

ON STAGE
Vol. 3 No. 4 June 2017

**AUCKLAND
THEATRE
COMPANY**

ASB
Partners with passion.

WHEN
SUN & MOON
COLLIDE

BY BRIAR GRACE-SMITH

THANKS TO THE SUPPORTERS OF AUCKLAND THEATRE COMPANY

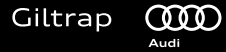
PRINCIPAL FUNDERS



PRINCIPAL PARTNER



PRESENTING PARTNERS



UNIVERSITY PARTNER



CORE FUNDER



FUNDER



MAJOR SUPPORTERS



MEDIA PARTNERS



SUPPORTING PARTNERS



2017 BENEFACTORS

ATC PATRONS AND SUPPORTING ACTS



“People go crazy when they don’t know what’s chasing them.”

WHEN SUN & MOON COLLIDE

BY BRIAR GRACE-SMITH

CAST

Isaac – **Jack Buchanan**
Declan – **Joe Dekkers-Reihana**
Travis – **Kura Forrester**
Francie – **Emily Campbell**

CREATIVE

Director – **Rāwiri Paratene**
Set & Costume Designer – **Daniel Williams**
Lighting Designer – **Jennifer Lal**
Sound Designer – **Thomas Press**

PRODUCTION

Production Manager – **Robert Hunte**
Company Manager – **Elaine Walsh**
Technical Manager – **Kate Burton**
Venue Technical Manager – **Josh Bond**
Stage Manager – **Youra Hwang**
Lighting & Sound Operator – **Stephen Paul**
Props Master – **Becky Ehlers**
Set Construction – **2Construct**
Teaching Artists – **Freya Boyle & Margaret-Mary Hollins**

By arrangement with



AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Adam Gardiner, The Cut, New Zealand Stunt School, Kat Turkilsen & Beez Ngarino Watt.

When Sun & Moon Collide is the fourth Auckland Theatre Company mainbill production for 2016-2017 and opened on June 22nd at ASB Waterfront Theatre. The production is approximately 70 minutes long without an interval. Please remember to switch off all mobile phones, pagers and watch alarms.





Artistic Director Colin McColl

TĒNA KOUTOU, tēna koutou, tēna koutou katoa. Nau mai haere mai. Matariki, tū mai rā. Ānei tā mātou nei takoha mā koutou. Nō reira, tēna koutou, tēna koutou, tēna koutou katoa.

Greetings, and welcome to our Matariki celebration production, *When Sun & Moon Collide*, by Briar Grace-Smith.

Actually, Briar’s play begins in darkness, in Mutuwheua - the night with no moon. It’s a significant part of the lunar cycle for at least one character in the play, who fears he may not survive Mutuwheua. Briar has said how she hates being labelled “that spiritual contemporary myth person”, but there’s no doubt, with plays like *Purapurawhetū* and *Haruru Mai* and the filmscript for *The Strength of Water*, that the past and the present are one in her work and that mythologies of land and water permeate

her contemporary settings. As Dr Alice Te Punga Somerville points out (in her informative introduction to the Huia publication of *When Sun & Moon Collide*), “Are we compelled to think about the play as an allegory for colonialism? Do the tearooms Isaac inherits from his mother (England? Early settlers?) act as an empty/obsolete/no-longer-nurturing national space...?” In Briar’s deceptively simple stories, the waters run deep.

Briar Grace-Smith is a supreme storyteller and her works are taonga for future generations of playwrights, performers and audiences. *When Sun & Moon Collide* premiered in 2001 in Wellington. While it is a popular text for secondary and tertiary study there has never been, to my knowledge, another major staging of this play. Unfortunately, it’s the ephemeral fate of

many good New Zealand plays. One production; then forgotten. One of the objectives of Auckland Theatre Company’s Literary Unit is to ensure we keep the canon of NZ story-telling for the stage alive and kicking.

My huge thanks to Rāwiri Paratene for taking the helm of this revival of *When Sun & Moon Collide*. Rāwiri is a distinguished actor and director with a long and very close association with Māori theatre and film. Kia ora and thanks to Rāwiri, his experienced creative team and cast of wonderful young actors for their commitment, determination and love in guiding this beautiful work through Mutuwheua and into the light again.

Ngā mihi.

Playwright Briar Grace-Smith

A DAILY COMMUTE from Paekākāriki to Palmerston North meant I began to look out for things on the way, in particular, a deserted tearoom and a skinny girl who ran through the paddocks as if she were being chased.

“What happened to you?” I asked and so sparked the story *When Sun & Moon Collide*. Seventeen years later while sitting in the Auckland Theatre Company rehearsal room, that same question was asked, but instead of being dismayed (I thought I answered that) I felt excited. I am really looking forward to seeing how this interesting cast and team respond to the secrets that the tearoom and its customers hold.

To Auckland Theatre Company, Rāwiri Paratene, the cast, lighting and set designers, thank you for giving *Sun and Moon* a thrilling new life.

Ngā mihi aroha kia koutou.





Director Rāwiri Paratene

LET'S FACE IT: we all hail from a small town. Be it Whangaruru, Motukaraka, Naenae, Hillcrest, Miramar, Beaumont, Kaikohe, Paekakariki or Shannon; whether it is a hick town in the wop-wops or a bustling suburb in Seoul or London

in storytelling – then there are the stories that we don't, can't or dare not tell. *When Sun & Moon Collide* comes to us from one of New Zealand's most loved story-tellers in Briar Grace-Smith and she has chosen to set the story in

stuff... but when the story deals with loss, secrets and lies, that is a given.

What isn't difficult to acknowledge is the genius of our writer, Briar Grace-Smith. It is always a treat to work with her plays. And to get to work on it with four gifted young actors has been nothing short of delightful! I acknowledge all the creative people who make up the *Sun & Moon* whānau; my deepest love and respect to all of you.

My thanks also go to Colin McColl for giving me the opportunity to play on this beautiful new stage to make something special and strange. And finally to the team at Auckland Theatre Company for helping us in every way imaginable.

Enjoy!

“we're all prisoners here, locked in by those mountains...”

or Lagos or New York or Auckland – all of us know the comfort and isolation of a small town.

That is one of the reasons why *When Sun & Moon Collide* is familiar. Another is the fact that we are all storytellers. There is hardly an hour that passes when we have not been involved

a small town in the wop-wops: specifically, in the Horowhenua.

It is difficult to say too much about the story because of the whodunnit thread that runs through it. The stories are told (or not told) in tea rooms that no one calls into anymore. Stuff happens, quite big



VILLA MARIA
NEW ZEALAND

Delivering star performances

As a family company, our aspiration is to create great wine so our fans can trust that every bottle they drink will deliver a star performance.

It's why we are a major supporter of Auckland Theatre Company and excited to be playing a part in the ASB Waterfront Theatre.

New Zealand's Most Awarded Winery



Māori lunar calendar.

THE MĀORI LUNAR CALENDAR is called the Maramataka, which literally means the turning of the moon. It marks the phases of the moon in a lunar month. Each night, which also typically marks a day, was given a name and over time each day/night was accompanied by information guiding fishing, gardening, and other activities in the natural world. During a typical lunar month, some days are noted as being favourable for resource harvesting, whereas other days are known to be unfavourable. © www.tepapa.govt.nz

A typical lunar month cycle lasts for 29.53 days. Whiro is the first night of the new moon, Tirea is the second night, and so on until Mutuwhenua, the last night.

Whiro



Tirea



Hoata



Ōue



Ōkoro



Tamatea-kai-ariki



Tamatea-ā-ngana



Tamatea-āiō



Tamatea-whakapau



Huna



Ariro



Māwharu



Everything is good

Ōhua



Atua Whakahachae



Ōturu



Rākau-nui - Full moon



Rākau-matohi



Takirau



Ōike



Korekore Te Whiwhia



Korekore Te Rawea



Korekore Piri Ki Tangaroa



Everything is good

Tangaroa-ā-mua



Tangaroa-ā-roto



Tangaroa-whakapau



Tangaroa-ā-kiokio



Ōtāne



Ōrongonui



Mauri



Mutuwhenua



Everything is bad

GOOD MOON FOR:



Eeling



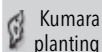
Crayfishing



Shellfish



Planting



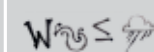
Kumara planting



Kumara harvesting



Fog



West winds prevail, pushing with them a fire that only rain will quell



Dangerous fishing time



Fishing



Wind



JACK BUCHANAN



JOE DEKKERS-REIHANA



KURA FORRESTER



EMILY CAMPBELL



BRIAR GRACE-SMITH



RĀWIRI PARATENE



DANIEL WILLIAMS



JENNIFER LAL



THOMAS PRESS

Cast.

JACK BUCHANAN

Isaac

When *Sun & Moon Collide* is Jack's second show with Auckland Theatre Company, after playing Eli Kent in *Peer Gynt [recycled]* earlier this year. Jack is a 2013 graduate of Toi Whakaari: NZ Drama School. Since graduating, he has performed in numerous professional theatre productions all over the country. In 2015, he was nominated for Most Promising Newcomer and Best Supporting Actor at the Wellington Theatre Awards. Since moving to Auckland last year he has appeared onstage in *Mating in Captivity* at the Basement and *Don Juan* at Q Theatre. When he isn't performing, Jack loves playing his guitar and mandolin, writing, cooking a mean risotto and watching the cricket.

JOE DEKKERS-REIHANA

Declan

Joe Dekkers-Reihana is half Dutch (Maas en Waal region) and half Māori (Ngā Puhi). He has been a performer in Wellington for nearly a decade and has toured up and down the country with different companies. He has performed in multiple shows with theatre companies The Bacchanals, Tawata and Taki Rua. In 2013 he won the Chapman Tripp Theatre Award for Most Promising Male Newcomer. Joe trained under Willem Wassenaar who is an all-time inspiration to him.

KURA FORRESTER

Travis

Kura Forrester graduated from UNITEC School of Performing and Screen Arts in 2005 and since then has worked as an actress, comedian and writer. Her feature film credits include *What We Do in The Shadows* and *Belief: The Possession of Janet Moses*. Her recent theatre credits

include *Perplex, Camping, The Wholehearted* and *Ngā Pou Wahine*. On the small screen Kura's credits include *Super City, Find Me A Māori Bride* and *The Adventures of Suzy Boon*. Her solo stand-up comedy show *Tiki Tour* has had sell-out seasons in Auckland and Wellington. Kura is performing in back-to-back Auckland Theatre Company shows with *Amadeus* last month and now *When Sun & Moon Collide*.

EMILY CAMPBELL

Francie

Originally from Hamilton, Emily graduated from University of Waikato in 2012 with a Bachelor of Arts majoring in theatre studies and a Bachelor of Music (Hons) majoring in violin performance. She went on to train at The Actors' Program in 2015. Emily has spent the first half of 2017 working on New Zealand feature film *Vermilion* followed by MTV fantasy series, *The Shannara Chronicles*. Simultaneously, she has put on the sold-out revival of ensemble show *FLAPS Retouched*, which she created in 2016 with a fellow graduate The Actors' Program. *When Sun & Moon Collide* is Emily's debut mainbill show with Auckland Theatre Company, but she is not a stranger to the Company. She performed in The Next Big Thing 2013 show *Like There's No Tomorrow*, has been an understudy, and has participated in play readings and workshops.

Creative.

BRIAR GRACE-SMITH

Playwright

Briar is of Ngā Puhi descent and is a writer of plays, screenplays, short fiction and television scripts. Her plays include *Ngā Pou Wahine, When Sun & Moon Collide, Purapurawhetū, Haruru Mai* and *Paniora*. She was an inaugural recipient of the Arts Foundation Laureate award in 2000, Writer in Residence at Victoria University in 2003 and recipient of the Melissa Wikaire Memorial Award in 2016. She has also worked as a Development Executive for the New Zealand Film Commission. Briar's first feature film screenplay, *The Strength of Water*, premiered at Rotterdam and Berlin Film Festivals in 2009, winning best screenplay in 2010 at the New Zealand Writers Guild Awards. Briar is the writer and director of *Charm*, one of eight short films that make up the feature film *Waru* (to premiere in 2017).

RĀWIRI PARATENE

Director

Forty-five years in the entertainment industry has seen Rāwiri win acclaim as an actor, writer, director, producer, and tutor in theatre, television, radio and film. A career highlight for Rāwiri has been his involvement with Shakespeare's Globe Theatre in London over the past 10 years. This has included producing and performing in *The Māori Troilus & Cressida*, which opened the Globe to Globe Festival in 2012, and joining the ensemble of the history-making *Hamlet World Tour*, which toured to every country on the planet (197 in all) from 2014 to 2016. His film highlights include the role of Koro in *Whale Rider*, and his award-winning performance in *The Insatiable Moon*. Rāwiri's television highlights include being a presenter on *Playschool*, and performing

and writing for several sketches in comedy series *More Issues*. Rāwiri's awards include the Robert Burns Fellow at Otago University in 1983, TV & Film Awards for Best Writer for *Erua* (1989), Best Actor in *Dead Certs* (1995), and Best Performance in a Short Film for *The Graffiti of Mr Tupaia* (2008). In 2005, he co-devised and starred in *Children of the Sea*, which won the coveted Spirit of the Fringe and Fringe First Awards at the Edinburgh Fringe Festival. In 2013, he became an Officer of the New Zealand Order of Merit (ONZM).

DANIEL WILLIAMS

Set & Costume Design

Daniel graduated with a degree in Performance Design from Massey University and Toi Whakaari: New Zealand Drama School in 2006. His theatre career has seen him design sets and costumes for work all over New Zealand and internationally. In 2013 he won the Q Theatre Auckland Newcomer Award at the Auckland Theatre Awards, has been nominated multiple times at the Chapman Tripp theatre awards, and won the Weta Workshop Set Designer of the Year in 2008. Designs include *The Tigers of Wrath* for Circa Theatre, *Masi* for The Conch at the 2012 International Sydney Arts Festival, *The Pitchfork Disney* at Q Theatre, *Sunday Roast* for Silo, and the immersive theatrical event *Generation Z* at the Edinburgh International Fringe Festival. For Auckland Theatre Company, he designed sets for *Enlightenment, Hamlet World Tour*, which toured to every country on the planet (197 in all) from 2014 to 2016. He is currently working on the 2017 World of Wearable Arts Awards Show as the Associate Director. You can check out more of his work at danielwilliamsdesign.com

JENNIFER LAL

Lighting Design

Jennifer is a Wellington-based lighting designer who has been the recipient of many lighting design awards at the Chapman Tripp/ Wellington Theatre Awards. Previously for Auckland Theatre Company she has lit *The Bellbird, Wheeler's Luck, and Fallen Angels*. Most recently she has been working with Tikapa Productions on *Not in Our Neighbourhood* (Auckland Arts Festival/New Zealand Festival 2016), and *The Biggest* (Auckland Arts Festival 2017). This year, Jennifer is the touring operator for *Hudson & Halls Live!*

THOMAS PRESS

Sound Design

Thomas is a graduate of the New Zealand School of Music with a Bachelor of Music in Composition (2009) and Toi Whakaari - New Zealand Drama School with a Diploma in Entertainment Technology (2005). Thomas designed sound for *The Curious Incident of the Dog in the Nighttime* and *Billy Elliot the Musical* for ATC last year. Highlights from 2015 included sound design for ATC's *Rupert*, composing an original score for Red Leap's production *Dust Pilgrim*, and composing an original sound design for Silo's critically and popularly acclaimed production of *The Book of Everything*. He also worked as a sound designer for Duncan Sarkies' podcast serial *The Mysterious Secrets of Uncle Bertie's Botanarium*. He is five-time nominee of the Chapman Tripp theatre award for Sound Designer of the Year, 2014 winner of the Auckland Theatre Awards People's Choice Best Music award, and received an Excellence Award for Sound Design and Composition throughout 2015 at the 2015 Auckland Theatre Awards.



Tangata whenua with Auckland Theatre Company.

by Catherine Smith

FROM ITS LAUNCH IN 1993

Auckland Theatre Company, through founding director Simon Prast, was determined to bring New Zealand stories to the stage. For the first season he programmed New Zealand plays *Lovelock's Dream Run* and *Daughters of Heaven*, and the dream run has continued.

“We were making it up as we went along; the new theatre company had to present a new approach,” he says. “We had to be very pragmatic.”

Rena Owen in *The Pohutukawa Tree*
by Bruce Mason. Photo credit: Michael Smith.

“You should take a risk with your audience, and bring them to something they wouldn’t journey to usually”

– Simon Prast

Prast wanted to bring Māori voices, as well as female, young, Pasifika voices to the stage. In 2000, Briar Grace-Smith’s *Haruru Mai*, which had just premiered at the Wellington International Arts Festival, was the story he was looking for. The play had been directed by Colin McColl, one of the co-founders of Wellington’s Taki Rua, which was dedicated to developing theatre with a distinctively Māori voice. Prast re-worked the play with Grace-

Smith, modifying it and adding music by Gareth Farr. Despite a cast that included George Henare, Nancy Brunning and Taika Waititi, the changes Prast pushed, right up until opening night, were not without challenges for the playwright.

“In some ways the play moved forward and in other ways it became something different,” she recalls. “It was the first. We all got better at understanding what a Māori writer needs: the importance that the

cast feels safe, they know the protocols. Now on opening night we have a karakia and a prayer to acknowledge the work and what’s happening. ATC has grown from that point of view; the pressure is not on the actors.”

Grace-Smith says she would have loved the support provided now by the company’s kaumatua, Herewini Easton.

Actors and crew, who have always embraced rituals as part of theatre, not surprisingly take



Nancy Brunning and Miriama Smith in *Paniora!* by Briar Grace-Smith. Photo credit: Michael Smith.



“I was always interested in telling our stories: Māori stories are an essential part of that.” – Colin McColl

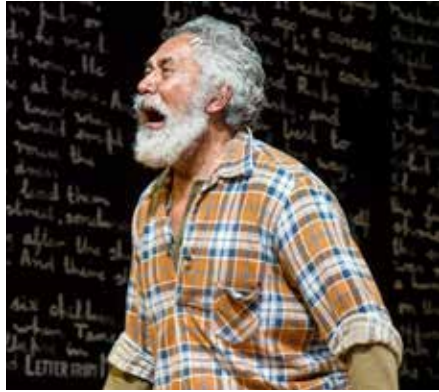
naturally to Māori protocol. As a young actor, Rāwiri Paratene had to create his own private ritual around Māori practices of prayer and cleansing, but now he shares those with everyone in the company of what he calls ‘theatricians’, to include stage managers and crew. Starting from the first day of rehearsals he creates a spiritually safe environment for Māori theatre practitioners, meaning that actors have an open place to explore, mining the text in a way that he, and they, find exhilarating.

“In the last 20 years contemporary Māori theatre has grown:

we’ve developed some tremendous, exciting writers, and well-respected directors. We have a depth of actors that we didn’t have, a fantastic pool,” he says. “But I am not sure that there is a growth in Māori going to Māori theatre, even plays in Te Reo. Growing an audience of the future, it’s an investment.”

“You should take a risk with your audience, and bring them to something they wouldn’t journey to usually” says Prast. “Challenges, not a mono-cultural experience. If we were to be the foremost company in New Zealand, then the responsibility was ours.”

Opposite page:
Nancy Brunning and
dancers in *Paniora!* by
Briar Grace-Smith.
Photo credit:
Michael Smith.



Clockwise from top left:
Nicola Kawana, Nancy Brunning &
Te Kohe Tuhaka in *Awatea* by Bruce
Mason; George Henare in *Awatea*
by Bruce Mason; Cian Elyse White &
Te Kohe Tuhaka in *Awatea* by Bruce
Mason. Photo credit: Michael Smith.

By the time Colin McColl
joined ATC as artistic
director in 2003, the
interest in such distinctly
New Zealand works had
grown.

“I was always interested
in telling our stories: Māori
stories are an essential
part of that,” he says. I am
now looking to include

more Māori works in our
seasons.”

“We need to keep the
canon of Māori playwriting
alive. We’re in a position
that we can invite Maori
stories onto our stage,
as well as Pasifika and
Asian and all the other
nationalities of Auckland.”

MAC SUPPORTING PROFESSIONAL MAKEUP ARTISTS WORKING IN FILM, TELEVISION, THEATRE, MUSIC, EDITORIAL AND THE PERFORMING ARTS



In rehearsal.



What's on at the ASB Waterfront Theatre.

July



New Zealand International Film Festival

21 July – 7 August

The ASB Waterfront Theatre is fully equipped with state-of-the-art technology for a fantastic film festival experience. Programme coming soon!

August



Auckland Theatre Company presents
The Kensington Swan season of

Nell Gwynn

by Jessica Swale

From August 15

London, 1660. The drab, grey Puritans have gone and theatre is all the rage once more. There's a new fad for putting a woman, an 'actress', on the stage and when The King's Company at Drury Lane casts the pretty, witty orange-seller Nell Gwynn as its first leading lady, its royal patron, Charles II, is immediately smitten.

September



Auckland Theatre Company presents
The Giltrap Audi season of

Last Legs

by Roger Hall

From September 12

News that Bill English is to open a new wing of the Cambridge Retirement Village sparks a revolution amongst its residents. Though many want to turn on something special, others are less enthused and plan to stage a protest.

October



The West End's Best New Comedy

The Play That Goes Wrong

11 – 15 October

The Cornley Polytechnic Drama Society are putting on a 1920s murder mystery, but as the title suggests, everything that can go wrong...does! The accident-prone thespians battle on against all the odds to get to their final curtain call with hilarious consequences!

November



The Amici Trust presents

Sister Act

A Divine Musical Comedy

25 November – 16 December


Sister Act tells the hilarious story of Deloris Van Cartier, a wannabe diva whose life takes a surprising turn when she witnesses a crime and the cops hide her in the last place anyone would think to look - a convent!

LIGHT VS DARK — THE ADVENTURES OF RAMA

by Ahi Karunaharan | presented in collaboration with Agaram Productions



TOURING SCHOOLS OCT 16 – NOV 3

 Year levels 3 – 8

www.atc.co.nz/creative-learning/mythmakers

AUCKLAND
THEATRE
COMPANY

ASB
Partners with passion.

Help Auckland Theatre Company share the love of live theatre.



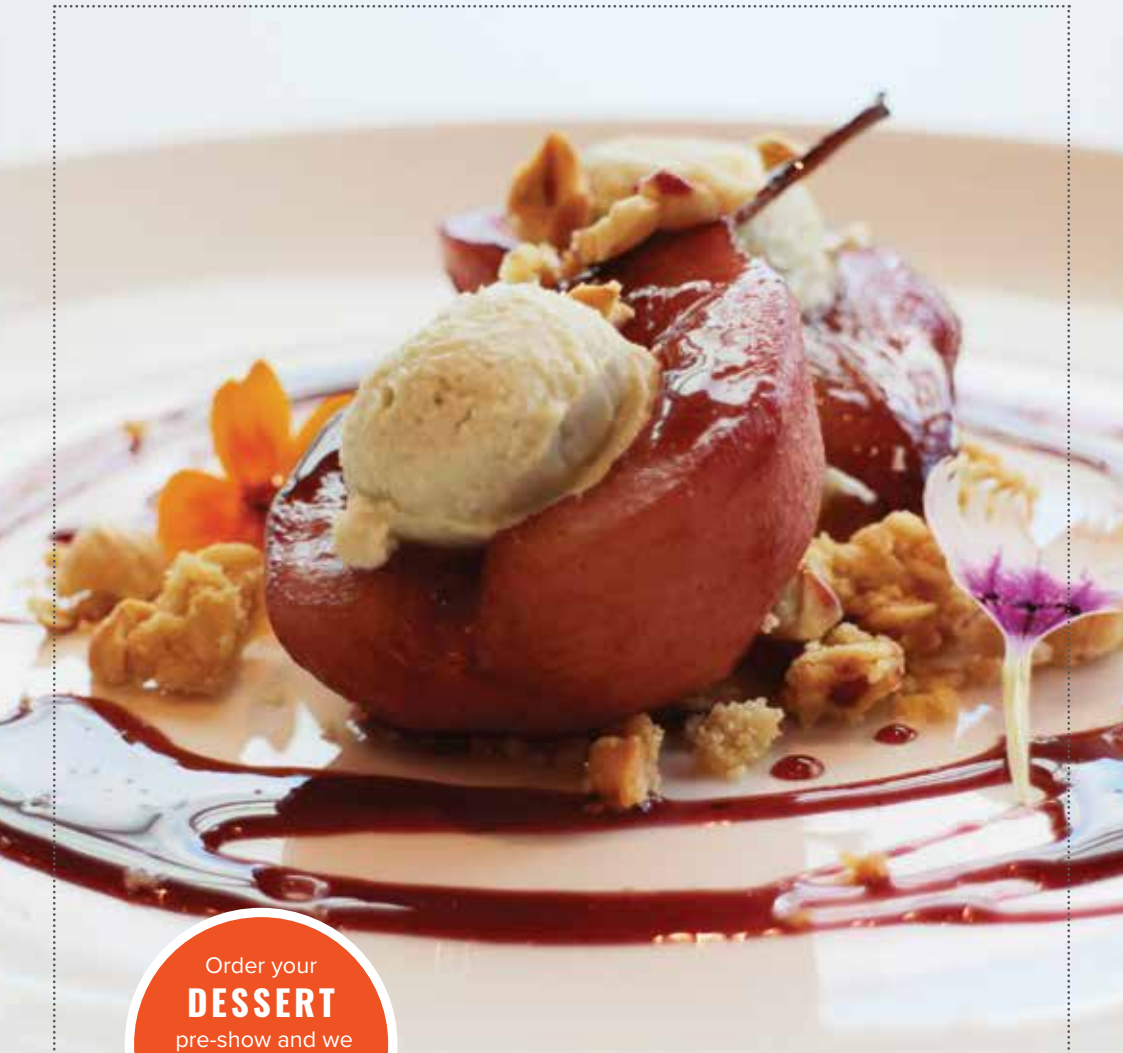
Consider donating to one of our benefaction programmes:

AUCKLAND
THEATRE
COMPANY

ASB
Partners with passion.

- Take A Seat
- ATC Patrons
- ATC Supporting Acts
- Bequests

Call **09 309 0390** and ask to speak to an ATC Development team member
or visit www.atc.co.nz/support/



Order your
DESSERT
pre-show and we
will have it ready and
waiting for you at
interval.

At the Halsey St Kitchen in the ASB Waterfront Theatre, our goal is to serve you delicious food made with fresh, local ingredients.



**HALSEYST
KITCHEN**

MONDAY-FRIDAY: 8AM-3PM. PRE-SHOW DINING: 2 HOURS BEFORE EVERY PERFORMANCE | PHONE (09) 282 3077

Your next
event in the
spotlight.



The ASB Waterfront Theatre complex offers a number of versatile event spaces perfect for your next function or event. With state-of-the-art in-house staging and production facilities, as well as onsite catering, the ASB Waterfront Theatre is Auckland's newest premier function venue.

For event enquiries please email: events@atc.co.nz or visit asbwaterfronttheatre.co.nz

ASB WATERFRONT THEATRE

Production Suppliers.



2construct.co.nz

Beauty and Product Sponsors.



OFFICIAL MAKE-UP SPONSOR

M.A.C. Cosmetics offer a large selection of makeup, skin care products and nail care items. Visit Smith & Caughey's, St Lukes, Britomart or Botany Downs.

Preferred Suppliers.

The
Botanist

botanist.co.nz



Reaching audiences at every
stage of the journey.

Find out how QMS can **SWITCH ON** your brand in
more places today. 0800 247 483 | switchon.co.nz



AUCKLAND THEATRE COMPANY

ARTISTIC DIRECTOR

Colin McColl

CHIEF EXECUTIVE

Lester McGrath

CHIEF FINANCIAL OFFICER

Lee Frew

GENERAL MANAGER

Linden Tierney

CREATIVE

Associate Director: Lynne Cardy
Literary Manager: Philippa Campbell
Youth Arts Co-ordinator (Maternity Cover):
Nicole Arrow
Artistic Associates: Malia Johnston,
Kate Parker, Katie Wolfe

PRODUCTION & PREMISES

Company Manager: Elaine Walsh
Production Manager: Robert Hunte
Venue Technical Manager: Josh Bond
Venue Technician: Johnny Chen

**MARKETING, COMMUNICATIONS,
SALES & INNOVATION**

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

DEVELOPMENT

Sales & Development Co-ordinator:
Rosalind Hemmings

VISITOR EXPERIENCE

Director Visitor Experience: Geeling Ching
Ticketing & Front of House Manager:
Gary Barker
Food & Beverage Manager: Richard Pepper
Box Office Co-ordinator:
Faith-Ashleigh Wong
FOH Supervisors: Cally Castell,
Torum Heng, Michael Cranney

VENUE SERVICES

Event Manager: Bernadette Norfo
Event Supervisor: Romana Trego

ADMINISTRATION

Finance Manager: Kerry Tomlin
Senior Accounts Administrator:
Michelle Speir

Company Administrator: Jan Pitout
Administration Assistant: Jade McCann

MANA WHENUA CULTURAL ADVISOR

Herewini Easton

BOARD OF DIRECTORS

Chair: Gordon Moller ONZM
Derek McCormack
Karen Fistonich
Ross Green
Scott Kerse
Isaac Hikaka

ATC PATRONS

Margot and Alastair Acland
Margaret Anderson
John Barnett
Betsy and Michael Benjamin
Greg Blanchard and Carol Weaver
Michelle Boag
Adrian Burr and Peter Tatham
Julie and Brian Cadzow
Paul and Barbie Cook
Roger and Maryanne Dickie
Kim and Annette Ellis
Trevor and Jan Farmer
Sarah Fay
Stephen and Virginia Fisher
Cameron Fleming
Michael Friedlander
Dame Jenny Gibbs
Michael and Stephanie Gowan
Ross and Josephine Green
Stuart Grieve and Antonia Fisher
Sue Haigh
Rod and Penelope Hansen
Allyson and Paul Harvey
Anne and Peter Hinton
Michael and Dame Rosie Horton
Rod and Julie Inglis
Sally and Peter Jackson
Robert Johnston and Stella McDonald
Len and Heather Jury
Brian and Jan Keene
Ross and Paulette Laidlaw
Margot and Paul Leigh
Sara Lunam and Peter Williams
Sir Chris and Dayle Lady Mace
Peter Macky and Yuri Opehko
Jackie and Phillip Mills
Michael Moore and Andrew Gelonese
Christine and Derek Nolan
Denver and Prue Olde
Heather Pascual

Barby Pensabene
Hon. Dame Judith Potter
Maria Renhart
Fran and Geoff Ricketts
Mark and Catherine Sandelin
Mike Smith and Dale d'Rose
Philippa Smith-Lambert and Chris Lambert
Joanne Smout and Janmarie Thompson
Gilli Sutton
Lady Tait
Julie and Russell Tills
Kit Toogood and Pip Muir
Simon Vannini and Anita Killeen
Susan and Gavin Walker
Sir James Wallace
Ian Webster and Gianni Felpas
Dona and Gavin White
Fran Wyborn
Annemarie Yannaghas
Anonymous (1)

ATC 2017 SUPPORTING ACTS

OUR STANDING OVATION SUPPORTERS

Sandy and Alan Bulmer
Rob Nicoll
Jay and Robyn Stead
Brian and Pam Stevenson
Scott and Louise Wallace

OUR CURTAIN CALL SUPPORTERS

Matthew Olde and Jacqui Cormack

OUR TAKE A BOW SUPPORTERS

Shane Compton
Ian Forrest
Sandra Greenfield
Anne Hargreaves
Rosemary Langham
Caroline List
Bob and Freda Narev
Mike and Debbie Whale

CONTACT ATC

487 Dominion Road, Mt Eden
PO Box 96002
Balmoral, Auckland 1342
P: 09 309 0390
F: 09 309 0391
atc@atc.co.nz
atc.co.nz

CONTACT BOX OFFICE

0800 ATC TIX (282 849)
boxoffice@atc.co.nz

THANKS TO THE SUPPORTERS OF THE ASB WATERFRONT THEATRE

FOUNDATION PARTNERS



MAJOR FUNDERS



FOUNDING CORPORATE PARTNERS



PROJECT PARTNERS



PLATINUM PARTNERS



PROJECT FUNDERS



GOLD PARTNERS



TRUSTS AND FOUNDATIONS



THE CHARTWELL TRUST
LOU & IRIS FISHER CHARITABLE TRUST
PUB CHARITY
SIR JOHN LOGAN CAMPBELL RESIDUARY ESTATE
SKYCITY AUCKLAND COMMUNITY TRUST

SILVER PARTNERS



FOUNDING BENEFACTORS, PATRONS AND DONORS



KensingtonSwan  Season of
LAWYERS

Nell Gwynn

by Jessica Swale

From **AUGUST 15** **ASB WATERFRONT THEATRE**

BOOK **0800 ATC TIX** (0800 282 849) / **atc.co.nz**

