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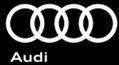
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## From the ARTISTIC DIRECTOR

Pick up a Briar Grace-Smith script and immediately you are drawn into a world at once familiar and strange; a world where the past informs the present, where magic realism, mythology and the mundane coexist. Her plays are peopled with recognisable characters with secret passionate souls and unresolved desires. But all this is grounded in language that is gritty, poetic and wickedly funny.

Briar is a very special voice in New Zealand playwriting, a superb storyteller and an alchemist who is able to take known facts, big themes and bold characters and mix them into something theatrically satisfying. It's been an exhilarating journey bringing *Paniora!* to the stage.

To Briar, my cast, choreographer, dramaturg, designers, Auckland Theatre Company whanau, and our collaborators, Okareka Dance Company and the New Zealand Festival: Ngā mihi nui kia koutou katoa.

Enjoy the show.

*Colin*

Colin McColl

Artistic Director, Auckland Theatre Company



# PANIORA!

BY BRIAR GRACE-SMITH

## Cast

**Nancy Brunning** — Te Mamaenui, the matriarch

**Kirk Torrance** — Jimmy Hotai, her grandson

**Hera Dunleavy** — Terry Hotai, Jimmy's third wife

**Keporah Torrance** — Bonita Hotai, Jimmy's daughter from his first wife

**Miriama Smith** — Maria Martinez, Jimmy's cousin

**Calvin Tuteao** — Theo Rameka, Maria's husband

**Barnie Duncan** — Esteban Valdez, a Spaniard

**Taiaroa Royal** — Whatupo, an owl

**Taiaroa Royal, Lisa Greenfield, Eddie Elliott, Kosta Bogoievski,**

**Jared Hemopo, Arahi Easton** — Dancers

## Creative

**Colin McColl** — Director | **Taane Mete** — Choreographer

**Philippa Campbell** — Dramaturg | **Sean Coyle** — Set Designer

**Nic Smillie** — Costume Designer | **Jane Hakaraia** — Lighting Designer

**Eden Mulholland** — Sound Designer

**Hēmi Hoskins** — Haka Composer

**Hōhepa Waitoa** — Haka Co-composer

**Chloe Davison** — Flamenco Dance Tutor

## Production

**Paul Nicoll** — Technical & Production Manager

**Fern Christie-Birchall** — Company Manager

**Lauryn Wati** — Stage Manager

**Rachel Marlow** — Technical Operator

**Penelope Pratt** — Wardrobe Supervisor

**Natasha Pearl** — Props Master

**Courtney Tokorangi** — Props Assistant

**2Construct** — Set Construction

**SPECIAL THANKS TO:** the Department of Performing and Screen Arts, Herewini Easton, Lynda Toki and the staff of Maia Māori Centre at Unitec Institute of Technology, Te Whare Wananga o Wairaka; Ngaronoa Renata, Joaquim Francino Arenillas, Steve at Xytech, Mainfreight, Katrina Turkilsen, Simon Rayner, Natasha James, Paul Bosauder, Anna Calver, New Zealand Festival.

*PANIORA!* is the second Auckland Theatre Company production for 2014 and opened on February 26 at Soundings Theatre in Wellington. *PANIORA!* is approximately 100 minutes without an interval. Please remember to switch off all mobile phones, pagers and watch alarms.

## PLAYWRIGHT



## FROM THE

When I was very young I was told I had a Spanish ancestor. He became a source of fascination for me and because I knew nothing about who this man was, where he was from or what he looked like – my imagination filled in the gaps. In my mind my Spanish ancestor was a passionate man who liked to wear colourful clothing. He was a good fighter, could ride like the wind, and as well as being the Captain of a large ship, he was a Matador – how could he not be any of these things?

My quiet fascination with Spain stayed with me into my adult life, and when I travelled to Ngāti Porou and my husband's family land, I heard the stories of the Pāniora – the Māori-Spaniards of the East Coast – their strong connection to their Spanish ancestor, Manuel José, and to his village in Spain.

With the inspiration fully formed, I had to write something. For me, *Paniora!* is a story about identity. It's about peeling off the many layers of a person and revealing something surprising.

I want to acknowledge Colin McColl for letting me write dancers, a bullfight, a stampede and an owl into the play and for being – as always – such an embracing and completely committed director. To Philippa Campbell for such strong creative and moral support; to the talented cast, crew, set, lighting, music and costume designers; to Okareka Dance Company, Auckland Theatre Company, the New Zealand International Festival of the Arts; to my whānau; and finally, to the real Pāniora: *Gracias a todos por el apoyo que nos han dado en la produccion de Paniora! Ngā mihi aroha mo to koutou tautoko.*

- BRIAR GRACE-SMITH (NGĀPUHI)

*Paniora!* was commissioned by ATC Literary Unit with the support of ATC Patrons' and by arrangement with Playmarket.

Supported by the Chisholm Whitney Family Charitable Trust.

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# SYNOPSIS

Matriarch Te Mamaenui rules over a family of Pāniora – New Zealand Māori descended from a Spanish seafarer, Papa Carlitos, who settled on the East Coast in the 19th century. He married five wives and had a lot of children. At dawn she is visited by her kaitiaki / guardian owl who prophesies that a new leader will come and bring the Pāniora together once more.

To celebrate the restoration of the whare nui / meeting house, which has been overseen by Te Mamaenui's great granddaughter Bonita, her grandson Jimmy proposes a bullfight. He introduces their matador, Esteban.

Jimmy's childhood sweetheart Maria has returned to the area to farm with her husband Theo. Against her father's wishes, Bonita works for them. Maria keeps herself apart from the rest of the community and spars with Te Mamaenui, who raised her. Theo adores Maria and reassures her now is the time to try for another baby. Maria won't hear of it; she is not meant to be a mother.

Bonita is suspicious of the charming Esteban's lack of skill with cattle and proposes to help him train for the bullfight. She has studied bullfighting her whole life.

Te Mamaenui is highly entertained when the party to welcome Esteban turns into a fight when Maria accuses Jimmy of snooping around their property and cutting fences. The old lady is convinced Maria is the new leader. Years ago Te Mamaenui cast a spell by embroidering threads of their hair into an heirloom Spanish shawl to ensure Jimmy and Maria would marry and carry on the spirit of Pāniora. But Maria fled – she needed her freedom.

Jimmy follows Maria to the cliffs after the fight at the party. Bonita sees them, and the wild bull that roams the area comes down from the hills as the couple make love.

Next morning Terry, Jimmy's third wife, accuses him of infidelity. Bonita steps in and lies to support her father. Alone, she also confronts him with what she knows about him and Maria. He belittles her and her foolish dreams about her heritage. Their Spanish ancestor wasn't the famous person of their stories.

Weeks later, Maria visits Te Mamaenui and confesses she is pregnant. The old lady is thrilled. She refuses to help Maria abort the baby – finally the union between Maria and Jimmy is bearing fruit and the baby will be their new leader. Jimmy rushes to help Maria who collapses distraught.

Theo arrives, accuses Jimmy of the sabotage on the farm, and of taking his wife. Bonita intervenes to stop the men fighting. Jimmy storms off. Maria pleads with Theo to stay with her but he can't bear her unhappiness. Bonita and Maria are left alone as cattle stampede towards them.

That night Jimmy comes to Maria's house to beg her to stay with him. She has realised that her grandmother's spell has caused all the pain and twisted love between her and Jimmy. That night, Maria goes to the cliffs, drawn by the wandering spirit of Papa Carlitos. She disappears, leaving the shawl behind.

The next day as the iwi gathers for the bullfight, Bonita catches Esteban stealing heirlooms from the Spanish chest belonging to Te Mamaenui while en route out of town. She shoots him with her tranquilliser gun and discovers a matador's jacket in the chest. This is her destiny.

The search for Maria has been fruitless. Jimmy mourns her death. Te Mamaenui insists she will return with her child.

The wild bull returns once more and Bonita takes it on and defeats it. Jimmy is amazed by his daughter's courage and realises that it is she who will lead them now. The whanau gather to celebrate the spirit of the Pāniora.

## Pāniora E Haka by Hēmi Hoskins & Hōhepa Waitoa

**Pāniora** e, Pāniora e

**Pāniora** e, Pāniora e

Ko Pāniora e rere nei i taku tinana

He pūru tukituki, he mana tuku iho

He herenga Māori, he mana tuku iho e

**Mā wai e taurima? Mā wai e ārahi e?**

Ko tōku tūpuna i tau ki te rae o Taiawa

Ko ahau tēnei he toa ki te tuki pūru

Rae ki te rae, ihu ki te ihu, tūtū te puehu e.

**lahaha,**

Ka tū te ihiihi, ka tū te wanawana,

Ki runga i te rangi e tū iho nei, tū iho nei

Pāniora e hi

Tis Pāniora that flows through me.

A collider with bulls, a prestige handed down

My Māori connection, a prestige handed down

**Who shall be our successor?**

**Who shall lead us?**

It was my ancestor who settled at Taiawa.

Here am I a fearless bull fighter.

Head to head, nose to nose, a mist of dust

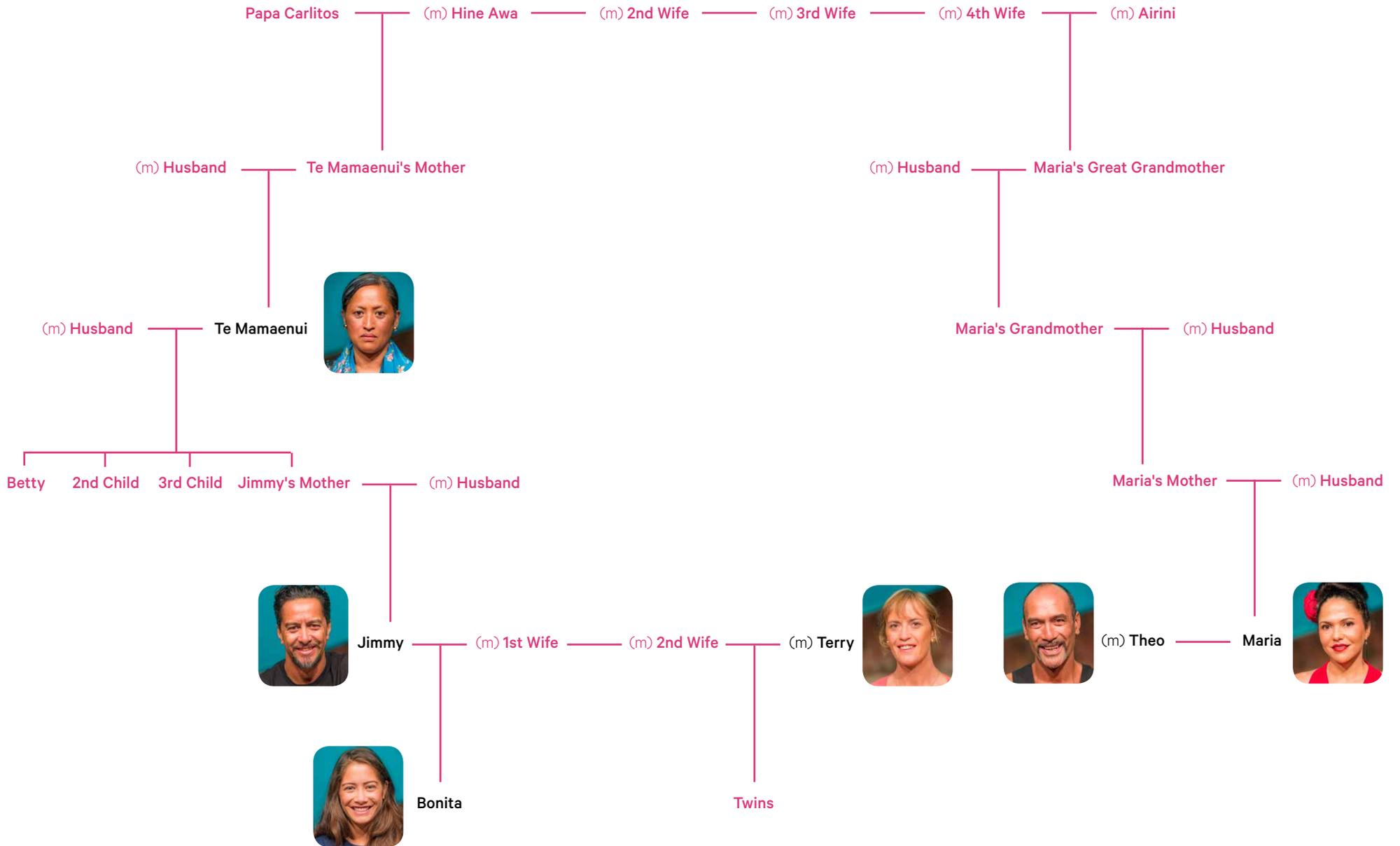
**Behold**

Here stands the strength, Here stands the passion,

Brought forth to this day.

Tis Pāniora.

# Paniora! Whakapapa



# Choreographer Taane Mete: “physicality to really drive an idea”

by Amber McWilliams

Taane Mete says that choreographing dance for a drama is very different from creating a straight dance piece. “The writing has been done – and also I’m working in collaboration with Colin McColl, so there are different layers. I am part of the framework, but it’s coming from different angles. The staging and drama are very different to a fully choreographic piece that’s pure dance. I’m enjoying it – it’s a great challenge.”

Elements of Spanish and Māori dance add to the texture of the movement in *Paniora!*. Taane says he’s adapted a lot of what has been contributed by Chloe Davison, who has been tutoring the performers in flamenco. “Chloe has been wonderful in terms of being able to give a pure Spanish feel... I’m able to take what she offers and place it in a very different way on the performers.”

In terms of the Māori aspect, Taane has chosen not to use direct references to kapa haka. Instead, “the movement has come from a Māori background in using essential Māori motifs. The pukana comes through, but it’s not a straight pukana: strong push to the front, poke out your tongue and roll your eyes.” Rather, the spirit of the pukana is indicated by a dancer’s positioning or their facial expression. Likewise, the haka stance is suggested by a dancer dropping their pelvis towards the ground. As Taane puts it, “I haven’t gone for the obvious, clichéd kapa haka movements, because people are

looking for a different kind of performance in this context.”

The dancers are used at transitional moments in the show. “That derives from this idea that they are kind of spirit people: they are not quite human, they’re not quite spiritual. They’re in the realm of in-between. This in-between-ness is a way we’re able to shape-shift their movement on and off the stage, and also give an idea that they are both earthly and unearthly.” This, Taane explains, offers “a different texture of movement” that recurs throughout the entire work. “So the dancers are being used for their skills – being able to adapt very quickly and get on and off the floor very quickly – and actually required to use their physicality to really drive an idea.”

Sound and movement are developed together. “Because this is a new work, many factors come in to that equation. I’ve got to have something for Eden [Mulholland, the sound designer] to look at. I like to get a little bit – or quite a lot! – of physicality happening and then I bring Eden in, and I say ‘well, this is what I’ve got. This is the idea. I need an organic, spiritual, tribal feel’ or ‘it needs to feel like the sound is rolling over hills or in the sky or rumbling from the earth.’ He takes all these different words, as well as what he’s seen physically, and then he’s able to create this wonderful soundscape for us.”

There is a lot of responsiveness and flexibility involved in the process. In the rehearsal room, as Taane points out, “we haven’t got the actual set; we’ve got a make-shift ‘float’ in space.” This enables the performers to get a sense of how the set will work: “they get an idea of ‘this many steps to get from here to here.’” However, Taane is quick to point out that the dancers need to remain flexible in every sense. “Because

it’s live theatre, things can be created until the last split second. What I’m doing now is building a lot of material: that’s happening now in rehearsal, but that’s not to say that once I get to the theatre and see it in the space, I can’t go ‘oh, that looks like rubbish, I have to cut half of that’ or ‘that doesn’t work, let’s go for another angle’. Then I might condense it or stretch it out... There’s still a lot of flexibility in the process.”



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# CAST



## Kirk Torrance (Jimmy Hotai)

Kirk first worked with Auckland Theatre Company in 2005 when he played Petrus in *Disgrace*. He's also no stranger to the New Zealand International Arts Festival, performing in *Tu* in 2012 and *The Holy Sinner* in 2006. Kirk's other theatre credits including; *Strata*, *Isadora's Tribe*, *Te Reo Season*, *The Captive* and *Twelfth Night*. He has also written his own play, *Flintlock Musket* which was performed as part of STAMP at THE EDGE.

Kirk is perhaps best known for his character Wayne Judd in *Outrageous Fortune*. Other film and television credits include; *Stickmen*, *The Almighty Johnsons*, *Xena: Warrior Princess*, *Shortland Street*, *The Lost Children*, *Holly's Heroes*, *Insider's Guide to Happiness*, *Mataku Kahurangi*, *The Blue Line*, *Duggan*, and *Ngā Pou Wāhine*.

## Hera Dunleavy (Terry Hotai)

"I salute Auckland Theatre Company for luring Briar Grace-Smith back to the theatre with *Paniora!* Briar has penned some of our most compelling and original stories and her writing is a taonga for all New Zealanders. Ngā mihi nui ki a koe e hoa."

Highlights of Hera's extensive career include Hilde Wangel in *The Master Builder*; Honey in *Who's Afraid Of Virginia Woolf*; Angie/DullGret in *Top Girls*; Puawai in *Whaea Kairau* and more recently, Ivy in *August: Osage County*, as well as the works of the many kiwi playwrights whose plays she's been involved with since their inception.



## Nancy Brunning (Te Mamaenui)

"E ngā mana, e ngā tapu, e ngā ihi nō ngā hau e whā, kei te mihi, kei te mihi kei te mihi. Nāu mai hāere mai ki tēnei mahi whakaari i raro i te rangimarie o tō tātou kaitiaki. He mihi nui, he mihi mahana tēnei ki a koutou mo tō tautoko ki te kaupapa nei. Ko wai ahau?"

Ko Tararua, ko Kiha, ko Hiwi o te Wera ngā maunga;  
ko Otaki, ko Waihui ngā awa  
Ko Raukawa, ko Te Pou o Tainui, ko Te Umuroa ngā marae  
ko Ngāti Kapumanawawhiti, Ko Ngāti Maiotaki, Ko Ngāti Pare,  
Ko Ngāti Manunui ngā hapū  
Ko Ngāti Raukawa rāua ko Ngāi Tūhoe ngā iwi  
Ko Nancy Brunning tēnei  
Tēnā tātou katoa."



## Miriama Smith (Maria Martinez)

Miriama's acting credits include *Shortland Street*, *Mercy Peak*, *Mataku*, *Kaitangata Twitch*, *Young Hercules*, *Xena*, *Legend of the Seeker*, *Power Rangers*, *Last Man Standing*, *Stolen*, *We're Here to Help*, *Siege*, and *Mt. Zion* to name a few. She won an award for best supporting actress performance in *Seige* earlier this year and has also been nominated for best Lead Actress in *Mt. Zion* for the MOA awards this year.

In 2003 she was lucky enough to be part of PLAY 03 where she got a taste for theatre and is very much looking forward to reviving her stage presence in *Paniora!* and working on a collaboration with so many talented creatives.



### Barnie Duncan (*Esteban Valdez*)

Barnie discovered his love of theatre at the tender age of four when he enrolled in the Theatre Arts Workshop in his hometown of Palmerston North. When he was 7 he moved to London for a year and attended the famous Bromley Clown School. Upon moving to Auckland as a teenager Barnie participated in theatre, music, TV and film. Theatre credits include Harold Pinter's *The Hothouse in Barcelona* (2000), *The Butcher's Daughter* New Zealand (2003), and Taki Rua's national touring hit *Strange Resting Places* (2007-).

Barnie co-founded the company Theatre Beating with Trygve Wakenshaw and Geoff Pinfield. The company has produced, written, directed and performed numerous shows: *Happy Hour for Miserable Children* (Best Comedy, 2004 Wellington Fringe Festival), *The Magic Chicken* (which toured the New Zealand arts festivals in 2005), *This Is A Plum* (Best Outdoor 2006 Wellington Fringe Festival), *Constantinople*, (Winner STAMP Award 2011 Auckland Fringe Festival, and Hackman Most Original Production 2012). He was nominated for Best Newcomer at the 2013 New Zealand International Comedy Festival for his show *Calypto Nights*.

Barnie's television credits include *Shortland St*, *Power Rangers Mystic Force*, *Power Rangers SPD*, *Outrageous Fortune*, *Xena*, and *Nothing Trivial*. On film Barnie has appeared in *Bliss* (New Zealand, 2011), *Show of Hands* (New Zealand, 2008), and *Labou* (United States, 2008).

Barnie has also been writing absurdist based plays for many years. His play *Shit, Ubu Shit!* won the 2008 SmackBang Playwright award and enjoyed a two-week season at Auckland's Basement Theatre.

Barnie also has a love of music and co-founded the 15 piece afro-soul band *The Hot Grits*, and the psychedelic highlife punk outfit *History of Snakes*. Barnie also DJ's and produces radio documentaries under the cunning alias Uncle Barnie.



### Keporah Torrance (*Bonita*)

Keporah Torrance is a descendant of Te Arawa and comes from a family of entertainers; she has been involved in the industry since a young age. Keporah's acting base is in the world of screen where she has also worked on many New Zealand television productions including *The Jono Show*, *Whanau*, *Shortland Street*, *Mercy Peak* and *Secret Agent Men*. Keporah was one of the leads in the short film *Pūmanawa: The Gift* which was officially selected in the imagineNATIVE film + media arts festival in Toronto, Canada competition 2013.

Keporah's first foray into theatre came about last year with Te Rehia Theatre Company where she performed in *Rona and The Moon*, *Ruia Te Kakano*, *Hoki Mai Tama ma* and *Mix & Match* with Herd of Cats Theatre Company. This is Keporah's debut with Auckland Theatre Company and she is very excited about this role and this play.

### Calvin Tuteao (*Theo Rameka*)

Calvin's career has spanned more than two decades. He has performed in Film, Television and Theatre roles including the Golden Globe nominated *Top Of The Lake*, the epic film *Once Were Warriors*, and *Pa Boys*. Calvin is still widely recognised as Victor Kahu from his core cast role for *Shortland Street*.

In 2012 Calvin was honoured to be part of *The Māori Troillus And Cressida*, a literal Māori language translation of the famous Shakespeare play, that travelled to London to perform as part of the Indigenous Globe to Globe festival.



## Taiaroa Royal (*Whatupo*)

*"Te Arawa te waka  
Uenukukopako te hapu  
Tarawera te maunga  
Okareka te moana  
Pikirangi te marae  
Ko Taiaroa Te Kereihi raua ko Joyce Kaperiera oku matua  
Ko Taiaroa Royal toku ingoa  
No Rotorua ahau  
Tihei mauriora!"*

Taiaroa Royal is one of New Zealand's most outstanding and versatile dancers, graduating from the New Zealand School of Dance in 1984 with a Diploma.

Tai has worked with the major dance companies in New Zealand including: the Royal New Zealand Ballet, Limbs Dance Company, Douglas Wright Dance Company, Human Garden, Origins, Commotion, Black Grace and Atamira Dance Company.

Tai has worked on many corporate productions, both choreographing and performing, as well as choreographing music videos. In 2005 Tai began performing with Maui – One Man Against The Gods; The Montana World of Wearable Arts, where he has since become choreographer for their South Pacific section; and the Waitakere Trash to Fashion awards.

In 2007, along with dance colleague, Taane Mete, he started Okareka Dance Company, a collaborative company working with many different artists in various art forms. Their first collaborative work, **Tama Ma**, premiered in 2008 at the Tempo Dance Festival, Auckland, where it won four Tempo awards including 'Spirit of the Festival'. It was also voted 'Best Dance' by Metro Magazine's 'Best In Auckland', 2008.

Since then **Tama Ma** has toured to Hamilton, Wellington, Christchurch, Taupo, Hastings and Nelson. **Tama Ma's** international seasons include the Strut Festival, Perth, November 2010 and The Powerhouse, Brisbane, March

2011 with sections performed in Cincinnati, Beijing and APAM 2010, Adelaide.

In August 2010, Tai was awarded the Te Tohu Toi Ke – Te Waka Toi Award for Making a Difference in Contemporary Dance. Then in September 2011, Tai was awarded the Kowhiri Lifetime Achievement Award, in Wellington, for his services to Māori contemporary dance.

2012 provided the opportunity for Tai to attend two international internships – a business internship with Bangarra Dance Theatre, Sydney, and a choreographic internship with Exhale Dance Tribe, Cincinnati, USA, where he choreographed a short work that premiered on 16th February 2013.

Tai also associates with New Zealand Opera Company as Assistant Director/Choreographer (**Hohepa**, 2011) and as Movement Coordinator (**Madame Butterfly**, 2013).

## Arahi Easton

At a young age, Arahi was a proud member of the performing arts. Not even realizing it, by learning cultural practices through kura kaupapa Māori, Arahi inherited an ability to dance and keep up rhythmic taste through kapa haka movement growing up as a child. In 2009 he discovered contemporary dance through a production known as **Urban Youth Movement** by contemporary dance company Black Grace.

*"I found myself more curious for this style of dance by becoming a full time student at Unitec, studying a bachelor's degree in performing arts, majoring in contemporary dance.*

*This has led me to many avenues of dance, meeting absolutely wonderful people to work with and learn from. Through three years of intensive training I now continue my work through companies today."*





### Jared Hemapo

Jared is a dancer/choreographer who was born and raised in Manurewa, South Auckland. In 2008 he studied dance at the Excel School of Performing Arts, where he obtained a Certificate of Performing Arts and was awarded the Most Promising Dancer Award. During that time he also competed at the World Hip Hop Dance Championships where he placed 10th with his dance crew Limit Break.

Jared has worked with some of New Zealand's top dance companies, such as Black Grace, Atamira, Okareka, The New Zealand Dance Company, and most recently Projection Dance Company based in Albury, Australia. He has also danced in various festivals around Auckland such as Westfield Style Pasifika, Auckland Arts Festival and Tempo Dance Festival.

In 2013 Jared has had the privilege to perform a dance-opera called *The Juniper Passion* in Monte Cassino, Italy. During this time he also performed a solo work he choreographed called *Panekeneke* at the 2013 Genzano Infiorata Flower Festival.

Jared has completed his last year of study at Unitec, graduating with a bachelor degree in performing and screen arts.

### Kosta Bogoievski

Kosta spent five years at Hutt City Dance Centre training in Hip Hop and Jazz. He then spent a year doing open Ballet and Contemporary classes at Tarrant Dance Studios, before starting his formal training in contemporary dance at the Unitec Institute of Technology. At school he has worked with Tupua Tigafua, Katie Burton, Michael Parmenter and Malia Johnston.

In his last year at Unitec, he prepares himself for the creative industry, to continue his practices and his personal journey, to find what dance, as an artform, means to him.



### Lisa Greenfield

Lisa Greenfield is a choreographer and dancer living in Auckland. Lisa completed her Bachelors degree in Performing and Screen Arts (majoring in Contemporary Dance) at Unitec (2011-2013).

She has performed in numerous festivals, including the Auckland International Arts Festival (Breath of the Volcano - Group F), Tempo Dance Festival (Go Go Do - Zahra Killeen-Chance, He Taura Whakapapa - Charles Koroneho), Auckland Fringe (Awkward Altars - Cat Ruka) and Short and Sweet Dance Festival (Go Go Do - Zahra Killeen-Chance, Supreme Winner 2012).

Lisa has also explored physical theatre, performing in Sally Stockwell's anti-musical play *Gravity Hotel* (Basement Theatre, 2012).



### Eddie Elliott

Eddie Elliott started training in hip-hop in Wellington then discovered contemporary dance at Unitec, where he graduated with a bachelor of performing and screen arts, majoring in contemporary dance. Eddie Elliott has worked with many leading choreographers, including Michael Parmenter, Douglas Wright, Neil Ieremia, Shona McCullagh and Moss Patterson. In recent years Eddie has also choreographed works such as Hear me out (2011) which came first on the Māori television show - *Kanikani Mai. I'll Stand Outside* (2012) toured the south island and Rarotonga, and *Kei konei au* (2013) a work on 10 Unitec dance students for the graduation performance.



# CREATIVE TEAM

## Briar Grace-Smith – Playwright

Briar Grace-Smith is of Ngā Puhi descent and is an award-winning writer of theatre, television, screenplays and short fiction. Her plays have travelled nationally and internationally and include *Ngā Pou Wāhine*, *Purapurawhetū*, *When Sun and Moon Collide*, and *Haruru Mai*. Two of these have been produced as part of *Atamira*, Māori Television's theatre series (2012).

Briar's first screenplay *The Strength of Water* (2009) premiered in Rotterdam and Berlin and *Fresh Meat* – a comedy horror – premiered in New Zealand in 2012.

Briar was an inaugural recipient of the Arts Foundation Laureate award (2000). In 2003 she was the writer in residence at Victoria University. She currently works as a Development Executive at the New Zealand Film Commission.

Briar's play *Paniora!* premiered at The Wellington International Festival of the Arts in February 2014.



## Colin McColl – Direction

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: *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.

Colin's past work with the NZ Festival includes premiere productions of Briar Grace-Smith's *Haruru Mai*, Victor Rodger's *Ranterstantrum*, Dave Armstrong's adaptation of Sia Figiel's *Where We Once Belonged*, the chamber opera *Quartet*, and Peter Wells' *Ricordi!* (a large scale re-imaging of Katherine Mansfield's two great Wellington stories – *Prelude* and *At The Bay*).



### Taane Mete – Choreographer

Taane Mete of Ngāti Kahungunu me Ngāti Koroki graduated with honors from the New Zealand School of Dance in 1988. His performing experience has seen him dance with companies such as Footnote Dance Company, Douglas Wright Dance Company, Taiao Dance Company, Fusion Dance Theatre, Michael Parmenter's (Commotion Company), The Royal New Zealand Ballet, Human Garden Dance Company, Mau Dance Company and Atamira Dance Collective.

In 2005 and 2006 Taane worked as a television presenter for the program Takataapui. He graduated from the Leadership New Zealand Program in 2008 and continues to advocate a leadership role in the dance community.

Taane is artistic director of Okareka Dance Company, which he formed with his colleague Taiaroa Royal in 2007. Now into his 31st year as a performer, Taane continues to develop exciting new projects for the company repertoire.



### Sean Coyle – Set Design

Sean is a graduate of Toi Whakaari and has a Graduate Diploma in Dramatic Arts Design from VCA Melbourne University and an M.A (Art and Design) from AUT. Sean has worked extensively throughout New Zealand and Australia as a theatre designer.

Theatre credits include: Auckland Theatre Company – *Wheeler's Luck*, *The Talented Mr Ripley*, *The Bellbird* and *The Shape of Things*. In 2013 Sean designed *Hui* and *The Factory* for the Auckland Arts Festival.

As well as working as a theatre designer Sean is currently head of school for the Pacific Institute of Performing Arts (PIPA). Whilst at PIPA Sean was involved in two successful collaborations with Auckland Theatre Company – *Polly Hood in Mumuland* and *Sinarella*.

Sean is thrilled to be working on *Paniora!* as he last collaborated with Colin McColl on the play *Ranterstantrum* for the NZ International Festival in 2002, and with Briar Grace-Smith on her early play *Ngā Pou Wāhine*, which toured New Zealand and Australia.

### Nic Smillie – Costume Design

Nic Smillie has a Bachelor of Design in Textiles and has worked in theatre, film and television as a costume designer for the past thirteen years. Designs for Auckland Theatre Company include: *Midnight In Moscow*, *Awatea*, *A Midsummer Night's Dream*, *The Motor Camp*, *Calendar Girls*, *Cabaret*, *August: Osage County*, *Romeo & Juliet*, *The Pohutukawa Tree*, *The Wife Who Spoke Japanese In Her Sleep*, *Cat On A Hot Tin Roof* and *Where We Once Belonged*.

Nic has also costumed various, mainly Wellington based, theatre projects which include *Sex Drive*, *Rita And Douglas* and *Le Sud* (Wanaka Festival of Colour), *The Motor Camp*, *King And Country*, *Top Girls*, *Cabaret*, *Dracula*, *Private Lives*, *Sweeney Todd* and *Drawer Of Knives*.

Winner of the Air New Zealand Screen Award for Contribution to Design for the television series *The Insiders Guide To Love*, Nic has also designed costumes for *Rage*, *Tangiwai*, *Fish Skin Suit* and *Aftershock* (telefeatures) and *The Insiders Guide To Happiness*, *Seven Periods With Mr Gormsby*, *The Hothouse* and *Time Trackers* (television series). Her operatic designs include *Quartet* and *The Italian Girl In Algiers*. For film her works include *Fresh Meat*, *Turangawaewae* and *Stickmen*.



### Jane Hakaraia – Lighting Design

Jane has been working in theatre for over half her life, primarily in the field of lighting design.

Theatre Companies she works with include Auckland Theatre Company, Silo Theatre, Massive Company and Northern Lights to name a few. Her latest productions were *Brel* for Silo theatre, *The Brave* for Massive Company and *The Factory* for Kila Koconut Krew and the Auckland Festival.

She is also involved in production design for TV, having created sets for *It's In The Bag*, *Atamira* and a new show *My Country Song* for Māori TV.





### **Eden Mulholland** – *Sound Design*

Motocade front man, solo artist and theatre composer Eden Mulholland has had a less conventional path in music. As a former contemporary dancer, he has a unique and experimental approach to composition – the results of which are often challenging, satisfying and dramatically charged. A vocal chameleon and serial collaborator, Eden is obsessed by strange voices, ripped apart rhythms and momentary flashes from ethereal orchestras.

Eden's music is critically acclaimed and hugely diverse. He was recently nominated for a Qantas Media Award for Best Music in a Television series and twice-winner of Tempo Dance Festival Best Music Award.

His recent credits include *August: Osage County*, *Stepping Out*, *The Importance Of Being Earnest*, *She Stoops To Conquer*, *The Thirty-Nine Steps*, *The Pillowman* and *Where We Once Belonged* (Auckland Theatre Company), *Body Fight Time* (Malia Johnston) and *Human Human God* (Sarah Foster).



### **Chloe Davison** – *Flamenco Choreographer*

Chloe has studied and performed flamenco dance in Auckland and Sydney, with occasional jaunts to Spain for inspiration. She is Head of Dance at Western Springs College and has taught flamenco dance technique to the Douglas Wright Dance Company for *Black Milk* and Margaret-Mary Hollins' *The House of Bernada Alba*.

Chloe was intrigued to learn of the link between New Zealand and Spain in the story of *Paniora!* and loved seeing the performers become wild flamenco dancers!

### **Hēmi Hoskins** – *Haka Composer*

“Ka tū ahau ki runga i a Huruiki, ka titiro iho ki te awa e rere ana, ko Whakapara tērā. Ka huri atu taku mata i runga i te karanga o Te Tawaka ki Te Ihi o Nehua. Ko Hemi Hoskins tēnei, he uri nō Ngāti Hau e mihi ana.”

Hēmi is a graduate of the Bachelor of language (Māori) from CPIT which provided him with the language base to be invited to attend Te Panekiretanga o Te Reo. Hēmi's research interests lie in the revitalisation and maintenance of Te Reo Māori, Innovation in language teaching, Māori society, Māori development, and he has a huge passion for Māori environmental engagement and mahinga kai.



### **Hōhepa Waitoa** – *Haka Co-composer*

Hōhepa Waitoa, of Ngāti Porou/Rongowhakaata, has been an active part of the Māori community in Ōtautahi for nearly fifteen years and has developed many relationships through his passion which is Māori performing arts and Te Reo. Hōhepa is the father of five children and is committed to raising his children bilingually alongside his partner who is also a strong advocate of the Te Kōhanga Reo movement.



# Waterfront Theatre Project

## Great News!

Auckland Theatre Company has received another major boost to its fundraising effort for the Waterfront Theatre Project. We are thrilled to announce the New Zealand Lottery's Significant Projects Fund has confirmed a contribution of \$1.5 million dollars.

The Significant Projects funding committee said they were happy to contribute to the project as they believe it will have direct community benefits in the areas of arts, culture and heritage, and visitor services and tourism.

This additional funding takes the total raised to \$34.7 million meaning we are tantalisingly close to reaching the final goal.

## The Next Step

Now that the overall fundraising target is in sight, we have entered into the Request for Proposal (RFP) process with four different contractors.

Once a successful contractor has been chosen and we have met all of the conditions relating to Auckland Council's capital grant we will be in a position to

start building. We expect this will be in the middle of the year, although demolition of the Moana Pacific Fisheries could commence sooner.

With the theatre expected to take 21 months to build, including commissioning, the theatre could be open to the public by early 2016.

## Give to the Project

To date, our private donors have committed a collective overall total of \$1.75 million towards the project. Together, their generosity has brought us exponentially closer to our target and we are extremely grateful to have such

a committed group of supporters. If you too would like to help Auckland Theatre Company realise this innovative project and help us close the final gap, then we urge you to donate now. We have a range of different donation levels, from our Founders Club starting at \$5,000, to our 'Take a Seat' campaign that allows donors to sponsor a seat in the new theatre with their personal message for \$1,000. Or you can choose your amount and donate at [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz) as all support is gratefully received and, as we have seen, together it can make an immense difference to our fundraising efforts.



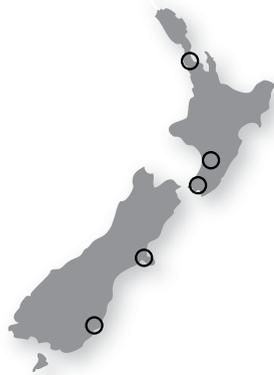
Artists Impression Credit: Gordon Moller

## SUPPORTERS OF THE NEW THEATRE PROJECT



## FUNDING BENEFACTORS, PATRONS AND DONORS

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?



## AUCKLAND THEATRE COMPANY

**OTHER DESERT CITIES** by Jon Robin Baitz

Maidment Theatre

8 May – 31 May

It's Christmas in Palm Springs. After a six-year absence, Brooke comes to celebrate the festive season with her old guard Republican parents, her apolitical TV exec brother and her liberal screenwriter alcoholic aunt. But the warm desert air turns chilly when news of Brooke's upcoming memoir to revive a shameful and embarrassing chapter in the family's history is revealed. In this family, secrets are currency; and everyone is rich.

Nominated for five Tony Awards including Best Play, it was also a finalist for the 2012 Pulitzer Prize. Striking a delicate balance between comedy and "thermonuclear family war", Other Desert Cities is a richly satisfying night of theatre, full of crackling humour, intelligence, rich emotion and yes, deep family love.

## SILO THEATRE

Auckland

**Angels in America, double bill: Millennium Approaches and Perestroika**

by Tony Kushner  
Q Theatre

21 March – 13 April

Great plays always have something to say to us. This one has the pulse of the urgent present. It is dramatic. It is hilarious. It is a melodrama. It is a soap opera. It is heroic. It is daring. It is human.



## CENTREPOINT THEATRE

Palmerston North

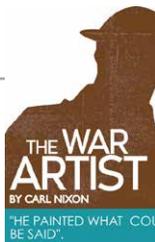
**The War Artist**

by Carl Nixon

15 March – 12 April

"He painted what couldn't be said."

The War Artist is a funny, bittersweet, and moving tribute to the New Zealand Army's first official war artist, George Edmund Butler.



## CIRCA THEATRE

Wellington

**Gloria's Handbag** by Helen Moulder and Sue Rider  
Circa One

22 March – 19 April

It is 2021 in Nelson and Gloria, aged 97, hasn't long to live. Her son Craig is pushing her to move to a "retireville" but she wants to die in her own home.

On a whim, Gloria buys an extraordinary designer handbag. This purchase sets off a series of unusual events which transform Gloria's remaining days and enable her to send a message to the future.



## THE COURT THEATRE

Christchurch

**When The Rain Stops Falling** by Andrew Bovell  
Court One

8 – 29 March

Betrayal, love and abandonment reverberates through four generations of one family in an epic drama that connects a 1959 London flat to the heart of the Australian desert in 2039.

An international drama of rare beauty.

## FORTUNE THEATRE

Dunedin

**Peninsula** By Gary Henderson

29 March – 19 April

Peninsula is a beautifully crafted, touching, and bittersweet look at a small-town New Zealand community in the 1960s.

Ten-year-old Michael Hope sleeps on a volcano. This is his playground, his paradise. Michael becomes fascinated when his new teacher describes how his hometown on Banks Peninsula was formed millions of years ago and he begins a project mapping his tiny community.



To find out what else is going on in Auckland be sure to read the latest copy of



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Then why not subscribe! You'll save money, secure the best available seats and be able to exchange your tickets if the date of the performance you've booked for is no longer convenient. And, you can count your ticket to PANIORA! as one of your shows – so you only need to pick another three shows to get full subscriber benefits.



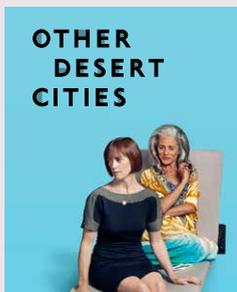
### FALLEN ANGELS

The original Ab Fab.  
13 FEB - 15 MAR  
Q Theatre



### PANIORA!

Haka meets Flamenco.  
20 MAR - 12 APR  
Maidment Theatre



### OTHER DESERT CITIES

Secrets are currency  
and everyone is rich.  
8 - 31 MAY  
Maidment Theatre



### ONCE ON CHUNUK BAIR

Lest we forget.  
Masterpiece of  
remembrance.  
12 JUN - 5 JUL  
Maidment Theatre



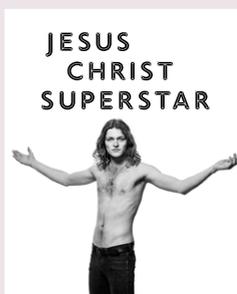
### THE GOOD SOUL OF SZECHUAN

It's hard to be good  
when you're broke.  
24 JUL - 17 AUG  
Q Theatre



### TREES BENEATH THE LAKE

A fight to hold on  
to the past.  
4 - 27 SEPT  
Maidment Theatre



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