

ON— STAGE



POLO *by* Dean Parker

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Artistic Director's Note

Artistic Director Colin McColl

Happy New Year! Welcome to the first play in our 2016 season, *Polo*, by Dean Parker.

An established film and television writer, Dean is also one of New Zealand's most accomplished and prolific playwrights, with stage work that ranges across many different genres and themes. His last play for Auckland Theatre Company, *Midnight In Moscow*, reflected on casual betrayals at the New Zealand Legation in Moscow in 1947. It's a great pleasure to open our 2016 season with the premiere of a new play from Dean. *Polo* sits somewhere between social satire and a love song to the different "tribes" of Auckland. It's both sharply

satiric and romantic, chock full of recognisable and gloriously unusual characters who long to change their lives or change the world. Dean gives them rich muscular dialogue and it's been a delight watching our cast of experienced and rookie actors relish this language and embrace these characters.

Huge thanks to my talented team of actors and creatives. We've all enjoyed delving into the *Polo* world and, through this play, discovering a little more about our great city. A trip down the North Western motorway will never be quite the same.

Enjoy.

POLO by Dean Parker

CAST

Gillian Hancock — **Lisa Chappell**
Jaap Du Plessis — **Harry McNaughton**
Mungo Hancock — **Adam Gardiner**
Sally Hunt — **JJ Fong**
Matiu — **James Maeva**
Kerrisk Redinton — **Taylor Barrett**
Annabel Redinton — **Katrina Wesseling**
Harper Hancock — **Hannah Paterson**
Amber — **Kalyani Nagarajan**

CREATIVE

Director — **Colin McColl**
Set Designer — **John Parker**
Costume Designer — **Lucy Jane Senior**
Lighting Designer — **Phillip Dexter MSc**
Sound Designer — **Sean Lynch**

PRODUCTION

Production Manager — **Andrew Malmo**
Company Manager — **Elaine Walsh**
Stage Manager — **Youra Hwang**
Assistant Stage Manager — **Jordan Keyzer**
Technical Manager — **Jamie Blackburn**
Technical Operator — **Rochelle Bond**
Props Master — **Amy Snape**
Set Construction — **2construct**
Sound Engineer — **Arran Eley**
VT — **Emmanuel Dorcil**
Flyman — **Michael Keating**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: AUT University ICT, Staff of SKYCITY Theatre, Maidment Theatre, Ticketek, Farmers, Liz Mitchell, Karen Walker, World, Kate Sylvester, Third Eye, Gorman, Caitlin Bevan, Michael Weston, Westbury Stud, Auckland Polo Club, Derek Ward, Ailsa Scott, Rebekah McKenna, Jade McCann, Derek Hill, David Kelly, Jude Froude, and Juggernaut.

Polo is the first Auckland Theatre Company mainbill production for 2016 and opened on Feb 13th at SKYCITY Theatre. The production is approximately 1 hour 40 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

IT'S NEARLY SHOWTIME

A mighty team is building the ASB Waterfront Theatre. Opening this year—a new home for Auckland Theatre Company.

It is a privilege to be part of it.

KensingtonSwan
*LAWYERS



A BLUFFER'S GUIDE

FACT-CHECK

The culture of polo is rich and varied. Sound like you know what you're talking about, even if you think a chukka is something the Australians do in cricket.

FACT AND FICTION

So you've read Jilly Cooper's Rutshire chronicles, most notably *Polo*, but don't assume the riders are cads. Far from it. Most wouldn't dream of underhand tactics to get a goal, or any of that other carry-on Jilly's characters get up to.

A SHOE-IN

You will be required to Stomp the Divots at half-time. This tradition means all spectators must be ready to rush onto the field for five minutes of furious divot-stomping. Divots are the clumps of turf that have been kicked up during play. Your job is to make the grass smooth again. Many feet make light work.

ALL RIGHT HERE

There's no such thing as a left-handed player. They were banned in the mid-1930s, unbanned after WWII, then banned again in 1974. So, any left-handers must swing the mallet with their right hand because it's too dangerous a game to worry which side a mallet's swinging.

CLUB TIES

John-Paul Clarkin is playing for Tiger Building in the Land Rover NZ Polo Open. He is a member of Cirencester Park Polo Club in England. Other members include The Duke of Cambridge and Prince Harry, who both play off a 1-goal handicap, if you're keen on casually dropping that into a conversation during the day.

“A polo handicap is a passport to the world”

— Winston Churchill

INJURY TIME

Polo can be a dangerous pastime. For instance, a quick tally of Prince Charles' polo injuries include: unconscious in 2001; six stitches in his left cheek in 1980; lost his voice for 10 days in 1981 after being hit in the throat; collapsed with dehydration after a match in 1980; broke his right arm in two places in 1990 and had to have a metal plate inserted; hurt his back several times after falls and now has a serious degenerative disc problem.

YES, PRIME MINISTER

Winston Churchill played polo into his 50s and wouldn't let a little thing like a dislocated shoulder stop him playing. He'd simply play with one arm strapped to his waist.

BUY YOUR OWN

Not quite a 6-goaler? Never fear. You could buy a team and play in it. This

is the patron system of polo, in which wealth guarantees you a game. Actor Tommy Lee Jones is one such patron.

SHIRT ON YOUR BACK

Polo's fashion legacy is the polo shirt. When the British were playing the game in India in the late 19th century, the cotton long-sleeved shirts of the time would flap about at full gallop. They attached collars with buttons to stop this. French tennis great Jean Rene Lacoste is credited with inventing the modern polo. He designed tighter fitting shirts in breathable pique cotton and wore one to play in the 1926 US Open. It caught on. American designer Ralph Lauren is almost single-handedly responsible for taking the sport shirt to the masses as a must-have for leisurewear when, in 1972, he called his new casual-wear label Polo. The rest, as they say, is history.

© Land Rover NZ Polo Open Magazine 2016



Photograph: Katrina Wesseling

HIDDEN GEMS OF AUCKLAND

BY RUTH SPENCER

They say when you're tired of Auckland, you're tired of life. Well, they don't, but they should. Auckland isn't merely property and polo; it offers many delightful secrets to those who step off the beaten path.

Deep in Oakley Creek Reserve, a delicate curtain of water meets a limpid pool beneath. **Oakley Creek Falls** is the only waterfall in Auckland City. It's worth the stroll just for the brazen rabbits lolloping along the paths, particularly if you have a dog that enjoys going insane.

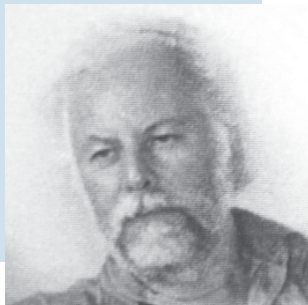
That's not our only urban water feature. Auckland's motorway system glitters with over ninety mirror-finished ponds, nestled in lush banks of flax and grasses. Romantic and practical, they're **stormwater ponds**, holding excess rain and filtering runoff before it can flood our waterways, ensuring the only heavy metal bothering you comes from the battered Commodore in the next lane.

You can't access the ponds so stay in the car and head to the old **concrete works quarry** at Warkworth. Once supplier of concrete to Auckland's sewers, it's now a swimming lake. The works' crumbling towers are the closest thing we have to Roman ruins, and best of all, they're reportedly haunted. Enter at night, if you dare, for unusual lights, screams and the truly terrifying hum of a spectral generator.

Underground rumblings also feature at **The Bunker**. North Head's tunnels are mostly pitch-dark concrete chambers, but one hides the Devonport Folk Music Club. With the exterior ambiance of an ablution block, inside there's cosy folk music, mic-less open mic nights and free Milo at half time. It's the done thing to sing along once you've picked up the words, or, judging by some contributions, before.

Dodgy singing abounds in the Waitakere Ranges. Released pets or the world's least likely storm-tossed waifs, **Sulfur Crested Cockatoos** flock there. If you've ever wanted to visit Jurassic Park, a walk in the bush punctuated by deafening prehistoric screeching could be the adrenaline trip you're looking for.

For more unusual specimens try the **McGregor Zoological Museum**, the University of Auckland's biology teaching collection. Professor McGregor was the Indiana Jones of New Zealand's taxidermy circuit, leading intrepid field trips into the wilds of Papua New Guinea in the 1920s. The animal specimens are fascinating, but the model of bladderwort done in gelatin must be viewed to be believed. Ditto the real human skeleton, identity unknown: "the subject of the origin of such remains was largely avoided when purchasing". Indeed.



Dean Parker

PLAYWRIGHT

Dean is a screenwriter and playwright based in Auckland and winner of the inaugural Playmarket Award in 2012.

His plays include *Midnight in Moscow*, *The Tigers Of Wrath*, *Other People's Wars*, *Slouching Toward Bethlehem*, *The Perfumed Garden*, *The Man That Lovelock Couldn't Beat*, *Baghdad Baby!*, *The Hollow Men* and *Tonite Let's All Make Love in London*.

Parker has won screenwriting awards for the big-screen comedy *Came a Hot Friday* (adapted from the novel by Ronald Hugh Morrieson), which he co-wrote with Ian Mune, for the Welsh-Kiwi rugby tale *Old Scores* which he co-wrote with Greg McGee, and for the television depiction of life in newly-deregulated New Zealand, *Share The Dream*.

He wrote the feature *Life's a Riot* for television, and with Greg McGee co-created the '80s trucking series *Roche* and the gold mining drama *Gold*.

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CAST



Lisa Chappell

GILLIAN HANCOCK

Lisa is an actress, writer and singer best known for her Logie winning role as Claire Mcleod in *Mcleod's Daughters* and Chelsea in *Gloss*. Other television and film highlights include *The Cult*, for which she won a Qantas TV & Film Award, *Coffin Rock*, *City Life*, *Desperate Remedies*, *Stingers*, *Small Claims* and *Rescue Special Ops*.

When Lisa isn't acting she writes. In 2008, Lisa wrote and recorded a folk/country album "When Then Is Now" and, more recently, wrote and produced a trilogy of plays - *Fred*, *On/Off* and *Bad Day Insurance* - which critics described as "wildly imaginative, highly entertaining and unique."

A regular with Auckland Theatre Company, Lisa's theatre credits include *Fallen Angels*, *All My Sons*, *The Homecoming*, *Much Ado About Nothing*, *Educating Rita*, *The Vagina Monologues*, *Design For Living*, *The 39 Steps*, *The Importance of Being Earnest*, *Mike and Virginia*, *The Herbal Bed*, *Chicago* and *The Motor Camp*.

"I'm thrilled to be working with ATC again and to be directed by Colin who has helped me realise a character who is diametrically opposed to me in every way!"



Harry McNaughton

JAAP DU PLESSIS

Harry is an actor and writer based in Auckland and working between NZ and America. He has loved working with Auckland Theatre Company, particularly in *The Twits* and *Calendar Girls*. He tries to balance stage work with his television work on shows such as *Shortland Street* and *Step Dave*, scriptwriting and story editing for *Shortland Street*, playwriting, voice work and dancing with the Dynamotion troupe.



Adam Gardiner

MUNGO HANCOCK

Adam Gardiner's first production with Auckland Theatre Company was in 2003 with performances in *Play 2.05*, *New Gold Dream*, and *Ladies Night*. He has worked for the company on numerous productions and in various capacities since then, his most recent appearances being *Other Desert Cities*, *Midnight In Moscow*, *Black Confetti*, *In The Next Room (Or The Vibrator Play)* and *Rupert*. This year Adam will appear on screen in features *Mahana* and *The Rehearsal*, the mini-series *Hillary*, and *The Roman Empire* for Netflix.

This is his third time performing in a Dean Parker play, having also appeared in *Midnight in Moscow* and *The Hollow Men*.



JJ Fong
SALLY HUNT



James Maeva
MATIU



Taylor Barrett
KERRISK REDINTON



Hannah Paterson
HARPER HANCOCK

JJ has worked in many creative disciplines as a dancer, singer, choreographer, actress and presenter. She trained at the Wellington Performing Arts Centre in Commercial Dance and Musical Theatre and "fell into" acting, which she loves. Her screen credits include *Go Girls (series 5)*, *Step Dave*, web-series *Flat3*, and short film *Cradle* by Four Knights Production Company. Her theatre credits include *Man in a Suitcase* with the Court Theatre, *Girl in Tan Boots* directed by Janice Finn and *Rupert* with Auckland Theatre Company last year.

JJ has a production company with three fellow friends in the industry called Flat3 Productions. The company has released short film *Sugar Hit* (made for *K-Road Stories*), and has an upcoming web-series, *Friday Night Bites*; both were made with the support of NZ on Air. This is JJ's second show with Auckland Theatre Company.

James completed his theatre and screen training at Te Wananga O Aotearoa in 2003-2005, and Unitec in 2010-2011. He has numerous credits in various capacities for local independent productions. Some of his theatre credits include *Verbatim* (2004), *Strange Children* (2005), *The Hospital at the Time of the Revolution* (2011) and the WW1 Cook Islands tribute play *Tamatoa* in 2015. James has also been cast with Auckland Theatre Company for the 2016 Giltrap Audi Season of *To Kill a Mockingbird*.

"It's a very exciting opportunity to work with the Auckland Theatre Company on the world premiere of *Polo*. Dean Parker has given us a script that is so refreshingly funny it's easy to see why this scandal-infested piece is a must watch. Combine that with our amazing director, and a super-talented cast and crew, and we have ourselves a world premiere that will keep audiences thoroughly amused."

Taylor is a recent graduate from Toi Whakaari NZ Drama School. Taylor was born and bred in Invercargill Southland. His recent acting credits include Bennett Francis in the Fortune Theatre's award-winning show *Punk Rock*, for which he was nominated for the 2015 Best Male Performance Award, Jordan in *Officer 27*, William and Duke Fredrick in *As You Like It*, Simon the Zealot in *The Last days of Judas Iscariot* and Lee Harvey Oswald in *Assassins*. In 2010 he was part of the NZ Young Shakespeare Company that performed *Macbeth*; he played the title role at the Globe Theatre in London, England. Taylor is making his Auckland Theatre Company debut as Kerrisk Redinton in *Polo*.

Polo is Hannah's debut with Auckland Theatre Company. Originally from Wellington, Hannah began her theatre training at Victoria University where she completed a BA in Theatre and Philosophy. In 2013 she made the move to Auckland to continue her training at The Actors' Program, under the guidance of many of New Zealand's most well-respected theatre and screen practitioners.

Theatre credits include *Camino Real* and *Tiny Deaths*. She has also recently appeared on screen playing Cassie on TV3's *Funny Girls*.



Katrina Wesseling

ANNABEL

Polo is Katrina's first mainstage show with the Auckland Theatre Company. Previously she has performed in *Thinning*, *Cow* and *The Sleep Over* as a part of Auckland Theatre Company's youth programme. In 2014 Katrina completed four months intensive training at The John Bolton Theatre School where she explored Lecoq's training techniques, developing skills in Neutral Mask, Basle Mask, Mime, Bouffon, Clown and Vaudeville. Katrina is the Co-Founder of Petit Workshop, an innovative and visual theatre company. She devised and performed in *The Soldier's Heart* and *The Feathered Girl* and *The Two Farting Sisters*.

Her most recent theatre experience involves devising and hosting *Trash to Fashion 2015* with Red Leap Theatre, devising and performing in *Puzzle* and *Just Above the Clouds* with The People Who Play With Theatre, and performing in *Tiny Deaths* directed by Sam Brooks and written by Uther Dean. Katrina's recent screen experience involves South Pacific Picture's *Nothing Trivial*, Maori Television's *Find Me a Maori Bride*, Peter Hayne's webseries *AFK*, a recurring role in the festival selected webseries *Flat3* and a Best Actress nomination for her performance in *Dear Mum* as part of the 2013 48hour Film Festival. Katrina is excited to bring the naughty Annabel to life and to work with this riotous team.



Kalyani Nagarajan

AMBER

Kalyani is a recent graduate of Toi Whakaari New Zealand Drama School. She has been acting from a young age and began her passion for comedy and clown in Auckland Theatre Company's Next Big Thing Festival, where she played a 90 year old SAS agent/checkout chick.

Kalyani studied Mask, Moliere and Melodrama at Ecole Phillippe Gaulier in France, and has been a part of workshops with clown Dr Brown. She has a passion for comedy and is in the process of creating a work for the NZ Comedy Festival in May. She's also working with Indian Ink Theatre Company to create her own solo work, which she began creating in her first year of drama school.

Kalyani is very passionate about her culture and representing her background in the New Zealand arts industry. She has practiced Bharatha Natyam (Indian classical dance) for 14 years and is currently very interested in the study of accents. She has currently mastered Cantonese, South African, Indian and Boston among others.

Kalyani would like to devise work and create comic yet heart-warming pieces that can give life and dignity to the ordinary characters in society that often get overlooked.

MAKEUP PROVIDED BY



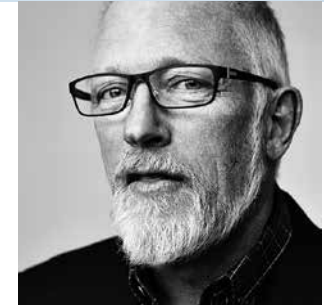
Because we love Auckland, we want it to be better. Because the best **schools** aren't good enough and the worst ones need a revolution. Because the **politicians** get it wrong and so do the academics and the lawyers and the cops and the artists and the banks. Not always, but too often, so things need to be said. Exposed. Argued. **Laughed** at. Because there are so many good things to **eat**, and wear, and see and hear and be a part of (and sometimes they're not as good as they should be either, which also needs to be said). Because we **cherish** so many of the people of this city, and we want to tell you about them and show them to you. Because of all this: **Isn't it time you picked up a copy of the latest Metro magazine?**

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creatives



Colin McColl

DIRECTOR

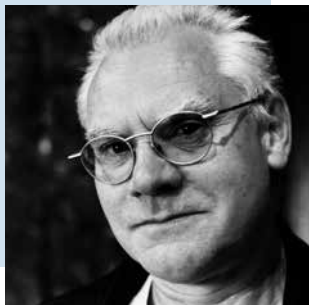
Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies, and is the only New Zealand director to be invited to present his work at the official Edinburgh Festival. His production of *Hedda Gabler* played there to great acclaim and was also presented at the Ibsen Festival in Oslo, the Covent Garden Festival in London, and the 1991 Sydney Festival. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times, including for his production of *Who's Afraid Of Virginia Woolf?*

His many productions for Auckland Theatre Company include *The Ladykillers*, *A Doll's House*, *Paniora!*, *Other Desert Cities*, *The Good Soul of Szechuan*, *Anne Boleyn*, *Midnight in Moscow*, *Lord of The Flies*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *On The Upside Down of*

The World, *Mary Stuart*, *August: Osage County*, *The Pohutukawa Tree*, *Cat on a Hot Tin Roof*, *The Female of The Species*, *Where We Once Belonged*, *End of The Rainbow*, *The Crucible*, *Hatch or The Plight of The Penguins*, *Doubt*, *Disgrace*, *The Duchess of Malfi*, *Equus*, *Goldie*, *Waiting for Godot*, *Serial Killers*, *The Seagull*, *Rosencrantz and Guildenstern Are Dead* and *Uncle Vanya*.

Opera directing credits include *Quartet* (New Zealand International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Italian Girl in Algiers*, *The Marriage of Figaro* and *The Prodigal Child* for the NBR New Zealand Opera. In 2009 he remounted his production of *The Italian Girl in Algiers* for the Scottish Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.



John Parker

SET DESIGNER

John Parker is an award-winning set designer and is as well-respected in the world of ceramics as he is in set design. He is a member of the International Academy of Ceramics (Geneva). He has a long history of designing for Auckland Theatre Company. His set designs include *A Shortcut to Happiness*, *Red*, *Mary Stuart*, *Stepping Out*, *The Importance of Being Earnest*, *The Wife Who Spoke Japanese in Her Sleep*, *The 25th Annual Putnam County Spelling Bee*, *End of the Rainbow*, *Sweet Charity*, *Doubt*, *Mum's Choir*, *Taking Off*, *Equus*, *Caligula*, *The Bach*, *Middle Age Spread*, *The Rocky Horror Show*, *Noises Off*, *Waiting For Godot*, *Rosencrantz and Guildenstern Are Dead*, *Into The Woods* and *The Glass Menagerie*.

Other works include *Faust*, *Cavalleria Rusticana*, *Pagliacci*, *The Scene*, *Creditors*, *Il Trovatore*, *True West*, *The Threepenny Opera*, *Chess*, *Romeo and Juliet*, *Titus Andronicus*, *Twelfth Night*, *F.I.L.T.H.*, *Assassins*, *Waiora*, *Cat on a Hot Tin Roof*, *Decadence*, *On The Razzle*, *Chicago*, *The Marriage of Figaro*, *Barber of Seville*, *Così fan Tutte*, *Evita* and *Trash to Fashion*.

John has also designed for The Louis Vuitton Ball and The America's Cup Ball, Bendon's Next To Nothing, Bellsouth Pharaohs, Precious Legacy and Peru: Gold and Sacrifice for the Auckland Museum. He was awarded a Waitakere City Millennium Medal for Services to the Community. In 2010 John was made an Arts Laureate by the New Zealand Arts Foundation.



Sean Lynch

SOUND DESIGNER

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

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

Previous designs include

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

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

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

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



Lucy Jane Senior

COSTUME DESIGNER

Lucy Jane is a fashion stylist by day. She designed the costumes for Auckland Theatre Company's production of *Other Desert Cities*.

Dressing the tribes of Auckland for the biggest event on the social calendar is no different to dressing the tribes of any other city. At the bottom of a few glasses of wine, the carefully edited layers of adornment, purchased at the mall kiosk or from a boutique get piled into the same lost property box.

“I adjusted to my right again, and yet again, to give her even more room as she continued her course towards me. This was ridiculous, I thought, surveying the entire wide, empty sidewalk. I came to an abrupt halt (what choice did I have?) and looked at her, for she was a mere six inches away from me now, in spite of the vast expanse to her right. She caught my eye and kept my gaze while she deliberately and not at all gently grazed my left arm with her magnificent handbag.

I had been charged. At least this is how it felt to the anthropologist in me. I came to some conclusions. Chief among them: women on the Upper East Side, particularly women in their thirties and women on the downhill slope of middle age, are utterly attuned to and obsessed with power. Their message was clear. It was not simply "get out of my way" but something more pointed: "I don't see you. Because you don't even exist."

- *Primates of Park Avenue a memoir*



Phillip Dexter MSc

LIGHTING DESIGNER

Phillip's previous lighting designs for Auckland Theatre Company include *Rupert*, *The Ladykillers*, *The Good Soul of Szechuan*, *Other Desert Cities*, *Lord of The Flies*, *A Shortcut to Happiness*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *Mary Stuart*, *Poor Boy*, *Le Sud*, *Equus*, *The Blonde*, *The Brunette* and *The Vengeful Redhead*, *Doubt* and *Up for Grabs*.

He works regularly for all the major theatre companies in New Zealand. Recent productions include *God of Carnage*, *Four Flat Whites in Italy*, *Death and The Maiden* (Newmarket Stage), *Rock 'N' Roll* (Circa Theatre), *Don Juan in Soho*, *Lucky Numbers* (Fortune Theatre), *Long Day's Journey Into Night*, *Oliver!* (The Court), *The Graduate*, *Dracula*, *The Goat* (Downstage),

At The Wake (Centrepoint Theatre), *Lucia Di Lammermoor* and *Turandot* (NZ Opera).

While based in London, Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory - Royal College of Music.

Phillip is director of Limeburner Design Ltd (www.limeburner.co.nz), which specialises in theatre and architectural lighting design. Training includes a Master of Science in light and lighting from UCL, London. Product design includes lighting instruments for film recently used on the studio components of *Avatar* and *The Lion, The Witch and The Wardrobe*.

ASB WATERFRONT THEATRE

The Year Ahead

2016 marks the year we will finally see the doors of our new home, the ASB Waterfront Theatre, open to the public and we could not be more excited about the changes it will bring about for both the Company and the Auckland performing arts scene.

The Hawkins Construction team remained hard at work over the summer break and as a result the exterior of the building is finished and the cedar cladding and roof work is largely completed. As the building is now weather-tight, all the outdoor scaffolding has been removed and the crew are shifting their focus to the interior of the theatre and the first fix electrical and mechanical installations. Similarly, the plumbing and sprinkler works are underway and the GIB fixing has substantially progressed. The bleacher flooring is nearly complete and the team are due to start installing the lifts in the next month.

We are on track to reach practical completion by Monday 18 July. Also, in July, we will be launching the upcoming 2016/17 season. The new season will start in October with an end-of-year musical and include a brand new programme of work surrounding our new home, so keep your eyes and ears peeled for the announcement.

Once we take ownership of the building we will start our three month commissioning period and fit-out process. This will be an extremely busy time for the Company as we strive to ensure every aspect of the theatre is operating smoothly come opening night.

Then finally, in October, after five years of lobbying, fundraising and building, ASB will present the Auckland Theatre Company production of *Billy Elliot The Musical*. This will be our most ambitious show staged to date and we feel it is the perfect way to kick off Auckland Theatre Company's arrival to the Wynyard Quarter and the opening of the ASB Waterfront Theatre.

With all of this said and done, we are continuing to fundraise for a number of fit-out items needed to guarantee a state-of-the-art theatre and offer seamless customer experiences for our patrons. If you would like to donate and help us complete this legacy for the Company and for Auckland, please do so now by visiting www.asbwaterfronttheatre.co.nz or calling the ATC Development Team on 09 309 0390. More information on the ASB Waterfront Theatre Founders Club and how to *Take A Seat* is available over the page.



The ASB Waterfront Theatre is now weathertight

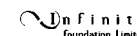
Photograph: Hawkins Construction

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

Giving to the ASB WATERFRONT THEATRE

Over the past five years we have raised an impressive \$35 million to fund the construction of the ASB Waterfront Theatre; however, this does not mean our job is over. We are still in the process of raising the further \$1 million required for the fit-out-items needed to complete this incredible facility and we need your help to do so.

We have a range of ways you can show your support for the ASB Waterfront Theatre, and all donations are fully receipted for tax deduction purposes.

JOIN THE ASB WATERFRONT THEATRE FOUNDERS CLUB:

The Founders Club is a group of highly committed people who are passionate about creating this world-class performing arts venue as a legacy for Auckland. In recognition of their investment, members will not only be given the chance to experience everything this incredible facility has to offer before anyone else, they are also afforded name recognition in the theatre in perpetuity, and invitations to opening programme events and other special occasions.

The levels of investment for the Founders Club begin at \$5,000, which can be paid in instalments to maximise tax effectiveness. For more information on becoming a Founders Club member, please contact ATC Development Manager, Linden Tierney - linden@atc.co.nz or 09 309 0390 ext 272.

TAKE A SEAT:

We are inviting theatre-lovers to engrave their name in theatre history by Taking a Seat in the ASB Waterfront Theatre for a donation of \$1,000. Take a Seat supporters will have their name and message placed on a seat plaque and will receive an invitation to an exclusive champagne reception and seat unveiling evening upon the theatre's completion, prior to the opening season.

Please note there are a limited number of seats available and instalment payments are happily accepted. For more information on Taking a Seat please contact ATC Development Executive, Alex Little - alex@atc.co.nz or 09 309 0390 ext 266.

MAKE A ONE OFF DONATION:

All donations, regardless of size, make a huge difference to our fundraising efforts. Over the past few years we have accumulated tens of thousands of dollars through smaller one-off donations, proving the power of collective private giving. So whether it is \$10 or \$100, any contribution you can make to help us build our new home is greatly appreciated. One-off donations can be made via our website at www.asbwaterfronttheatre.co.nz.



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Offer available 11-28 February 2016 to Polo ticket holders, subject to availability. Two adults must be present to redeem this offer. Offer includes a 20% discount off full-priced Cloudy Bay Pelorus NV and approximately 80% discount on the cheeseboard and Sky Tower admission. R18 for the service of alcohol. Host Responsibility limits apply.

What's On in Theatres Around The Country?

For the leading news, reviews and coverage of Auckland Arts and Entertainment, see metromag.co.nz



ASB PRESENTS
THE AUCKLAND THEATRE COMPANY
PRODUCTION OF

Billy Elliot The Musical

Music by Elton John
Book and Lyrics by Lee Hall

ASB Waterfront Theatre
From October 7

A regular eleven-year-old lad, Billy discovers he prefers a ballet class to his regular boxing lesson. While boys doing ballet is an issue for his macho father and brother, Billy eventually wins over his family and the entire community thanks to the help of his beloved dance teacher and his passion for dance.

ASB Waterfront Theatre |
Auckland



The Book of Everything

Adapted by Richard Tulloch
from the novel by Guus Kuijer

Q Theatre
12 - 25 February

Thomas sees things that others don't — a plague of green frogs, a hailstorm in summer, tropical fish in the canals of Amsterdam. He's keeping a diary, *The Book of Everything*, in which he records all that he sees. One day, he writes his greatest wish: "When I grow up, I'm going to be happy".

Silo Theatre | Auckland



Stag Weekend

by Dan Bain &
Brendon Bennetts

Centrepoint Theatre
1 April - 14 May

A stag party hunting trip to the Tararuas for four overconfident and under-qualified city boys becomes increasingly dangerous - and hilarious - as they fumble towards discovering what it means to be a Kiwi bloke in 2016. It's an unwise combination of boys, beer and bush. Add incompetence, insecurities and illegal substances and everything that can go wrong does go wrong. The hangover from this stag weekend will stay with them forever.

Centre Point Theatre |
Palmerston North



The ABC with Honora Lee

by Kate De Goldi
Adapted and directed
by Jane Waddell

Circa One
27 February - 26 March

A charming exploration of kindness, patience and acceptance, it explores the relationship between young Perry and her eccentric Gran, Honora Lee, who's losing her memory and lives in the Santa Lucia Rest Home. As more and more words slip from Gran's grasp, Perry furiously gathers them up, turning them into an illustrated and disorderly alphabet book, which becomes a gift of love to her grandmother.

Circa Theatre | Wellington



Macbeth

by William Shakespeare

Court Theatre
5 - 26 March

Driven by his ambitious wife, Lady Macbeth, Macbeth's idea of being king grows into an all-consuming desire for power. After murdering the King, our protagonist takes the throne, dispatching all that get in his way. But the witches have another prophecy: one that will end Macbeth's treacherous rise to power, one that will play out to its bitter and bloody end.

The Court Theatre |
Christchurch



Winston's Birthday

by Paul Baker

Fortune Theatre
12 March - 2 April

Secrets are revealed, resentments released and new understandings formed in this fresh and funny perspective on an iconic and larger-than-life family.

It's 1962 - the Beatles have their first hit, James Bond his first film - and Randolph Churchill is holding a luncheon party to celebrate the 88th birthday of his admired but estranged father. Sir Winston is a fading force and there is unfinished business in his loving but dysfunctional family.

Fortune Theatre | Dunedin

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