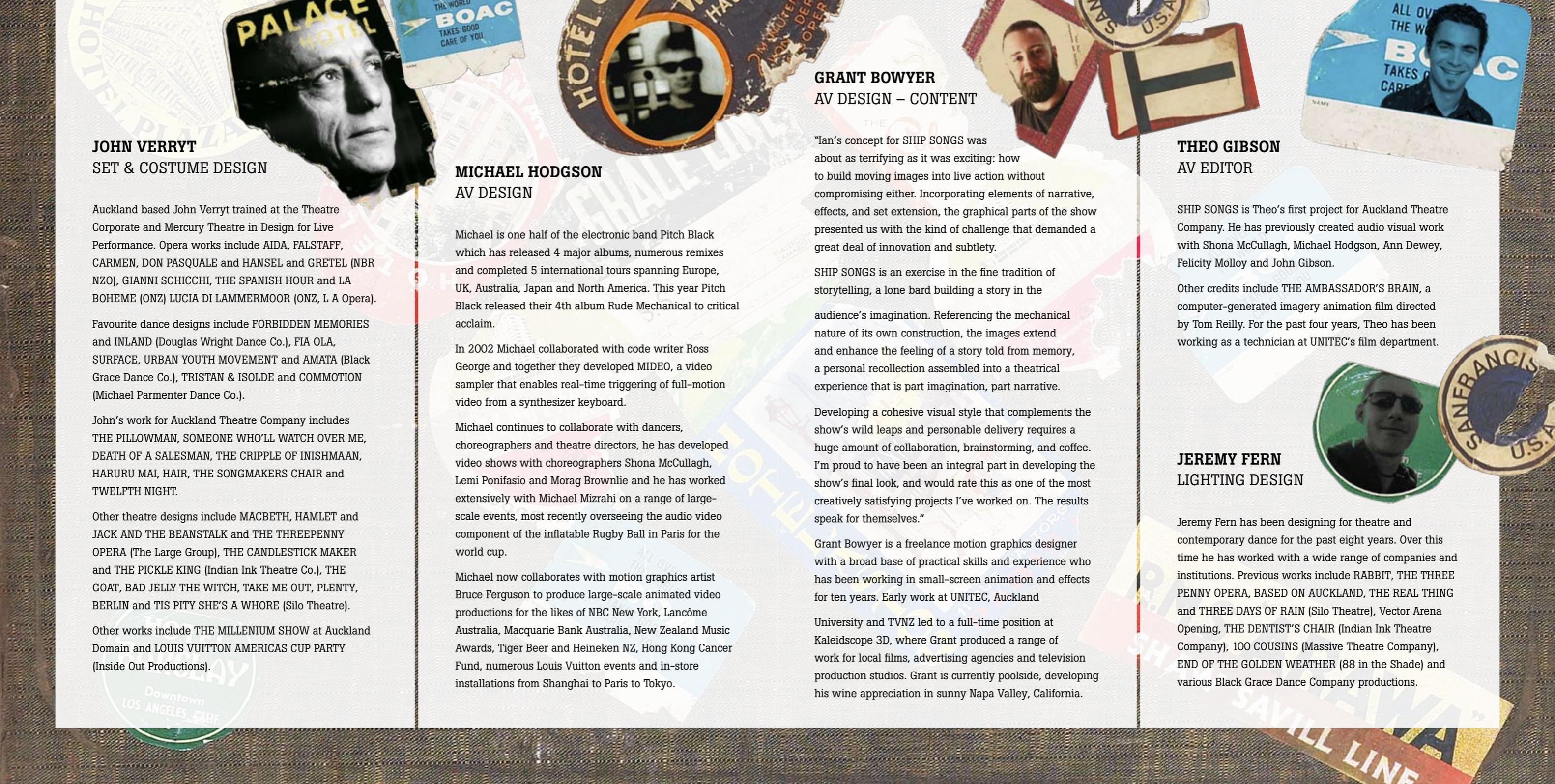
As a singer and main songwriter in THE MUTTON BIRDS, Don's song ANCHOR ME won the APRA Silver Scroll in 1994, and the album ENVY OF ANGELS (1997) broke into the U.K. Sunday Times ten best records of the year list.

After THE MUTTON BIRDS, Don branched out, writing music for television and the theatre. His score for THE WORLD'S WIFE won the Chapman Tripp Theatre Award for Outstanding Original Music in 2002, and he was honoured as an Arts Foundation Laureate in the same year

Film scores include Jane Campion's AN ANGEL AT MY TABLE and Toa Fraser's NO.2 which won Best Original Music at the New Zealand Film Awards, and his song BATHE IN THE RIVER won Don a second Silver Scroll.

This year Don has been scoring New Zealand and UK feature films and touring the USA and Europe with CROWDED HOUSE. He's currently working on his second album with his band the SEVEN SISTERS.





**JOHN VERRY**  
SET & COSTUME DESIGN

Auckland based John Verry trained at the Theatre Corporate and Mercury Theatre in Design for Live Performance. Opera works include AIDA, FALSTAFF, CARMEN, DON PASQUALE and HANSEL and GRETEL (NBR NZO), GIANNI SCHICCHI, THE SPANISH HOUR and LA BOHEME (ONZ) LUCIA DI LAMMERMOOR (ONZ, L A Opera).

Favourite dance designs include FORBIDDEN MEMORIES and INLAND (Douglas Wright Dance Co.), FIA OLA, SURFACE, URBAN YOUTH MOVEMENT and AMATA (Black Grace Dance Co.), TRISTAN & ISOLDE and COMMOTION (Michael Parmenter Dance Co.).

John's work for Auckland Theatre Company includes THE PILLOWMAN, SOMEONE WHO'LL WATCH OVER ME, DEATH OF A SALESMAN, THE CRIPPLE OF INISHMAAN, HARURU MAI, HAIR, THE SONGMAKERS CHAIR and TWELFTH NIGHT.

Other theatre designs include MACBETH, HAMLET and JACK AND THE BEANSTALK and THE THREEPENNY OPERA (The Large Group), THE CANDLESTICK MAKER and THE PICKLE KING (Indian Ink Theatre Co.), THE GOAT, BAD JELLY THE WITCH, TAKE ME OUT, PLENTY, BERLIN and TIS PITY SHE'S A WHORE (Silo Theatre).

Other works include THE MILLENIUM SHOW at Auckland Domain and LOUIS VUITTON AMERICAS CUP PARTY (Inside Out Productions).

**MICHAEL HODGSON**  
AV DESIGN

Michael is one half of the electronic band Pitch Black which has released 4 major albums, numerous remixes and completed 5 international tours spanning Europe, UK, Australia, Japan and North America. This year Pitch Black released their 4th album Rude Mechanical to critical acclaim.

In 2002 Michael collaborated with code writer Ross George and together they developed MIDEO, a video sampler that enables real-time triggering of full-motion video from a synthesizer keyboard.

Michael continues to collaborate with dancers, choreographers and theatre directors, he has developed video shows with choreographers Shona McCullagh, Lemi Ponifasio and Morag Brownlie and he has worked extensively with Michael Mizrahi on a range of large-scale events, most recently overseeing the audio video component of the inflatable Rugby Ball in Paris for the world cup.

Michael now collaborates with motion graphics artist Bruce Ferguson to produce large-scale animated video productions for the likes of NBC New York, Lancôme Australia, Macquarie Bank Australia, New Zealand Music Awards, Tiger Beer and Heineken NZ, Hong Kong Cancer Fund, numerous Louis Vuitton events and in-store installations from Shanghai to Paris to Tokyo.

**GRANT BOWYER**  
AV DESIGN – CONTENT

"Ian's concept for SHIP SONGS was about as terrifying as it was exciting: how to build moving images into live action without compromising either. Incorporating elements of narrative, effects, and set extension, the graphical parts of the show presented us with the kind of challenge that demanded a great deal of innovation and subtlety.

SHIP SONGS is an exercise in the fine tradition of storytelling, a lone bard building a story in the audience's imagination. Referencing the mechanical nature of its own construction, the images extend and enhance the feeling of a story told from memory, a personal recollection assembled into a theatrical experience that is part imagination, part narrative.

Developing a cohesive visual style that complements the show's wild leaps and personable delivery requires a huge amount of collaboration, brainstorming, and coffee. I'm proud to have been an integral part in developing the show's final look, and would rate this as one of the most creatively satisfying projects I've worked on. The results speak for themselves."

Grant Bowyer is a freelance motion graphics designer with a broad base of practical skills and experience who has been working in small-screen animation and effects for ten years. Early work at UNITEC, Auckland

University and TVNZ led to a full-time position at Kaleidoscope 3D, where Grant produced a range of work for local films, advertising agencies and television production studios. Grant is currently poolside, developing his wine appreciation in sunny Napa Valley, California.

**THEO GIBSON**  
AV EDITOR

SHIP SONGS is Theo's first project for Auckland Theatre Company. He has previously created audio visual work with Shona McCullagh, Michael Hodgson, Ann Dewey, Felicity Molloy and John Gibson.

Other credits include THE AMBASSADOR'S BRAIN, a computer-generated imagery animation film directed by Tom Reilly. For the past four years, Theo has been working as a technician at UNITEC's film department.

**JEREMY FERN**  
LIGHTING DESIGN

Jeremy Fern has been designing for theatre and contemporary dance for the past eight years. Over this time he has worked with a wide range of companies and institutions. Previous works include RABBIT, THE THREE PENNY OPERA, BASED ON AUCKLAND, THE REAL THING and THREE DAYS OF RAIN (Silo Theatre), Vector Arena Opening, THE DENTIST'S CHAIR (Indian Ink Theatre Company), 100 COUSINS (Massive Theatre Company), END OF THE GOLDEN WEATHER (88 in the Shade) and various Black Grace Dance Company productions.

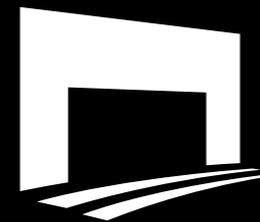
# SHIP SONGS

Fair young maid all in the garden  
strange young man pass her by  
Says fair young maid will you marry me  
This then sir was her reply  
Oh no kind sir a' cannot marry thee

When I was a lad in a fishing town  
The old man said to me  
You can spend your life  
Your whole dammed life sailing on the sea  
you can search the world for pretty  
girls till your eyes go weak and dim  
but don't go fallen from a mermaid  
son If ye don't know how to swim.

For I've a love who sails on all the sea  
Though he's been gone for many years  
still no man shall marry me  
But what if he's in some battle slain?  
Or drowned in the deep salt sea?  
And what if he's found another love?  
And he and his love both married be?  
Well if he's in some battle slain  
Then I shall die when the moon doth wain  
And if he's drowned in the deep salt sea  
Then I'll be true to his memory

Where's my Molly, my own true love?  
Oh Jesus God Almighty  
There's hairy legs and cloven hooves  
Underneath her nighty!  
And it's down down down  
See the drink go down  
Skating on the cobblestones  
All around the town



## HOWICK LITTLE THEATRE

### 10 THINGS YOU SHOULD KNOW ABOUT HOWICK LITTLE THEATRE

- 1) We've been producing quality theatre for 54 years.
- 2) Discounted tickets are available through our Showcard subscription series.
- 3) Our three-week seasons are performed in a friendly, intimate atmosphere.
- 4) There's free carparking, with security patrols.
- 5) Members have opportunities to get involved in any aspect of theatre.
- 6) Professional tutors Ben Crowder and Trygve Wakenshaw teach drama classes for all ages. The 2008 tutors are: Jennifer Ward-Lealand, Kirstie O'Sullivan, Clare Kelso and David Eversfield.
- 7) Affordable workshops with leading NZ theatre professionals are offered every year.
- 8) We have our own purpose-built theatre that's just 20 minutes from Auckland's CBD.
- 9) A free membership is offered to all 16 to 25-year-olds who become actively involved.
- 10) Simon Phillips, the director of *Priscilla Queen of the Desert – the Musical*, started out at HLT.



## 12 Angry Men

New York, Summer, 1957. A 16-year-old boy from the slums is on trial for murder. The victim was his father. The 12 jurors who have just heard the case must now decide on the verdict. Their vote must be unanimous. Unless there is cause for reasonable doubt, the jurors must find the accused guilty. Fact after fact incriminates the defendant. There are witnesses – and a motive. But one juror has his doubts, claiming: "Nothing is that positive." And so, with one man dead and the future of another at stake, the room temperature soars to rival the stifling summer heat as the deliberation ignites into a fierce contest for justice. The classic courtroom drama returns for a limited season.

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 ON STAGE SINCE 1954



## Auckland Theatre Company ON TOUR

Auckland Theatre Company is committed to showcasing the best new New Zealand plays to the whole country. Recently three shows have travelled the length and breadth of the land – from the Glen Eden Playhouse to the Luggate Memorial Hall. Shows like *The Tutor*, *Where We Once Belonged* and *Hatch* have played to delighted audiences beyond the Bombay Hills like Hawea, Arrowtown and Wanaka:

"Well done to Auckland Theatre Company for bringing this amazing performance to Riverton." (Catherine Hill, audience member).



Critics too have warmed to these shows in community spaces – "It couldn't be more perfect – a small old rural hall in Hawea ... an audience sitting expectantly atop higgledy-piggledy mismatched chairs; a hushed audience as Joseph Hatch walks on stage..." (Lynne Freeman, *Theatreview*)



The Lion Foundation is one of New Zealand's largest charitable trusts. The Lion Foundation gives over \$50 million worth of grants on an annual basis to a wide range of community, sport, educational, cultural and health projects throughout New Zealand. These funds benefit hundreds of thousands of New Zealanders.

The Lion Foundation has been one of Auckland Theatre Company's core funders for the last five years. In this time the Foundation has specifically supported the work of ATC's Education and Literary Units, giving young people the opportunity to experience the thrill of live performance and allowing the Company to focus on developing New Zealand stories for New Zealand audiences.

The results of this ongoing support speak for themselves. Over 50,000 school students have been involved with the Company as audience members and participants in the last five years.

Auckland Theatre Company's Literary Unit is the only one of its kind in New Zealand and its success is evidenced by the number of New Zealand plays that have been performed as part of Auckland Theatre Company's main bill season over the last 2 years.

To learn more about The Lion Foundation and our community grants please visit our website [www.lionfoundation.org.nz](http://www.lionfoundation.org.nz) or call freephone 0800 802 908.



## ATC Masterclass



Since 2006 Auckland Theatre Company Education Unit in association with the Performing Arts School of New Zealand has produced an annual International master-class programme aimed at professional actors. Some of our most experienced actors have taken part including; Michael Hurst, Robyn Malcolm, Alison Bruce, Ian Hughes, Jeff Szusterman, Tania Anderson, Margaret-Mary Hollins, Kate Parker, Rachel Nash, David Aston, Kip Chapman, Jacque Drew, Paul Gittins, Sophia Hawthorne, Jonathon Hendry, Madeleine Hyland, Nisha Madham, Edward Peni, Trygve Wakenshaw and Tandi Wright.

Directors have included Tim Carroll (ex- Associate Director, Shakespeare's Globe, London) who offered a thoroughly contemporary approach to classic texts and worked intensively with 12 actors for a week which included facilitating public sessions when an audience could watch the actors working with Tim and gain an insight into the director's process.

Last year the programme hosted award-winning Melbourne based director John Bolton, until recently the Head of Acting at VCA (Victoria College of the Arts) and founder of the hugely influential John Bolton

Theatre School. John spent a week with 12 professional actors exploring a range of techniques to develop their ideas for original plays. Physical, improvisational and visual storytelling ideas were tried and tested by the participants who shared some of their works-in-progress with an invited audience at the end of the process.

Ian Hughes' SHIP SONGS was initially developed in this workshop.

The 2008 Master Class programme is scheduled for late September, with the line-up to be announced. Please contact Lynne lynne@atc.co.nz for further information.

"Congratulations on taking the ATC Education Unit into a realm for practitioners at all stages of their careers. Workshops like this, targeted for more seasoned artists enable the cultivation of healthy crops of work. We strongly support a company that puts education resources into actors who can then put the resources onto the stage. Everybody wins!"

Jacque Drew & Jeff Szusterman (Tim Carroll master class 2006)

## GOING WEST



# The PumpHouse

Theatre.Music.

The PumpHouse Theatre is honored to host the world premiere performance of Auckland Theatre Company's The New Zealand Post Season of Ship Songs from August 6th to August 10th, before it continues it's season across Auckland, Glen Eden and Howick.

Written by Ian Hughes (Bare, Shortland Street) and featuring music from the incomparable Don McGlashan, "...Ship Songs" celebrates fateful voyages that bring people together – a concept The Pumphouse Theatre is very much embracing.

The Pumphouse Theatre features a list of ATC alumni who first took to the stage at the North Shore venue: Alison Reid, General Manager, and Shelley Geenty, Development Manager, worked together at ATC during the Prast years, and have joined forces as the new management team bringing professional productions to the shores of Lake Pupuke.

The works of such esteemed theatrical luminaries including Oliver Driver, Michael Galvin, Adam Gardner, Colin Moy and Toni Potter but to name a few will also be seen in front of and behind the scenes at The Pumphouse in 2009.

Built in 1894 to supply water from the lake to the entire North Shore, The Pumphouse was partially demolished in 1931 and unused in 1944 when a new water supply was sourced. It lay derelict for two decades until the casting vote of Takapuna Mayor Fred Thomas in the 60's saved the building from a demolition fate. From 1968 to 1971 a steering committee was formed to consider how the building could be converted into a theatre; the stunning, purpose built 192 seat theatre was the result; with the first production on stage in 1977.

Our 2009 subscription season launches with a week of performance in October 2008, and features a line-up of New Zealand's finest musicians, including McGlashan, Nathan Haines, Anika Moea and Goldenhorse. Our launch week culminates with a single commissioned performance of Jennifer Ward-Lealand's tribute to the songs of Marlene Dietrich – "Falling in love again" to celebrate the release of the exciting new 2009 season brochure and subscription programme. Visit [www.pumphouse.co.nz](http://www.pumphouse.co.nz) for updates.

## What's on in theatres around the country?

### AUCKLAND THEATRE COMPANY

#### Blackbird

By David Harrower

#### Maidment Theatre

04 – 27 September

With consummate skill and brooding ambiguity, Harrower suggests that there may be a strange affinity, tantamount to love, between people of different generations and that adult guilt and childhood innocence should never be automatically assumed.

### SILO THEATRE, Auckland

#### Bare

By Toa Fraser

#### Herald Theatre

08 – 18 October

Armed with the violence of the street, two actors riff on body image. Films, takeaway food, tagging and English literature.

### CENTREPOINT THEATRE,

#### Cynthia Fortitude

By Helen Moulder

2 – 17 August

The newly formed Fortitude party is being launched. Come hear Cynthia Fortitude launch her five point plan for a glorious transformation of New Zealand culture and society. If you're sick of corngates and wineboxes and want a more harmonious New Zealand for your children then vote for Cynthia.

### DOWNSTAGE THEATRE, Wellington

On the Conditions and Possibilities of Helen Clark taking me as her Young Lover

By Arthur Meek.

12 – 20 September

Join the overeducated, under-achieving and unemployed Richard Meros as he charges through the pop-cultural slipstream to prove his amorous point.

### CIRCA THEATRE Wellington

#### Mammals

By Amelia Bullmore

2 – 30 August

A funny, razor-sharp portrait of modern family life. With crackling, witty dialogue and the kind of home truths only children reveal, Mammals speaks volumes to anyone who's in, has been in, or will ever be in a family.

### COURT THEATRE Christchurch

#### Heroes

By Gerald Sibley translated by Tom Stoppard

2 – 30 August

Henri, Philippe and Gustave pass their days musing on the conditions in their veteran's hospital. With gammy legs, shrapnel in the skull and agoraphobia, these cantankerous comrades may not get very far but their journey is whimsical and touching.

### FORTUNE THEATRE, Dunedin

#### James and the Giant Peach

By Roald Dahl

8 – 30 August

Inside a Giant Peach James meets his insect friends – a friendly spider, an egocentric centipede, a fashionista ladybird, a wise old grasshopper and a cantankerous earthworm. Together they embark on the adventure of a lifetime



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

**Margaret-Mary Hollins**, **Mike Hudson**, **Tom Sainsbury**, **Steve Ulrich** **Steve Finnigan** and **James Hayday** at **Images and Sound**, **Dan Salmon Iko Iko**, **Jo Kelly** and **The Performing Arts School of New Zealand**, **John Bolton**, **Mark Harris** at **Stunt Productions**,

#### SUPPLIER ACKNOWLEDGEMENTS

Denver and Prue Olde  
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