

ANNE BOLEYN

BY HOWARD BRENTON



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Welcome



What is it about the Tudor dynasty that continues to fascinate us? Sex, power, politics, greed, spying – all pretty familiar stuff. Then, of course, there’s the fact that the Tudors facilitated a major turning point in British history: the Reformation and the English church’s break with Rome.

The struggle to break the power of the Pope and make England protestant forever is at the centre of Howard Brenton’s rollicking new theatre piece, ANNE BOLEYN. Originally written for London’s Globe Theatre, and cunningly leaping between generations, it bursts with vitality and theatricality as James I seeks to understand the extent of Anne Boleyn’s commitment to the Protestant cause.

This production of ANNE BOLEYN is our 21st birthday treat to ourselves. Big cast, big ideas, big-hearted meaty theatre.

It’s been a great delight to surround the gorgeous Anna Jullienne with gentlemen who’ve helped shape Auckland’s theatrical history – Raymond Hawthorne, Simon Prast and Paul Minifie; with leading mid career artists and with emergent actors making their ATC mainstage debut in the production. My love and thanks to them all.

Big thanks too to my creative team: designers Rachael Walker, Elizabeth Whiting, Phillip Dexter and Adrian Hollay; to my Assistant Director Hera Dunleavy and the whole production team led by our irrepressible stage manager Chelsea Adams. The whole team has been a joy.

After ANNE BOLEYN we’re back on track at Maidment Theatre with seasons of THE HERETIC (starring Jennifer Ward-Lealand) and The Lion Foundation season of LORD OF THE FLIES (starring GO-GIRLS’ Leon Wadham). ATC is then back here at Q for the fabulous finale to our 21st season with the Vodafone season of CHICAGO the musical, brought to you by Michael Hurst and Shona McCullagh, the director and choreographer team behind our Speigeltent CABARET. Enjoy.

Colin McColl
Artistic Director, Auckland Theatre Company

ANNE BOLEYN

BY HOWARD BRENTON



Anna Jullienne — Anne Boleyn
Andrew Grainger — Henry VIII
Paul Minifie — Wolsey/Countryman/John Reynolds
Simon Prast — Thomas Cromwell
Claire Dougan — Lady Rochford
Jordan Mooney — Simpkin/George Villiers
Peter Daube — Sloop/William Tyndale/Henry Barrow
Mikassa Cornwall — Lady Celia/Countrywoman
Lauren Gibson — Lady Jane Seymour
Stephen Lovatt — James I
George Henare — Cecil/Countryman/Courtier
Raymond Hawthorne — Dean Lancelot Andrewes/Countryman
Ken Blackburn — Parrot/Courtier/Countryman
Hera Dunleavy — Lady Margery/Countrywoman



Colin McColl — Director
Hera Dunleavy — Assistant Director
Rachael Walker — Set Designer
Elizabeth Whiting — Costume Designer
Phillip Dexter MSc — Lighting Designer
Adrian Hollay — Sound Designer
Marija Stanisich — Choreographer



Paul Nicoll — Technical & Production Manager
Fern Christie — Company Manager
Chelsea Adams — Stage Manager
Natalie Braid — Assistant Stage Manager
Josh Bond — Technical Operator
Natasha Pearl — Props Master
Sophie Ham — Wardrobe Supervisor
2Construct — Set Construction

First performed at Shakespeare's Globe, London, on 24 July 2010

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Sophie Ham, Sara Taylor, Hanna Randall, Hats by Bridal Alley, Renee Te Pairi, John Keane Upholstery, Steve at Xytech, Hats and headpieces created by Auckland Master Milliner Carolyn Gibson at Le Chapeau Millinery in collaboration with Costume Designer Elizabeth Whiting, Alex Oldham, Nicole Winsor.

ANNE BOLEYN is the fourth Auckland Theatre Company production for 2013 and opened on June 13 at Q. ANNE BOLEYN is approximately 2 hours and 25 minutes including a 20 minute interval. Please remember to switch off all mobile phones, pagers and alarms.

BECAUSE WE LOVE THIS CITY, 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:

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King Henry VIII's Marriages

According to the Pope, King Henry VIII was married only once – to his widowed sister-in-law the Spanish Princess Catherine of Aragon.

When Catherine produced only a daughter, Henry was anxious to discard her in favour of the younger Anne Boleyn. Henry claimed that since Catherine had previously been married to Henry's own brother, her marriage to Henry was illegal (although Catherine's first husband had died several years before – and it wasn't illegal to marry a widow).

But in spite of this fairly feeble claim, it was not easy for Henry to have his Catholic marriage annulled.

King Henry sent the Archbishop of Canterbury, Dr. Cranmer, and Lady Anne Boleyn's father Lord Wiltshire, to meet Pope Clement VI in Rome and put the King's case to the pontiff for annulment. Lord Wiltshire's travelling entourage included his pet dog, who accompanied Wiltshire into the audience with the Pope.

The British gentlemen entered the chamber of the Pope who was sitting on high, in rich apparel. According to a customary protocol of his own

devising, the Pope extended his foot to be kissed. The dog apparently interpreted this sudden emergence of a leg as a possible danger to his lord. So, as Elizabethan historian John Foxe tells:

When he extended his foot to be kissed, the spaniel straight-way (as though he had been of purpose appointed thereunto) went directly to the Pope's feet, and not only kissed the same unmannerly with his mouth, but, as some plainly reported and affirmed, took fast with his mouth the great toe of the Pope, so that he in haste pulled in his glorious feet from the spaniel.

Not surprisingly, the Pope from then on showed no support for annulling the marriage of Henry VIII – who therefore discarded the authority of the Pope, appointed himself the Supreme Authority of a new Church of England, and on his own new authority, 'annulled' his marriage to Catherine, so declaring himself then free to marry Anne Boleyn.

Queen Anne Boleyn produced the baby Elizabeth and the marriage lasted until the King's eye was caught by Jane Seymour, and Anne became an inconvenience. So on 17th May 1536 Henry caused it to be announced that his marriage to Anne Boleyn was annulled – made null and void – because of supposed adultery and 'witchcraft.' Then two days later an execution made her even more null and void.

After a discreet wait of eleven days, Henry then married Jane Seymour – in what Henry would have considered his 'first' marriage, since the previous two were annulled.

Queen Jane provided Henry with his only legitimate male heir (later King Edward VI) but died in doing so – leaving Henry widowed.

The next candidate was German – Lady Anna, daughter of the Duke of Cleves. Wooed by a too-flattering portrait of her, plus a welcome alliance with a German state, Henry discovered on actually meeting her that the portrait and the lady didn't match very well, but he went through the wedding ceremony anyway.

However the marriage was never consummated, which gave good reason for – yes, another – annulment.

This left Henry 'legally free' to marry Catherine Howard. Within two years he discovered she was guilty of 'indiscretions' sufficient for her to be beheaded – though they were still married.

Henry was widowed again.

Never one to be frugal, Henry cast an eye on Catherine Parr – who herself had been widowed twice before they met. But marry they did, and she was the only one to outlive him and still be Queen at the time.

So – in spite of a misconception about his 'divorces,' King Henry was never actually divorced. Three of his marriages were annulled: (1) Catherine of Aragon; (2) Anne Boleyn; (3) Anne of Cleves. Quite differently from divorce, the meaning of the term 'annulled' is: they had never been 'true marriages' and could be considered not to have taken place at all.

His marriage to Jane Seymour ended when she died (naturally), leaving him widowed. During his next marriage to Catherine Howard, she was beheaded while still Queen, so Henry was widowed a second time. He then married Catherine Parr, and he died before she did.

So – how many times was Henry VIII 'married'?

Three annulments, twice widowed, once outlived... but never divorced.

The complications of defining 'married' to suit everyone make the question much simpler, if re-worded, namely:

"How many weddings did Henry VIII have?"
Answer: six.

But it is possible to believe that the history of Britain – and ultimately of the entire structure of the Anglican Church – hinged on the visit of the King's emissaries to the Pope, when Anne Boleyn's father's pet spaniel bit the Pope's big toe.

By Max Cryer





Anna Jullienne *(Anne)*

Anna recently appeared for ATC as the frustrated Doctor's wife in *IN THE NEXT ROOM (OR THE VIBRATOR PLAY)*, and as the stunning Roly Poly Bird in *THE TWITS*, adding to a long list of credits such as: *DEATH OF A SALESMAN*, *THE VAGINA MONOLOGUES* and *VIEW FROM A BRIDGE*.

Interspersed amongst these shows, Anna has found time to work in television, including *HARRY*, *THE BLUE ROSE*, *UNDERBELLY NZ: LAND OF THE LONG GREEN CLOUD* and *SHORTLAND STREET*, as well as the film *SIONE'S WEDDING 2: UNFINISHED BUSINESS*.



Andrew Grainger *(Henry VIII)*

Andrew's career as an actor began in the 1980's and was born out of a love of musicals. The much celebrated shows *SOUTH PACIFIC*, *SEVEN BRIDES FOR SEVEN BROTHERS* and *LITTLE SHOP OF HORRORS*, all performed in London's West End, were amongst his first professional productions. For Auckland Theatre Company, he appeared in *LITTLE SHOP OF HORRORS*, *A MIDSUMMER NIGHT'S DREAM*, *THE TWITS*, *CALENDAR GIRLS*, *MARY STUART*, *POOR BOY*, *AUGUST: OSAGE COUNTY*, *OLIVER!* and *LE SUD*.

Originally from Britain, Andrew immigrated to New Zealand and has rapidly built up an impressive collection of credits, having appeared in local television programmes *SHORTLAND STREET*, *OUTRAGEOUS FORTUNE*, *THE MILLION DOLLAR CON MAN*, *LIFE'S A RIOT* and *THE CULT*. Highlights from the UK include roles in *THE BILL*, *ROSEMARY AND THYME*, *HEARTBEAT*, *BAD GIRLS* and *EASTENDERS*; appearing with footballer Vinnie Jones in the feature film *MEAN MACHINE* and working alongside Robert Redford in *SPY GAME*.

Andrew featured in Silo Theatre's 2009 production *RUBEN GUTHRIE* and had a cameo role in *THE LOVELY BONES* directed by Peter Jackson.



Paul Minifie *(Wolsey/Countryman/John Reynolds)*

Appearances in Auckland Theatre Company productions include *DEATH OF A SALESMAN*, *WIND IN THE WILLOWS*, *A HERBAL BED* and *WIT*. Paul also directed *FORESKIN'S LAMENT*.

In a career spanning 45 years, Paul has been an actor, director and arts manager throughout New Zealand. He was Director, Centrepoint Theatre and Associate Director at Theatre Corporate and Mercury Theatre. He recently retired, following 20 years as Director, Maidment Theatre, University of Auckland.

Memorable productions include directing *METAMORPHOSIS*, *PETER PAN*, *BENT*, *SHADOWLANDS*, *GYPSY*, *KENNEDY'S CHILDREN*, *FIDDLER ON THE ROOF* and *SWEENEY TODD*. His favourite performances were in seasons of *GALILEO* by Howard Brenton, *MURDER IN THE CATHEDRAL*, *THE ROCKY HORROR SHOW*, *THREE SISTERS* and *MY FAIR LADY*. He played a leading role in *MRS PIGGLE WIGGLE*, an American television series for children and is in demand as a voice over artist.

ANNE BOLEYN marks Paul's first stage appearance for ten years.

Simon Prast *(Thomas Cromwell)*

Simon Prast graduated from Theatre Corporate Drama School in 1984, having completed a Law Degree at the University of Auckland the year before.

He has worked as an actor at Theatre Corporate, Downstage, Mercury Theatre and Auckland Theatre Company, which he founded upon the Mercury's demise in 1992.

For ATC, he produced 60 plays from 1993 - 2003. During that time, he also directed many productions, including *TWELVE ANGRY MEN*, *CLOSER*, *THE CRIPPLE OF INNISHMAN*, *ART*, *WIT*, *THE JUDAS KISS*, *HARURU MAI*, *DEATH OF A SALESMAN*, *A STREETCAR NAMED DESIRE*, *HAIR*, *THE DAYLIGHT ATHIEST*, *THE PLAY ABOUT THE BABY*, *THE ROCKY HORROR SHOW* and *THE GRADUATE*. He last appeared on stage for ATC in 2004 as a Roman senator in *CALIGULA*. His last production as a director for ATC was *The PILLOWMAN* in 2007.

Television and film credits include, *GLOSS*, *SHORTLAND STREET*, *HERCULES*, *XENA*, *WARRIOR PRINCESS*, *SERIAL KILLERS*, *THIS IS NOT MY LIFE*, *GO GIRLS*, *A DEATH IN THE FAMILY*, *THE SINKING OF THE RAINBOW WARRIOR*, *EREBUS: THE AFTERMATH* and *WHEN LOVE COMES*.

Simon was the director of the inaugural Auckland Festival, AK03. In 2010, he ran as a candidate for Mayor in Auckland's first Supercity election.





Claire Dougan *(Lady Rochford)*

Claire is delighted to be back on the Auckland Theatre Company stage after six years living and working in Christchurch. Claire's time in Christchurch saw her become a Court Theatre regular, appearing in over twenty shows, with highlights including THE GREAT GATSBY, THE SEAGULL, THE COUNTRY WIFE, YEAR OF THE RAT (world premiere), CABARET, HONOUR, BAGHDAD BABY! and ON THE ROCKS (where she played the iconic NZ writer Katherine Mansfield).

Claire has also worked at Fortune Theatre in Dunedin, most recently in LOVE LOSS AND WHAT I WORE, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), and GOD OF CARNAGE.

Claire appeared with Auckland Theatre Company, on completion of her training at UNITEC Performing Arts School, in shows including, DEATH OF A SALESMAN, CABARET, INTO THE WOODS and HIGH SOCIETY.

Claire is thrilled and deeply humbled to be sharing the stage with some of New Zealand's finest acting talent. She considers it very special to have the chance to work alongside, in particular, Raymond Hawthorne, her treasured drama school tutor and friend, and Simon Prast, who gave her her first start on the professional stage with ATC fifteen years ago.



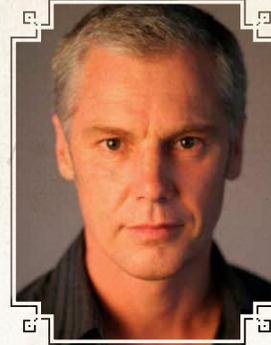
Jordan Mooney *(Simpkin/George Villiers)*

Jordan's theatre experience has had him play many things such as poor, very rich, complete madness, drug addiction, a moron and a severe bully.

ANNE BOLEYN is Jordan's first main bill show with Auckland Theatre Company. Previously he was a part of ATC's Young & Hungry Festival, with roles in SIT ON IT, FITZ BUNNY and COW.

More recent theatre credits include ALICE, THE SEX SHOW and PUNK ROCK with The Outfit Theatre Company. His screen credits include 3 MILE LIMIT and SPARTACUS.

ANNE BOLEYN has a stellar cast and Jordan's damned stoked to be a part of it.



Peter Daube *(Sloop/William Tyndale/Henry Barrow)*

For Auckland Theatre Company, Peter has appeared in: A MIDSUMMER NIGHT'S DREAM, AUGUST, OSAGE COUNTY, ROMEO & JULIET, OLIVER, FOUR FLAT WHITES IN ITALY, CAT ON A HOT TIN ROOF, THE CRUCIBLE, SWEET CHARITY, CALIGULA and THE DUCHESS OF MALFI. Other highlights include the MC in CABARET for Downstage Theatre and playing MACBETH at Fortune Theatre.

Film and TV credits include: Henry Williams in WAITANGI, WHAT REALLY HAPPENED, STICKMEN, THE IRREFUTABLE TRUTH ABOUT DEMONS, LEGEND OF THE SEEKER, SHORTLAND STREET, MADAGIN'S QUEST, MERCY PEAK and STRONGMAN by Gaylene Preston.

Peter has made music with various bands releasing under the Wild Side label and his own label Surge. He composed the soundtrack for the feature film THE RULES OF DOGS AND MEN, the documentary DARK HORSE and the recently released short films GO THE DOGS, 2013, and UP HILL by Jackie Van Beek. Music for theatre includes; ROMEO AND JULIET and MANAWA TAU (Theatre At Large) and STORIES TOLD TO ME BY GIRLS, winning the Chapman Tripp Award for Best Soundtrack.



Mikassa Cornwall *(Lady Celia/Countrywoman)*

ANNE BOLEYN is Mikassa's first production with Auckland Theatre Company.

Mikassa began her training at Toi Whakaari New Zealand Drama School and graduated from the newly reputable The Actors Program studying under the likes of Jennifer Ward-Lealand, Michael Hurst, Cameron Rhodes, John Callen and Michelle Hine.

Since finishing The Actors Program last year, she has filmed a guest role in the upcoming season of New Zealand drama THE ALMIGHTY JOHNSONS. Also performing in "BUS STOP" for The Auckland Fringe Festival.

Between acting jobs she is madly preparing gourmet delights for her recently established independent catering business. Anyone need catering?



Lauren Gibson (*Lady Jane Seymour*)

Lauren first appeared on stage in Wellington at Circa Theatre in 2007's BLACKBIRD and returned to the company in 2011 for her Chapman Tripp award winning performance in AUGUST: OSAGE COUNTY. Lauren graduated from Victoria University the same year after completing a BA in Theatre and Media Studies, and also performed in two of BATS Theatre's YOUNG&HUNGRY Festivals during her time at University. Lauren made the move back to Auckland in 2012 after 14 years in Wellington to study at The Actors' Program, where she completed her diploma last year. This is Lauren's debut with Auckland Theatre Company.



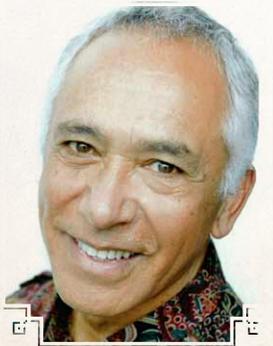
Stephen Lovatt (*James I*)

Stephen, now mid career (he hopes) has performed in theatre, radio, television and cinema throughout New Zealand and Australia over the last 24 years.

Recently, he has been on New Zealand television in TOP OF THE LAKE and HARRY which is screening currently.

He finished shooting on Gaylene Preston's HOPE AND WIRE in April and is delighted to be back on stage.

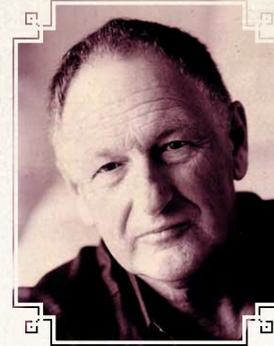
Theatre highlights include THE MOTORCAMP (Auckland Theatre Company) and WHEN THE RAIN STOPS FALLING (Silo Theatre). Television highlights include SPARTACUS, GO GIRLS and 5 years as Max on NEIGHBOURS.



George Henare (*Cecil/Countryman/Courtier*)

"47 years in this vagabond but very rewarding profession. A career which began in 1965 with the NZ Opera Company production of PORGY AND BESS, then subsequent operas, graduating from chorus member, to character principal, then into "Legit". Theatre appearances include performances for the Maori Theatre Trust, Downstage, Mercury, Stetson Productions, Court, Circa and Taki Rua. Across the ditch with Melbourne Theatre Company, Sydney Ensemble and Company B Belvoir - all these interspersed with Radio Drama, Television, Talking Books, Documentary Narrator, Films and hosting awards presentations.

The honours, achievements and awards over the years have been an extremely humbling experience for which I will be eternally grateful."



Raymond Hawthorne (*Dean Lancelot Andrewes/Countryman*)

Raymond is one of New Zealand's most senior practitioners in the Performing Arts arena. His impressive repertoire (now spanning fifty five years) commenced in 1955 when he became a member of The New Zealand Players (New Zealand's first major professional theatre company under the direction of Richard Campion) with whom he toured for two and a half years. In 1957 he was granted a NZ Government Bursary to study at the Royal Academy of Dramatic Art, London (RADA).

On his graduation from RADA in 1959 he pursued a career in the UK as a singer, actor and dancer but became aware that his interest in the performing arts was moving towards directing for theatre and to the teaching of acting. A career change into these areas was successful and he remained in England for the next 13 years, returning to RADA to teach and direct.

Raymond returned to New Zealand in 1971 and joined the Mercury Theatre (then under the directorship of Anthony Richardson) and within two years had instigated the formation of Theatre Corporate (a Community Theatre / Theatre in Education / Resource Centre) in Auckland. He was Director of Theatre Corporate for eight years until 1981.

In 1982 he was Director of the National Opera for New Zealand. He directed two landmark operas for the company, Brecht / Weills' THE RISE AND FALL OF THE CITY OF MAHAGONNY and Benjamin Britten's THE TURN OF THE SCREW.

In 1985 Raymond was appointed Director of Mercury Theatre. This was a major position he held for seven years. During his tenure there he directed 12 major operas, numerous musicals and a wide variety of classic and modern plays.

In 1992 he established his own acting studio, The Actors Space. This recessed in 1997 but resumed classes in June 2005. In November of 1997 he became the Head of Major in Directing and Writing for Theatre and Screen at UNITEC School of Performing and Screen Arts. At the end of his sixth year involvement, he was made Head of School.

Raymond directed the first Auckland Theatre Company production of LOVELOCK'S DREAM RUN and has acted and directed for the Company throughout the last 21 years. Highlights include performances in SOMEONE WHO'LL WATCH OVER ME, TRAVELS WITH MY AUNT, THE JUDAS KISS, WAITING FOR GODOT, WHO WANTS TO BE 100?, THE CRUCIBLE and last year played Puck in ATC's A MIDSUMMER NIGHTS DREAM.

Other directing credits include POOR BOY, ANGELS IN AMERICA, THREE TALL WOMEN, THE HERBAL BED, JULIUS CAESAR, THE WIND IN THE WILLOWS, CABARET, INTO THE WOODS, TRAVESTIES, HIGH SOCIETY, OLIVER! and LE SUD.

In the 2000 Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (ONZM) for Services to the Theatre.



Ken Blackburn (*Parrot/Courtier/Countryman*)

Ken is well known for an acting career spanning five decades. A familiar face on New Zealand screen and stage, Ken has also worked in Australia and the UK. He's appeared in productions around New Zealand of a wide variety of plays and has also toured with the New Zealand Symphony Orchestra as narrator for A MIDSUMMER NIGHT'S DREAM.

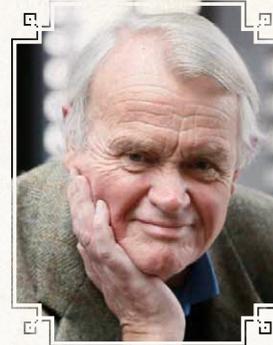
An associate director at Downstage and Mercury Theatres, his directing credits include THE RIVALS, SHE STOOPS TO CONQUER and COUNTRY WIFE.

Ken's many theatre credits include DEATH OF A SALEMAN, and OTHELLO for Peach Theatre Company, the Court Theatre's FOUR FLATS WHITES IN ITALY and WHO WANTS TO BE 100?, and Circa Theatre productions of ENTERTAINING MR SLOANE, MILO'S WAKE, THE CHERRY ORCHARD, DEMOCRACY and TAKING SIDES.

He is a member of the New Zealand Order of Merit.



Creative Team



Howard Brenton – *Playwright*

Howard Brenton was born in Portsmouth, Hampshire, the son of a Methodist minister. He read English Literature at St Catharine's College, Cambridge where he was awarded the Chancellor's Gold Medal for Poetry. In 1965, while still a student at Cambridge, he wrote his first play LADDER OF FOOLS and the following year his second play, IT'S MY CRIMINAL, was performed at the Royal Court Theatre. Since then he has gone on to become one of Britain's leading dramatists having produced a huge body of 45 plays to date, as well as opera libretto, radio plays and screen plays.

In 1973 Brenton and David Hare were jointly commissioned by the Nottingham Playhouse to write the play BRASSNECK, which offered an exhilaratingly panoramic satire on England from 1945 to the present. His next major success was WEAPONS OF HAPPINESS commissioned by the National Theatre, which won the Evening Standard award for Best Play. He gained notoriety for his next play at the National Theatre THE ROMANS IN BRITAIN which drew parallels between the Roman invasion of Britain in 54BC and the British military presence in Northern Ireland.

He affirmed his position as a firebrand of the left with his political comedy PRAVDA, which targeted Australian international newspaper proprietor Rupert Murdoch and his News International empire. The play's main question mark was about the dangers for society and the state of monopolistic media ownership.

Between 2003 and 2005 he wrote 14 episodes of the BAFTA awarding winning television series SPOOKS.



Colin McColl – Director

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984 - 1992. In the mid-90s, together with Hone Kouka, he led Te Roopu Whakaari, producing five original works, of which NGĀ TANGATA TOA, starring Nancy Brunning, was the highlight. He has led Auckland Theatre Company as Artistic Director since 2003.

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 in 1990 and was also presented at the Ibsen Festival, Oslo, the Covent Garden Festival, London and the 1991 Sydney Festival.

Colin has also won Best Director at the Chapman Tripp Theatre Awards several times - including for his 2002 production of WHO'S AFRAID OF VIRGINIA WOOLF?

His many productions for Auckland Theatre Company include: MIDNIGHT IN MOSCOW, THE GIFT, 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.



Hera Dunleavy – Assistant Director

Hera is relishing the opportunity of assisting Colin with the direction of ANNE BOLEYN. As the world is drawn deeper into religious conflict, this play serves as something of a prophecy.

Directing credits include TUSK, TUSK for ATC's Next Big Thing Festival in 2012, NAUGHTY GIRLS for Groblette Productions in 2012, JOSEPH AND MAHINA for the Wellington and Auckland Fringe Festivals and PIPA's graduation play THE LARAMIE PROJECT.



Rachael Walker – Set Designer

With a passion for both set and costume designs Rachael has spent the past 12 years specialising in Theatre Design.

For Auckland Theatre Company, her works include KINGS OF THE GYM, THE GIFT, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), CALENDAR GIRLS, GOD OF CARNAGE, WHO NEEDS SLEEP ANYWAY?, END OF THE RAINBOW, THE TUTOR, THE BACH, THE VAGINA MONOLOGUES, PLAY 2 and PLAY 2.03.

Theatre highlights for The Silo are PRIVATE LIVES, THE BROTHERS SIZE, LOOT, HOLDING THE MAN, BETRAYAL, THE CUT, LOBBY HERO, SOME GIRL(S), THE CASE OF KATHERINE MANSFIELD, UNDER MILK WOOD and GLIDE TIME. Her designs were also seen in A NUMBER, THE RETURN and PROOF (A Lethal Set), THE DINING ROOM, JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS, THREE SISTERS, TOP GIRLS, CLOUD NINE, MACBETH, SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, SONS and THE CRUCIBLE (Unitec) and ALADDIN (Auckland Festival 03). She also had fun designing the set for Tim Bray's Royal Jubilee Performance of HAIRY MACLARY in 2012!

Rachael was the 2008 URBIS Best Stage Designer.

She is also a tutor at Unitec's School of Performing and Screen Arts in the Design and Management Major.



Elizabeth Whiting – *Costume Design*

Elizabeth has designed costumes for The NBR New Zealand Opera, Auckland Theatre Company, Silo Theatre, Court Theatre, Red Leap, Okareka, Black Grace, Douglas Wright Dance, Michael Parmenter, Atamira, Shona McCullagh and the Royal New Zealand Ballet. She designed a play for Pop-Up Theatre in London, which was performed at the Edinburgh Festival.

Opera design credits include FAUST, CARMEN, LA BOHÈME (twice), FALSTAFF, THE BARBER OF SEVILLE THE MARRIAGE OF FIGARO (twice), COSÌ FAN TUTTE (NZO) and she designed CAVALLERIA RUSTICANA and PAGLIACCI for the New Zealand Opera 2011 winter season.

Theatre design credits include: LITTLE SHOP OF HORRORS, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), MARY STUART, WELL HUNG, EQUUS, CABARET, INTO THE WOODS, SWEET CHARITY, HAIR, THE ROCKY HORROR PICTURE SHOW, THE DUCHESS OF MALFI, PILLOW MAN, MY NAME IS GARY COOPER and THE IMPORTANCE OF BEING EARNEST for Auckland Theatre Company; THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT GATSBY and CABARET for Court Theatre; THREE DAYS OF RAIN, IRMA VEP, THE SCENE, HOLDING THE MAN, WHEN THE RAIN STOPS FALLING, ASSASSINS and TARTUFFE for Silo Theatre.

Elizabeth designed the World of Wearable Art core show for Wellington in 2011 and 2012.

In 2010 she won the Chapman Tripp Costume Design Award for THE ARRIVAL (Red Leap) She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for FALSTAFF, and again in 2007 with a team of designers who created the exhibition Blow.



Marija Stanisich – *Choreographer*

This is the second production for ATC that Marija has been involved with, having choreographed the very successful Roger Hall play A SHORTCUT TO HAPPINESS in 2012.

Her love of dance is eclectic she enjoys all genres. Marrying 16th century style with the rock and roll era of this production, proved a challenge, but she has thoroughly enjoyed working with the 'consummate professionals' that make up the Anne Boleyn cast.

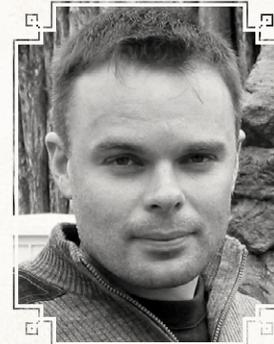
Phillip Dexter MSc – *Lighting Designer*

Phillip's previous lighting designs for Auckland Theatre Company include: 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, ROCK 'N' ROLL (Circa Theatre, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington), AT THE WAKE (Centrepoint Theatre, Palmerston North), 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 (London).

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 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.



Adrian Hollay – *Sound Designer*

Adrian has been working as a musician and sound designer since 1999. He has composed and recorded numerous soundtracks for dramas, animation films and documentaries in New Zealand and in his native Germany.

Since 2006, he has been employed by Radio New Zealand as a Music Producer and Recording Engineer. His area of expertise is in recording and engineering predominantly classical music. In New Zealand he has extensively recorded the New Zealand Symphony Orchestra, the Auckland Philharmonia Orchestra and the New Zealand Opera.

In 2012 Adrian was awarded the New Zealand Radio Award for 'Best Technical Production of a Studio or Outside Broadcast Recording' for his recording of the Auckland Philharmonic Orchestra's performance of Gustav Mahler's Symphony No.9.

Adrian's formal training includes a Master of Arts in Sound Design and Sound Recording from the University of Auckland.



Howard Brenton on Anne Boleyn

My father, who was a Methodist minister, once had a blazing row with a fundamentalist. This good soul – a butcher and fiery lay preacher always with a battered King James Bible tucked under his arm – argued that the miracles of Jesus really happened. Dad was what was then called a "modernist": he believed that many of the Bible stories, Old and New Testament, were not literally true but "symbolic"; in unguarded moments he would hint that even the resurrection of Jesus did not necessarily happen, what mattered was that the gospel story illustrated a great mystical truth.

The butcher would have none of this. Everything in the Bible was true: the Red Sea literally parted, Lazarus rose from the dead, the disciples saw the resurrected Jesus ascend into heaven. The Bible is the word of God, end of argument. A realisation began



King James I

to dawn on my father, and he said something like "but it is only a translation, from Hebrew and Greek". The butcher exploded. Translation? No! He believed Jesus and the disciples actually spoke the words of the King James Bible. The language of biblical Palestine was Jacobean English.

This literalism seems absurd. The title page of the King James version reads "newly translated out of the original tongues, and with former translations diligently compared and revised, by His Majesty's special command". But I suspect that, since its publication in 1611, millions in the English speaking world have shared the butcher's certainty. Nowadays James's "authorised version" is seen as merely a monument of beautiful but antiquated English. But for the faithful it was – and for many still is – the word of God made ink on paper.

So the butcher was expressing a fundamental Protestant belief: the word of God must be absolute, certain, unquestionable, because it is the only thing we have to live by. By attacking my father's "rationalism" he was also expressing a deep, Protestant fear: call the literal interpretation of the Bible into doubt and God's word becomes incoherent. God begins to mumble, then falls silent and dies. The word is all.

This is not a dry point of theology. It is the idea that was used to challenge and break the power of the Roman Catholic church in northern Europe, the detonator of the 16th-century political and religious explosion we have come to call the Reformation. Countries, families and even individual consciences were torn apart. To some the Reformation gave the freedom and ecstasy of voicing long-suppressed beliefs, to others the choice of apostasy or martyrdom, but to most it brought uncertainty and fear to everyday life: can I still pray to the Virgin Mary, why is the abbey burning, are those soldiers in the village Papist or Protestant? In our country the aftershocks are still with us in the uneasy peace in Northern Ireland and the sporadic violence at Celtic v Rangers football matches.

The great reform leaders – the Frenchman John Calvin living in Geneva, Martin Luther in Germany, the Englishman William Tyndale who spent many years in hiding in the Netherlands – may have disagreed theologically on many things but on the word of God they were united: sola scriptura, the Bible not the Catholic church and its traditions is the sole source of authority for all Christians.



King Henry VIII

In England at the Court of Henry VIII a Protestant underground, led by Thomas Cromwell, broke cover and gave the King the grounds for breaking with Rome. Henry wanted a male heir to secure his family's dynasty. Cromwell wanted a new heaven on earth. Henry's wife, Catherine of Aragon had borne a daughter, Mary, but they had no sons who survived infancy. And so God's word became enmeshed in a bitter dynastic struggle.

The well-known stories of history seem so inevitable, as if they were set in stone – or on

celluloid – even as they happened. But actually most of us, kings included, act in the moment. History is the mess "living in the moment" leaves behind. In the second when Anne caught the attention of Henry VIII during a court masque – she had thrown an orange at him – a chaos of religious controversy began. The Marxist view of history as the playing out of class conflict and commercial interest may be true on a macro scale, but the "what ifs" of history tell us we are free and nothing is certain: what if one of Catherine of Aragon's sons had survived – would England have stayed Catholic? What if Henry had not caught Anne's orange – would the Protestants at court have lost out? He could have chosen a fertile young Catholic – as he did later in Jane Seymour. And if Anne had had a surviving son she would have been unassailable, the church of England would have been thoroughly Protestant and never have split into the factions that beset the reign of James I. It is my view that personalities do make history, alas.

Henry was given to taking a lot of advice and procrastinating; then suddenly something would provoke him and he would decide on a course of action from which he never deviated. He was not so much a loose cannon as one which, though you saw where it was pointing, you never knew when or if it would fire. His reign was resplendent with pageantry, he built great palaces, held magnificent tournaments, but this was a policy of show to mask a deep unease. He was only the second generation of a family that were little more than bandits who had taken over the country by force, killing the Plantagenet King Richard III. Throughout Henry's reign there were pretenders to the crown, some of whom, such as the colourful imposter Perkin Warbeck, were a serious threat. Henry's policy was to decrease the power of the aristocracy by concentrating patronage in his court. Anyone who dared to build bigger or throw more lavish entertainments than the king could find themselves in the Tower. A new England was beginning to emerge – mercantile, with taxes regulated and collected, and a strong central government. But if the Tudors fell England could return to the chaos of the wars of the roses. There had to be a male heir.

The Catholic church forbade his divorce. There

is, however, a verse in the Old Testament Book of Leviticus (20:21): "If a man shall take his brother's wife, it is an unclean thing: he hath uncovered his brother's nakedness: they shall be childless." Henry, to the alarm of the diehard Catholic Thomas More but encouraged by the closet Protestant Thomas Cranmer, argued that this verse meant that, in the eye of God, he should never have married Catherine because she was first married to his elder brother, Arthur. Catherine, herself a great political infighter – these people were extraordinarily tough – countered that she and Arthur had never consummated their marriage.

Cardinal Wolsey, Henry's chancellor, did his best with Leviticus but the pope was having none of it. Complex and frustrating negotiations petered out. For his own political reasons – Catherine's nephew had recently sacked Rome and he was terrified of her family – Pope Clement forbade the divorce. The church's word was final.



Anne Boleyn

But the cannon had fired – the king had made up his mind – and there must be a divorce. Wolsey fell, Cromwell became chancellor and the Protestants' moment had come in England. The word of scripture, not the command of the Catholic church, would rule the king.

When Dominic Dromgole, the artistic director of Shakespeare's Globe Theatre, asked me to write a play about the translating of the King James Bible I couldn't see how to do it. But I had long wanted to write about the Tudors – I once had a crazy idea for a play called Tudor Rose in which one actor would play all the monarchs, Henry VII to Elizabeth. Then I remembered reading that Anne Boleyn owned a copy of Tyndale's translation of the New Testament. She also had got hold of a copy of his incendiary *The Obedience of a Christian Man*, published in 1528. This was a key text of the Reformation; it attacked the Catholic church and argued that kings, like all of us, are responsible directly to God who speaks to us through scripture, not through the church or the pope. Wolsey, forever trying to stem the Protestant tide, confiscated the book from one of Anne's ladies-in-waiting. Anne went at once to the king and Wolsey was forced to return it. She marked up passages for Henry and gave it to him. He famously commented: "This book is for me and for all kings to read." The word had wormed its way into the king's head.

And I had another crazy idea: what if when James ascends the English throne in 1603 he is looking through Queen Elizabeth's effects and, hidden in an old chest, he finds her mother's copies of Tyndale's books and becomes obsessed with her?

After Henry the country Catholic and Protestant martyrs burnt. Elizabeth tried to damp down controversy but failed. James was faced with a dangerous schism between "high church" – whose adherents longed for the old Catholic glories and hierarchies – and "low church", where worshippers wanted to be like the early Christian communities which had no bishops at their head, just Christ and his word.

James saw where this could lead: a challenge to the authority of the throne itself, the divine right



William Tyndale

to rule. He called a conference at Hampton Court to settle the controversy. The exchanges between the divines and their king are a dramatist's sweetshop; James was a brilliant, savage debater with a scabrous wit that stunned the assembly. The idea for a new translation came from a moderate Puritan scholar from Oxford, John Reynolds. Immediately James saw the opportunity: a new Bible could unite the Protestant factions in agreement. He set up many committees of translators from all sides. The King James Bible was a brilliant, inventive political manoeuvre. The text was largely based on Tyndale's translation subtly amended to enhance the authority of the state and downgrade personal faith (Tyndale's "congregation" became "church", "elder" became "priest" and "love" became "charity".) Now controversy could end. The word of God was clear for all to read.

James's settlement failed. The Protestant revolution that began in Henry's time exploded into

the English civil wars of 1642 to 1649. What James feared came to pass: monarchy's divine power was broken forever.

For there is a deadly fault-line in the Protestant dependence on the word. My father and the butcher were standing on it: it is interpretation. Tyndale's book gave Henry the intellectual authority to break with Rome. But in a virulent pamphlet, *The Practice of Prelates*, Tyndale attacked Henry's desire for a divorce quoting the Book of Deuteronomy (25:2): "If brethren dwell together, and one of them die, and have no child. The wife of the dead shall not marry without unto a stranger but her brother's husband shall go unto her." But which is true, Leviticus or Deuteronomy? Is God contradicting himself?

Anne Boleyn and Tyndale never met but in my play they do (it's what playwrights call "the Schiller manoeuvre", after the great scene in *MARIA STUART* where Elizabeth I meets Mary Queen of Scots). Anne challenges him: which of the two verses is God's word? Tyndale replies that Leviticus refers to taking a brother's wife when the brother is still living.

ANNE: Nowhere does it say that!

TYNDALE: That is the revealed meaning.

ANNE: Revealed how?

TYNDALE: By prayer.

ANNE: Oh, then let's pray and make anything true!

This is the tyranny of the word of God. It is meant to free you. But interpret it wrongly – that is against the interpretation of the men with swords or guns – and it can kill.

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AUT University provides a bright future for Auckland

We have recently received some extremely exciting news about the waterfront theatre project, which means that we are another step closer to breaking ground! We are delighted to announce that AUT University has committed to become a major funder by pledging \$5 million, on top of the \$250,000 they donated to enable us to bring the detailed design to 100 per cent completion. This brings our total amount raised to \$31.3 million.

The donation cements the industry-leading partnership between Auckland Theatre Company and AUT University,

which is focussed on delivering joint initiatives that benefit both the arts and education sectors.

The support from our audiences so far has been fantastic but now it really is crunch time, as we need to raise the remaining \$3.8 million to make the dream a reality. The theatre will provide you, our audience, with a world-class experience, both on and off stage, but we can only do it with your help.

Please visit waterfronttheatre.co.nz to donate or find out ways to assist.

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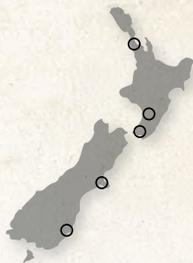
The Waterfront Theatre Trust is a registered charity and donations are eligible for a tax rebate. Donations can be paid in installments over a period of time to assist financial management or to maximise tax effectiveness.

For more information on the project, or to make a donation, please visit www.waterfronttheatre.co.nz

Anne Boleyn Fun Facts

- » Anne was accused of being a witch. According to widely held beliefs, witches were lustful, cast spells and sorcery to entice men into marriage, committed unnatural sexual acts, had sex with the Devil, gave birth to deformed children, committed incest and could afflict men with impotence. This myth was popularised by her opponents in order to explain Anne's power over Henry and her inability to provide a male heir.
- » Anne was rumoured to have had six fingers on one hand.
- » Anne was an expert card player who won masses of money and goods when she played against Henry
- » It only took two weeks between the initial accusations and her death for Anne to be charged, tried and executed for adultery, incest and treason.
- » Anne was vindictive. She had Henry Percy (the man she was once betrothed to before Wolsey blocked the union) arrest Cardinal Wolsey after his failure to secure an annulment. Henry Percy was then on the jury that condemned Anne to death.
- » Anne had a quick and nasty temper – she once spoke to her uncle with words that "shouldn't be used to a dog."
- » Catherine of Aragon's daughter, Mary, refused to acknowledge Anne as Queen, and was abused by Anne and refused access to her father Henry because of this.
- » Lady Rochford was eventually beheaded herself for being implicated in Catherine Howard's (Henry's fifth wife) crime of adultery.
- » A number of people have reported seeing Anne's ghost. In 1864 a soldier was almost sent to prison for fainting on the job after seeing Anne's ghost. He was only saved from being charged by a General's testimony that he too had seen the ghost.

What's on in theatres around the country?



AUCKLAND THEATRE COMPANY

THE HERETIC

By Richard Bean | Maidment Theatre

18 July – 10 August

The politics of science, the idiocy of academia and the chaos of family life collide in this wonderfully irreverent comedy about truth, lonely hearts, brilliant minds and blowing yourself up on Top Gear.

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SILO | Auckland

WHITE RABBIT, RED RABBIT

By Nassim Soleimanpour | Q, 305 Queen Street

01 – 13 July

This Iranian writer's audacious theatrical experiment will come as a shock - not least to the performer handed the script the moment they walk on stage. A different performer will take the stage each night; joining the audience on a journey into the unknown; stumbling upon the humorous, terrifying and utterly personal. This internationally acclaimed new work forges connections across time and continents.

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CENTREPOINT THEATRE | Palmerston North

PENINSULA | By Gary Henderson

20 July – 24 August

Ten year old Michael becomes fascinated with where he fits in the world after his new teacher describes how his hometown on Banks Peninsula was formed millions of years ago. But as he starts mapping his tiny community, undercurrents of change and discontent slowly rippling through the adult world threaten his cosy, comfy place in the universe.



DOWNSTAGE THEATRE

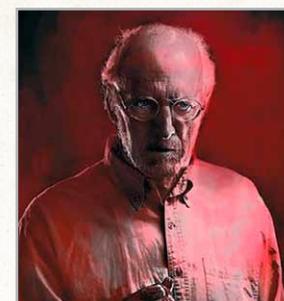
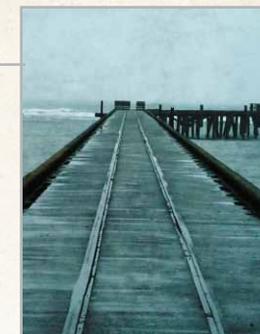
Wellington

SYDNEY BRIDGE UPSIDE DOWN

By Taki Rua

20 June – 6 July

The terrible happenings take place at the abandoned meatworks in Calliope Bay, a forbidden and dangerous place, where the cries of animals being slaughtered can be heard in the wind. It's a place where young Harry finds himself drawn, a place where accidents happen. A place where people die...



CIRCA THEATRE

Wellington

RED

By John Logan

13 July – 10 August

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COURT THEATRE

Christchurch

KINGS OF THE GYM

By Dave Armstrong

29 June – 10 August

Laurie Connor is an old-school P.E. teacher whose comfortable existence is challenged when a new headmistress decides to modernize the syllabus and do away with such terms as "winners" and "losers".



FORTUNE THEATRE

Dunedin

TRIBES

By Nina Raine

15 June – 13 July

Billy's fiercely intelligent, idiosyncratic and proudly unconventional family are their own tiny empire where conversation is a no-holds-barred struggle for attention. Father, mother, brother and sister fling opinions, arguments and insults around without any attention being paid to the possible damage being caused.



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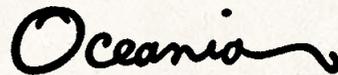


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