

THE HERETIC



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BY **RICHARD BEAN**

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WELCOME



Let's face it, climate change and the environment is a pretty serious topic. It takes a first rate talent to reap the comic potential of the subject; Richard Bean has managed that. Long before his huge internationally successful ONE MAN, TWO GUVNORS, Richard Bean was astonishing audiences with his contrary, audacious, hilarious plays, which one English critic has dubbed 'serio-comedies'.

So it's a great pleasure for us at Auckland Theatre Company to bring you the New Zealand premiere of THE HERETIC, the fifth play in our FUTURITY subscription season. And it's a great pleasure to be back at Maidment Theatre, up and running again after the recent fire.

The direction of THE HERETIC is in the capable hands of Alison Guigan, one of our leading comic actors. Huge thanks to her and the creative design team of John Verryt, Jane Hakaraia, Sara Taylor and Sean Lynch for getting to the heart of this unremittingly intelligent, funny comedy.

Our cast is headed by the fabulous Jennifer Ward-Lealand, in the comic role of the year. She's ably supported by Andrew Grainger, Jordan Mooney and Lauren Gibson, and making their Auckland Theatre Company debut Jess Holly Bates and Stelios Yiakmis. A terrific crop of talent – many thanks to them all.

Next up from us at Auckland Theatre Company is The Lion Foundation season of William Golding's extraordinary LORD OF THE FLIES, adapted for the stage by Nigel Williams.

Enjoy.

Colin McColl

Artistic Director, Auckland Theatre Company

THE HERETIC

CAST

Jennifer Ward-Lealand — Dr Diane Cassell

Jess Holly Bates — Phoebe Cassell

Jordan Mooney — Ben Shotter

Andrew Grainger — Geoff Tordoff

Stelios Yiakmis — Professor Kevin Maloney

Lauren Gibson — Catherine Tickell

Peter Elliott — TV Journalist

Fasitua Amosa — Waheed

John Burrows, Elizabeth Turner

and Tyler Warwick — Sacred Earth Militia

CREATIVE

Alison Quigan — Director

John Verryt — Set Designer

Sara Taylor — Costume Designer

Jane Hakaraia — Lighting Designer

Sean Lynch — Sound Designer

PRODUCTION

Paul Nicoll — Technical & Production Manager

Fern Christie — Company Manager

Jade Turrall — Stage Manager

Josh Bond — Technical Operator

Gayle Jackson — Wardrobe Supervisor

Natasha Pearl — Props Master

2Construct — Set Construction

THE HERETIC was commissioned by Sonia Friedman Productions, London; first stage production, Royal Court Theatre, London.

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING PEOPLE AND ORGANISATIONS FOR THEIR ASSISTANCE IN MOUNTING THIS PRODUCTION: Michael Hurst, Gilly Tyler and Scott Creighton from AUT University, Shelley and Steve Hughes for the loan of their family Christmas tree, AUT University for the use of their television recording facilities, John Davies and Unitec School of Performing & Screen Arts.

THE HERETIC is the fifth Auckland Theatre Company production for 2013 and opened on July 18 at Maidment Theatre. THE HERETIC is approximately 2 hours and 20 minutes including a 20 minute interval. Please remember to switch off all mobile phones, pagers and alarms.

BY **RICHARD BEAN**

FROM THE DIRECTOR



“My job is to teach you to think like a scientist” says Dr Diane Cassell in *The Heretic* and through this play we, the audience, do just that. We question, prod, explore, undo, and rediscover the world of pure science. Science, she says, untarnished by politics, sponsorship and quasi religious beliefs, is fun.

Stepping into the world of Earth Sciences has been like entering a minefield. All around us, ignorance is disguised as expertise and information is reduced to a sensational soundbite. But pure science is just that. Pure.

The play is also about chemistry in relationships. When a chemical substance is transformed as a result of it’s interaction with another substance or with energy, a chemical reaction is said to have occurred.

Every new play is a journey of discovery and this is like no other. At first we explored the daunting world of science, and then we found the explosive world of relationships. Some relationships are slow burners and some instant ignition but we all hope to achieve a dynamic equilibrium.

My thanks to the cast for delving into this complex play and transforming themselves into scientists. Also thanks to the design team, led by John Verryt, who has guided us all with such an assured hand. We have been enthralled with subject of climate change and the wit and skill of the writer.

Welcome to *The Heretic*, please enjoy the show.

Alison Quigan

Director, THE HERETIC, 2013

RICHARD BEAN: ONE MAN, TWO STRENGTHS

By John Nathan

'I haven't written much recently,' says Richard Bean. This is the answer to a question – "How has life changed over the past two years?" – that for most people in his position would be an invitation to say how great things are. Life changed two years ago when Bean, already one of Britain's top dramatists, hit the big time with his comedy ONE MAN, TWO GUVNORS.

Based on A SERVANT OF TWO MASTERS by 18th-century Italian playwright Carlo Goldoni, Bean's inventive version won major best-play awards. He updated the action from 18th-century Venice to 1960s Brighton and turned Goldoni's servant Truffaldino, who inveigles his way into two jobs, into an English chancer called Francis.

Under the National Theatre's Nicholas Hytner, farce and slapstick are elevated to high art. But this being a Bean play, the audience laugh as hard at the dialogue as they do at the

physical humour. The show has conquered the West End and Broadway.

"Or, nothing much good, anyway," Bean adds with grumpy sangfroid. He is sitting in a National Theatre office with his back to a view of the churning Thames. "Normally, I write about two plays a year," he says, leaving four unwritten works hanging in the air.

It's not that Bean hasn't anything to write. It's just that in the wake of ONE MAN's success, the glamour of film has come calling. He's under commission to write two screenplays, including one for James Corden, original star of ONE MAN. Playwriting has taken a back seat. And for Bean, nothing is more important than the next play.

He was 42 before his first was professionally produced. Previous jobs included baker, occupational psychologist and stand-up comedian. At 57, he might be thinking time is short.

"Most writers have a fecund decade in which to write their best stuff. There are exceptions, like Alan Bennett, but there is no way of knowing how long your decade is going to last," he says.

Bean plays are not easy to pigeonhole. Humour is key, but it's not a Bean play if it's not thought-provoking. Early works were often populated by characters living lives of hard graft. But underpinning much of the work is an instinct to give anyone with a lazily arrived at opinion a good kicking. ENGLAND PEOPLE VERY NICE tackled

continued over page ►

Sit back and enjoy the show

We're proud to support the presentation of great contemporary works like *The Heretic* by Richard Bean.

As a local business, we're passionate about supporting our community and helping Auckland Theatre Company tell great stories.

*Thank you for celebrating
Auckland theatre with us.*

pwc

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centuries of attitudes towards immigration.

THE GOD BOTHERERS took on liberal attitudes towards Islam and the developing world. Perhaps most controversial is THE HERETIC. The orthodoxy challenged here is climate-change science. The play asks what happens to a scientist who questions the consensus.

"If it was proved that global warming was indeed driven by CO₂ emissions [for Bean the jury is still out], I couldn't become any greener. I spent £4000 on solar panels last year and another £2000 converting my old Jag to liquid petroleum gas. It's a political agenda based on lousy science that I'm having a go at in the play. That and the culture of misinterpreting scientific data to promote disaster. Twenty years ago, it was predicted all the trees in Germany would be killed by acid rain. I went to Germany not long ago. You can't move for f—ing trees."

When THE HERETIC was seen in Australia last year, Bean received hate mail. "One Australian academic wrote me a long letter which, in the traditional way with people who complain about art,

began, 'I haven't seen your play but ...' I wrote back and said, 'When you see my play, I'll read your letter.'"

Bean originally wrote THE HERETIC for actress Kristin Scott Thomas. By the kind of coincidence playwrights avoid in their plays, he is seeing her perform tonight in a revival of Harold Pinter's OLD TIMES. "She asked me to write a part for her. But she didn't think she was right for the play's comic bravura." The role went to Juliet Stephenson. It won its author more best-play awards.

But there is the sense that sometimes a serious playwright pays a price for writing funny plays: in the case of ONE MAN, getting distracted by the trappings of huge success; in the case of THE HERETIC, not having his heroine played by the woman he wrote it for.

On our way to the theatre where Scott Thomas is performing, Bean is talking knowledgeably about drama. "Great plays reveal the human condition without being about anything," he says. "David Mamet at his best does that. WHO'S AFRAID OF VIRGINIA WOOLF? does that."

Our route takes us through Trafalgar Square, where a street performer is pretending to be a statue. "Poor bloke. We are all two bad decisions away from having to do that," says Bean, knowing the success of ONE MAN means he never will. Then, as we pass the National Gallery, Bean nods towards a stone statue of George Washington and, moving from serious to funny, says, "Mind you, he's quite good."

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THE CAST



Jennifer Ward-Lealand
(Dr Diane Cassell)

Since training at Auckland's influential Theatre Corporate, Jennifer has worked extensively in theatre, film, television, musicals and radio for over 30 years.

Television and stage work includes THE GOOD WORD, AUCKLAND DAZE, THE ALMIGHTY JOHNSONS, THAT FACE (Silo Theatre), LE SUD, AUGUST: OSAGE COUNTY (ATC), RITA AND DOUGLAS (Armstrong Creative), COPENHAGEN (Northern Lights) and most recently BREL for Silo Theatre (Metro Magazine's #1 Cultural Experience 2012).

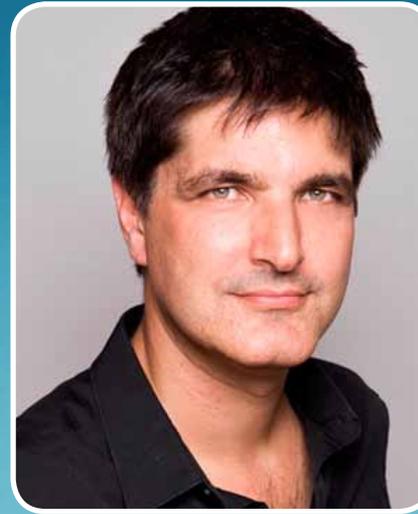
Jennifer works regularly as a voice over artist and can be heard playing

the character of Dorable Duck every weekday on the TV series BUZZY BEE. As an accomplished singer, she presents her own shows, FALLING IN LOVE AGAIN (as Marlene Dietrich) and THE LOOK OF LOVE, at festivals and venues throughout New Zealand and Australia.

Jennifer was a founding board member of the Watershed Theatre and a co-founder of The Large Group and The Actors' Program. She is currently President of New Zealand Actors Equity, Patron of Q Theatre, and serves as a trust board member of Arts Regional Trust, Silo Theatre and The Actors Benevolent Fund. In the 2007 New Years Honours List, she was named an Officer of the New Zealand Order of Merit for services to theatre and the community.

www.jenniferwardlealand.com

Jennifer dedicates her performance in The Heretic to the memory of Anna Cahill.



Stelios Yiakmis
(Professor Kevin Maloney)

Since making his screen debut on TV special OPTIONS in 1990, Greek/Kiwi actor Stelios Yiakmis has been seen on screen on both sides of the Tasman.

Yiakmis graduated from drama school Toi Whakaari in 1991, after completing a Bachelor of Arts at Otago University. By then he had already won a few small screen roles for Wellington company Gibson Group. Among them was his television debut as part of the young cast of one-off special OPTIONS.

His big break came in 1994, when he moved to Auckland to join the cast of SHORTLAND STREET, where he played

the hunky doctor Johnny Marinovich for five action-packed years.

Yiakmis went on to act in the Hercules spin-off YOUNG HERCULES and low-budget romance THIS IS NOT A LOVE STORY, before relocating to Australia. There he added to his resume with recurring roles playing detective on both MCLEOD'S DAUGHTERS and medical drama ALL SAINTS.

In 2006 he joined the ensemble cast of acclaimed Australian feature JINDABYNE, inspired by Raymond Carver story 'So Much Water So Close to Home'.

Yiakmis went on to play roles in Kiwi television productions, such as: BIG ARI, LAND OF THE LONG WHITE CLOUD and THE BLUE ROSE.

Stelios would like to thank Mark Leask, John Reinya and Amelia-Jayne Frodyma.



Jordan Mooney
(Ben Shotter)

Jordan's theatre experience has had him play many things, including poor, very rich, completely mad, drug addicted, a moron and a severe bully.

Jordan was recently in his first Mainbill show with Auckland Theatre Company in ANNE BOLEYN. Previously he was a part of ATC's YOUNG & HUNGRY, with roles in SIT ON IT, FITZ BUNNY and COW.

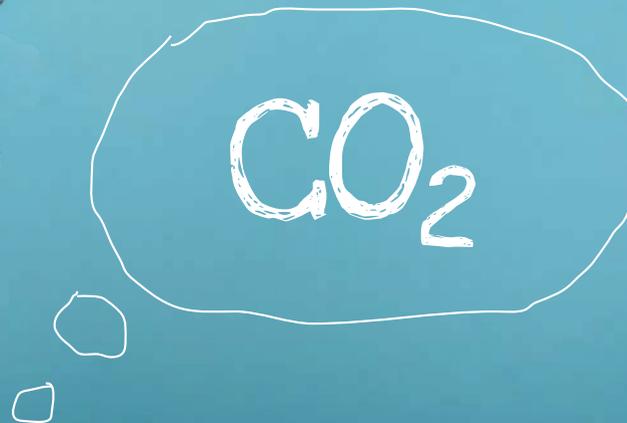


Andrew Grainger
(Geoff Tordoff)

Andrew's career as an actor began in the 1980s 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 on 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.





Jess Holly Bates
(Phoebe Cassell)

Jess has been performing since a young age, but her interest was first fostered by ATC's YOUNG AND HUNGRY show FITZ BUNNY in 2010. The following year she performed in DAUGHTERS OF HEAVEN at Wellington's Downstage theatre, and she completed her MA thesis in English from Auckland University.

Jess' recent theatre credits include MUCH ADO with AUSA Summer Shakespeare, and Theatre of Love's DAY AFTER NIGHT. Her recent solo performance V.D. directed by Cath Boniface in SHORT AND SWEET THEATRE 2013, won both the Judge's Choice and the People's Choice Awards respectively. Her self-written play LUCKY C*NTRY was awarded Best NZ script and Best Drama Script, and she won Best Actress overall for the SHORT AND SWEET festival.

In 2012 she also made her screen debut as Shay in Season Two of NOTHING TRIVIAL.

THE HERETIC is Jess' first professional show with Auckland Theatre Company. She has also recently performed in Silo Theatre's WHITE RABBIT RED RABBIT.



Lauren Gibson
(Catherine Tickell)

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.

Lauren made her debut with Auckland Theatre Company as Lady Jane Seymour in ANNE BOLEYN.



CREATIVE TEAM



Richard Bean – *Playwright*

Richard Bean is one of Britain's most exciting and prolific playwrights. Between 1989 and 1994 he worked as a stand-up comedian and went on to be one of the writers and performers of the sketch show CONTROL GROUP SIX (BBC Radio), which was nominated for a Writers Guild Award.

His first full length play, OF RATS AND MEN was staged at the Canal Cafe and went on to Edinburgh. He adapted it for radio for the BBC and it was nominated for a Sony Award.

Bean's breakthrough play TOAST found critical acclaim at the Royal Court Theatre in 1999. He has won the George Devine Award 2002 for UNDER THE WHALEBACK, the 2004 Pearson Play of the Year Award for HONEYMOON SUITE and the Critics' Circle Award for Best New Play 2005 for HARVEST.

Oberon Books publishes his PLAYS ONE, PLAYS TWO, PLAYS THREE, ENGLAND PEOPLE VERY NICE, LONDON ASSURANCE, THE ENGLISH GAME, IN THE CLUB, THE BIG FELLAH, THE HERETIC and his stage version of David Mamet's HOUSE OF GAMES. He has also translated and adapted Moliere's THE MISANTHROPE.

Richard Bean's new play ONE MAN, TWO GUVNORS, based on THE SERVANT OF TWO MASTERS by Carlo Goldoni, premiered at The National Theatre in May 2011.



Alison Guigan – *Director*

Alison's theatrical experience spans over 35 years. In that time she has acted in and directed over 100 plays, as well as writing 12 original works, and was the Artistic Director of Centrepoint Theatre in Palmerston North from 1987 to 2004.

Alison is also well known for her work on SHORTLAND STREET, where she played Yvonne Jeffries from 2004 to 2010.

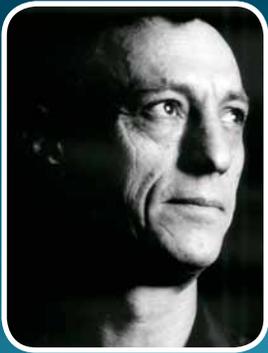
In 2001 Alison was awarded a Queen's Service Medal for Services to the Theatre.

Last year Alison directed CALENDAR GIRLS at The Court Theatre in Christchurch, Auckland Theatre Company's A FRIGATE BIRD SINGS by David Fane, Oscar Kightley and Nathaniel Lees, at Mangere Arts Centre and A SHORTCUT TO HAPPINESS by Roger Hall as a touring production for Auckland Theatre Company.

This year Alison has been busy directing for the DUFFY BOOKS IN HOMES' schools programme, acting in LOVE, LOSS AND WHAT I WORE at The Fortune Theatre in Dunedin, and touring the country in TAKING OFF by Roger Hall.

Favorite roles include Lady Macbeth in MACBETH, Cathy in MUM'S CHOIR and as Mattie Fae in AUGUST: OSAGE COUNTY for Auckland Theatre Company in 2010. Favorite productions include OTHELLO, HAMLET, MACBETH, THE CRIPPLE OF INISHMAAN, THE NEWBURY HALL DANCES, and MUM'S CHOIR.

In May this year, Alison was appointed as the Performing Arts Manager of the Mangere Arts Centre.



John Verryt – *Set Designer*

John began designing for performance in 1979, training at Theatre Corporate and Mercury Theatre.

John is freelance and works regularly for many of New Zealand's foremost performing Arts Companies including, Auckland Theatre Company, Silo Theatre, Indian Ink, Red Leap, The Large Group, Nightsong, Opera NZ., Douglas Wright Dance, Michael Parmenter, Malia Johnston, Atimira Dance, Okareka Dance, and Black Grace Dance Companies.

John is Production Designer for THE WORLD OF WEARABLE ART show and designs for various corporate functions, trade shows and music events.



Sara Taylor – *Costume Designer*

Since graduating from AUT University in 2008 with a degree in Fashion Design, majoring in costume design, Sara has been working in the wardrobe department with various theatre companies over the past three years.

She has been a seamstress for NZ Opera since 2009, working alongside costume designer, Elizabeth Whiting. Sara has been part of the Auckland Theatre Company team as a dresser, wardrobe assistant, wardrobe supervisor and costume designer.

Sara has designed costumes for various theatre shows such as Auckland Theatre Company's KINGS OF THE GYM (2013), THE GIFT (2012), TRIBES (2012) and THE BROTHERS SIZE (2011) for Silo Theatre; AT THE WAKE (2012) and HITS OF '83 (2011) for Centerpoint Theatre; CARNIVAL OF SOULS (2011) for Jumpboard Productions. She has also designed children's shows for The Edge in Auckland – THE BUTCHER AND THE BEAR (2011) and THE SECRET OF TUNG TING LAKE (2010).

Sara is looking forward to a busy year ahead in the costume department, designing, sewing and supervising.



Jane Hakaraia – *Lighting Designer*

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 Koonut 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 Maori TV.



Sean Lynch – *Sound Designer*

Sean Lynch has been working in NZ professional theatre for over twenty years. He is a musician, actor, and lighting and sound designer. He was a founding member of Electra Theatre Company in Hamilton, and is now currently residing in Auckland, where he is enjoying working with some of New Zealand's top theatre companies.

Previous sound designs include: HAVOC IN THE GARDEN (Massive Theatre Co), FLINTLOCK MUSKET (Edge Productions), YOURS TRULY (Rebel Alliance), I LOVE YOU BRO and TRIBES (Silo Theatre). Lighting designs include HAPPY DAYS, I LOVE YOU BRO, BARD DAYS NIGHT, THOM PAINE, PRIVATE LIVES and BREL.

This year's designs include PATUA (sound), THE PITCHFORK DISNEY (sound), THE HERETIC (sound), SPEAKING IN TONGUES (lighting), and CHICAGO (lighting).

THE REAL LIFE DR. DIANE CASSELL

Printed with permission of the *Townsville Bulletin*

ONE of Australia's most prominent climate change sceptics believes he has been dumped by James Cook University because of his outspoken views.

Professor Bob Carter, who argues global warming stopped 17 years ago, has been given his marching orders after 32 years at the university.

Prof Carter is an adjunct research fellow and has written books on the issue, including *Climate: A Counter Consensus*, and has appeared on THE BOLT REPORT with Andrew Bolt.

Yesterday he said his only concern as a scientist was to present facts.

"I am a scientist. Others might call me a climate sceptic," he said.

JCU, which has pursued a reputation as a world leader in environmental science, denied the decision was linked to Prof Carter's views on climate change.

"Dr Carter has not been sacked, or black-balled and the university has not caved in," a spokesperson said.

"The simple truth is his term as an adjunct expired."

Prof Carter has held his unpaid fellowship since 2002, when he retired after 21 years in JCU's School of Earth Sciences.

The JCU spokesperson said adjunct fellowships were constantly reviewed "in light of

the active teaching and learning and research contribution and outputs required by the relevant School and Faculty."

Prof Carter chose his words carefully yesterday and emphasised he still respected the university.

"It is a very fine institution and there are many very fine people working there," he said.

Prof Carter, however, did not hide his belief that the freedom of scientists to present honest analysis was at risk. He said the debate on climate change had been held back throughout society.

"Three years ago the debate was settled in one direction," Prof Carter said.

"Now the debate is settled in the other direction and political action is being very slow to react to, and adapt to the new reality, which is that global warming stopped 17 years ago. I haven't heard a convincing counter argument (to that fact)."

The JCU spokesperson said the university was open to a range of scientific views.

"JCU believes debate lies at the heart of scientific endeavour and its Code of Conduct states that those involved with the university have the right to make public comment in a professional, expert or individual capacity, provided that they do not represent their opinions as those of the university unless authorised to do so," he said.

Prof Carter said the world had wasted \$2-3 trillion on the Kyoto Protocol, "to no effect whatsoever".

"There are over a billion people in the world who lack clean drinking water, sanitation, elementary health, educations," he said. "The United Nations has estimated that for about \$60 billion a year, the Western countries of the world could fix that problem.

"That sounds like a lot, but it is a pittance compared with what they are wasting (on climate change)".

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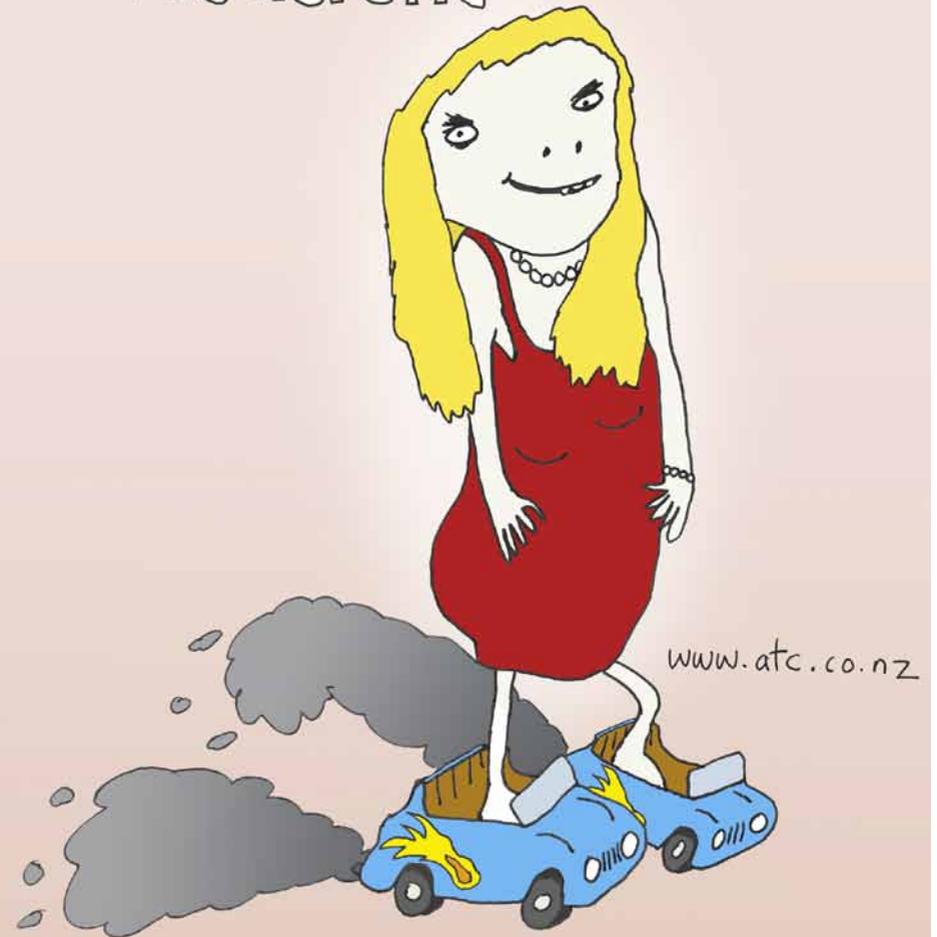
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BUT DIANNE CASSELL WEARS FUR'

The Heretic by Richard Bean, Maidment Theatre from July 18

She's the pin up girl for the skeptics.
She's a gas guzzling planet rapist.
She's **The Heretic**



'DIANNE CASSELL MAKES HER CARBON
FOOTPRINT IN JIMMY CHOO'

The Heretic by Richard Bean, Maidment Theatre from July 18



THE WATERFRONT THEATRE PROJECT - SET TO TAKE CENTRE STAGE

With the recent announcement of AUT University's commitment of \$5 million to the Waterfront Theatre Project, a new home for Auckland Theatre Company is set to become a reality. We thought it timely to talk to Colin McColl, ATC's Artistic Director about his vision for the Company's work on Auckland's waterfront.

What's the most exciting thing about the Waterfront Theatre Project for you?

Having a house of our own will allow us to completely rethink how we plan our years playbill; the way it will stimulate engagement with new communities, and the possibilities it presents for us to redefine the theatre going experience.

How do you see the new theatre being used by ATC?

Every which way possible! Plays large and small, theatre forums, talks sessions, workshops for school students, Master classes in stage arts. Initially ATC will probably use the new theatre 20-25 weeks of the year. Outside that we'll curate a programme of work for the theatre spaces that includes ballet, contemporary

dance, chamber opera, kapa haka, concerts, children's shows... the possibilities are endless. We'll showcase the best performing arts projects that Auckland and New Zealand has to offer. We'll also be able to facilitate guest seasons with our sister companies across the Tasman.

Where will you seek inspiration for programming a facility like this?

Oh we'll shamelessly steal good ideas from anywhere. Obviously we've talked with theatre colleagues here and in Australia (where companies like Melbourne Theatre Company and Sydney Theatre Company have been programming for new, larger theatre spaces in the last few years). We've had very promising dialogue with practitioners in disciplines other than theatre; free-lance producers; and representatives of the Maori performing arts community. I've had the opportunity to work on larger stages occasionally for ATC, but also in my work in Australia and Europe, so I'll be bringing that experience to the programming for the new theatre.

How will you choose an inaugural show? What things are you looking for?

That will be the icing on the cake! When we break ground and the first piles go in – then we have to get serious about programming! Actually, it terms of the New Zealand work we commission; ATC Literary Manager, Philippa Campbell and myself have already had discussions about encouraging NZ playwrights to “think bigger” in terms of themes and ideas and supporting them to produce work that will suit a 600 seat drama theatre.

What does a project like this offer Auckland and ATC?

From the outset we were very influenced by the way Te Papa has redefined the museum going experience; we asked ourselves how could that work for a theatre building? We wanted an open inviting environment that encouraged lots of activation; reasons for people to utilise the public, street level areas of the theatre outside of show time. When it first opened, The National Theatre building in London's Southbank Centre presented itself as a destination for theatre-lovers. One could “hang out” in the cafes and restaurants and bars there, browse the great bookshop, take in a platform piece or pre-show talk. The National Theatre hub helped invigorate the South Bank – now there's

heaps to attract arts lovers inside and outside the National Theatre and adjoining buildings. Obviously the Auckland situation is different, but the opportunities to engage with audiences are myriad. The new Waterfront Theatre Project can't help but invigorate the Wynyard Quarter (especially the after five economy) and that in turn will invigorate us and the way we make theatre .

What does ATC look like in 10 years time with the new theatre on the waterfront?

The new Waterfront Theatre will be one of Auckland's established arts destinations and recognized as the home of ATC – a beautiful environment offering first rate theatre experiences. It'll be a building our subscribers and all Aucklanders will be proud of, and keen to show off to their visitors and guests from outside Auckland and overseas.

For more information on the project, or to make a donation, please visit www.waterfronttheatre.co.nz or contact Linden Tierney, Development Manager on 09 309 0390 EXT 272 or linden@atc.co.nz

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The Founders Club is a group of highly committed people who are passionate about securing this new theatre for Auckland. In recognition of their investment in this visionary project, they are afforded a number of benefits, including:

- Name recognition in the new theatre in perpetuity
- Invitations to the Gala Opening Night and Champagne Reception
- Invitations to special events
- Premier subscriber benefits developed for the new theatre

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We would be delighted to welcome you into this select group of supporters playing a vital role in ensuring the success of this project. If you are interested, please contact Linden Tierney on 09 309 0390 ext. 272, linden@atc.co.nz.

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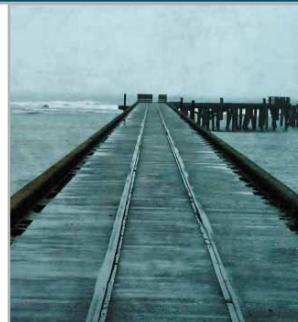
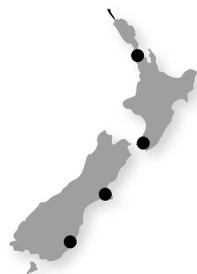
For more information on the project, or to make a donation, please visit www.waterfronttheatre.co.nz

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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WHAT'S ON IN THEATRES AROUND THE COUNTRY?



DOWNSTAGE THEATRE | Wellington

LOVE AND MONEY

The Dust Palace

8 – 24 August

The adrenaline of circus, with a fun, sexy edge...

Love and Money is an intimate play about the lives and relationships of young exotic dancers. On one level, it's five skilled performers storytelling through physical feats and circus spectacle; on another it's a seductive dance with danger. Are you game?



AUCKLAND THEATRE COMPANY

THE LION FOUNDATION season of LORD OF THE FLIES

By William Golding and adapted for the stage by Nigel Williams | Maidment Theatre

5 – 28 September

After a group of schoolboys survive a massive plane crash, what starts as a classic desert island adventure quickly becomes a struggle for survival that sees them descend into chaos.

Starring GO GIRLS' Leon Wadham.

CIRCA THEATRE | Wellington

RED

By John Logan

13 July – 10 August

Passion. Rage. Blood. What do you see?

A moving and compelling account of one of the greatest artists of the 20th Century and the most critically acclaimed play on Broadway in 2010.



FORTUNE THEATRE
Dunedin

ALTAR BOYZ

Written by Kevin Del Aguila,
Music and Lyrics by Gary
Adler & Michael Patrick
Walker

3 – 31 August

Altar Boyz is high-octane entertainment that tells the holy inspiring story of five small-town boys - Matthew, Mark, Luke, Juan and Abraham - trying to save the world one screaming fan at a time.

SILO THEATRE
Auckland

SPEAKING IN TONGUES

By Andrew Bovell | Herald Theatre

14 August – 13 September

How far would you go to feel something? Contemporary storytelling at its most thrilling. From the writer of WHEN THE RAIN STOPS FALLING. Directed by Shane Boshier and featuring Alison Bruce, Oliver Driver, Luanne Gordon and Stephen Lovatt.



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".

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2 Construct's specialist team of carpenters, scenic artists, metalworkers and designers can meet the set building requirements and budget of every client; from design services and construction to delivery and installation.

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Xytech Lighting provides lighting equipment and services to the wider entertainment industry. They have rental stock that covers the film, television, stage, corporate and dance party areas.

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Spyglass' technical foundation is in multi-image show control and video synchronisation systems. They bring creative concepts to life with state-of-the-art vision-mixing hardware, software and world-class projection solutions, such as curved screens, domes and holographic effects.

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AUCKLAND THEATRE COMPANY

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COMPANY MANAGER – Fern Christie
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For more information about how you can support Auckland Theatre Company visit www.atc.co.nz/Partnerships or contact Linden Tierney 09 309 0390 ext. 272 or linden@atc.co.nz



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05 — 28 SEPTEMBER

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