

BY DAVE ARMSTRONG



THE



SEASON OF

# The Tutor



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# COLIN McCOLL, ATC ARTISTIC DIRECTOR

Welcome to Auckland Theatre Company's 15th anniversary season. This year features three world premieres, two New Zealand premieres, three commissions and a timely revival of a modern classic.

With the school year just started, *The Lion Foundation Season of The Tutor* is an appropriate play to kick off the year. It's a sharp, sophisticated and very funny take on some topical issues – the education of our kids, 21st century parenthood plus a rollicking clash of free market vs. liberal ideals.

Dave Armstrong knows his subject well; by his own admission he's a "failed maths teacher". He's also a prolific and popular playwright whose work has gathered a reputation for its satisfying mix of the satirical, political and heartfelt social commentary. Dave has honed his skills as a comedy writer on TV shows such as *Spin Doctors*, *Seven Periods with Mr Gormsby* and *Bro'town* and with hit stage shows such as *Niu Sila* and *King and Country*. He is currently Writer in Residence at Victoria University of Wellington.

Welcome back to Peter Elliott and designers Rachael Walker and Brad Gledhill and a big welcome to director Jonathon Hendry and actor Eryn Wilson who make their Auckland Theatre Company debuts with this production. Also to UNITEC graduate Damien Harrison who makes his professional debut in this production.

Thanks to our partnership with other theatre companies and festivals throughout New Zealand *The Lion Foundation Season of*

*The Tutor* follows its Auckland season with performances at Centrepoint Theatre Palmerston North, Clarence Street Theatre Hamilton and the Wanaka Festival of Colour.

I hope you'll enjoy this performance of *The Tutor* – and we look forward to seeing you at other Auckland Theatre Company performances throughout the year.

Next up is a new work from Geoff Chapple (co-writer of the movie *The Navigator* and the driving force behind the development of the Te Araroa Walkway). Entitled *Hatch* or *The Plight of The Penguins* – it's an outrageous evening with the wily and obsessive Joseph Hatch Esq. Member of Parliament ex- Mayor of Invercargill, and murderer of three million Macquarie Island penguins! *Hatch* is presented in conjunction with Auckland Festival, AK07 at the beautiful Hopetoun Alpha in Beresford Square.

Enjoy!

*Colin*





**Phil Holden**  
CEO – *The Lion Foundation*



# LION FOUNDATION

The Lion Foundation is delighted to continue our support for Auckland Theatre Company and the summer season programme of Dave Armstrong's new play *The Tutor* at the Maidment Theatre.

The Lion Foundation is one of New Zealand's largest charitable trusts. As part of our focus and ongoing commitment to supporting the community, we have supported Auckland Theatre Company with funding over the last four years to help it develop talent, succeed as a group and entertain its audiences. This specifically includes the development of up and coming playwrights and Auckland Theatre Company's school education programme.

The Lion Foundation gives over \$50 million worth of grants on an annual basis to a wide range of community, sport, educational, cultural and health projects throughout New Zealand. We are proud to witness the benefit that these funds bring to the lives of hundreds of thousands of New Zealanders.

To learn more about The Lion Foundation and our community grants please visit our website [www.lionfoundation.org.nz](http://www.lionfoundation.org.nz) or call freephone 0800 802 908.

**We hope you enjoy the show!**

BY DAVE ARMSTRONG  
BY ARRANGEMENT WITH PLAYMARKET

THE LION FOUNDATION RESPONSIBLY FUNDING COMMUNITY WELL-BEING SEASON OF

# The Tutor

Cast *John Sellers* Peter Elliott / Jonathon Hendry\* *Robert Holton* Eryn Wilson *Nathan Sellers* Damien Harrison

\* The role of John Sellers will be played on tour by Jonathon Hendry

Creative  
*Direction* Jonathon Hendry *Set and Costume Design* Rachael Walker  
*Lighting Design* Brad Gledhill *Sound Design* Adam Gardiner

Production  
*Production Manager* Robyn Tearle *Technical Manager* Bonnie Burrill  
*Rehearsal Season Stage Manager* Aileen Robertson *Stage Manager* Vicki Slow  
*Lighting and Sound Operator* Robert Hunte *Set Construction* 2CONSTRUCT  
*Costume Construction* The Costume Studio *Properties Master* Bec Ehlers

*The Lion Foundation Season of The Tutor* is the first Auckland Theatre Company production for 2007. This production was first performed at the Maidment Theatre on February 15, 2007. *The Lion Foundation Season of The Tutor* is approximately 100 minutes long (without interval). Please remember to switch off all mobile phones, pagers and watch alarms. *The Tutor* was commissioned by Circa Theatre Wellington and first produced at Circa in October 2005.



Proud to be the selected caterers for  
Auckland Theatre Company



Proud to be the selected wines of  
Auckland Theatre Company

# A PERIOD WITH MR. ARMSTRONG

Playwright Dave Armstrong talks to Auckland Theatre Company's Roy Ward.



Dave Armstrong

*The Tutor* was originally commissioned and presented by Circa Theatre. Where did the idea come from? I'm an ex-Maths teacher and I had met a couple of teachers who had tutored the sons and daughters of the Auckland super-rich. Being of quite left-liberal political views myself, I thought that the tutoring situation of a trendy-lefty teacher like me and a right-wing self-made businessman would be a dramatic one.

What was the writing process like? Torturous! I wrote a really rough first draft then had a workshop where the director (Danny Mulheron) and dramaturg (Conrad Newport) helped me 'deconstruct' the play to its basic elements. We knew the characters were good but the plot took a lot of work. Then I did a huge re-write over a long, lonely summer. We also had a very helpful workshop at the beginning of this Auckland Theatre Company season which 'customised' the play both to Auckland and this wonderful cast.

Are there themes that you keep coming back to in your work? Like *Niu Sila*, *The Tutor* has male friendship at its core – it's a sort of platonic love story. A lot of *King and Country*, my play about

World War I, is also about male friendship. I'm also quite a nationalistic writer (*Niu Sila*, *King and Country*) hence the two men in *The Tutor* love telling each other how the country should be run.

Let's talk about how the country's theatres should be run. How do you feel about the state of New Zealand play writing? Are we on the right track? As far as I can see we're not trying to copy England or America, so that's great. I think we're developing a national style though I don't think 'New Zealandness' or 'Pacificness' should have to permeate every Kiwi play. I'm currently writing a play about three Viennese composers and when I tell people about it they think I'm insane!

Every now and then someone touts the possibility of a New Zealand National Theatre Company. What do you think?

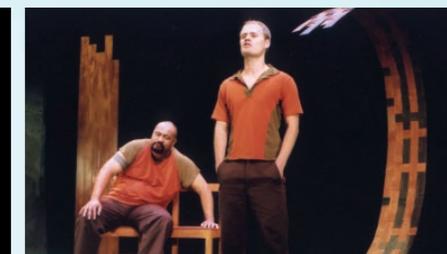
The idea of a professional national theatre company that did only New Zealand plays is intriguing, though it would have to tour a lot. More important is that existing professional theatres programme productions of New Zealand plays so congratulations to Auckland Theatre Company on its 2007 programme.



*Seven Periods with Mr. Gormsby*  
Photo: courtesy of TVNZ.



*King and Country*  
Photo: Robert Catto.



*Niu Sila*  
Photo: John McDermott.

More and more, New Zealand is taking theatre to the world as well. *Niu Sila* will be going to London later this year. I'm greatly looking forward to it as it will be fascinating to see how an English audience relates to New Zealand / Pacific theatre. I have a feeling *Niu Sila's* theme of childhood friendship is quite universal. I think it's essential that New Zealand work tours to other parts of the world. The best of New Zealand work can stand up anywhere.

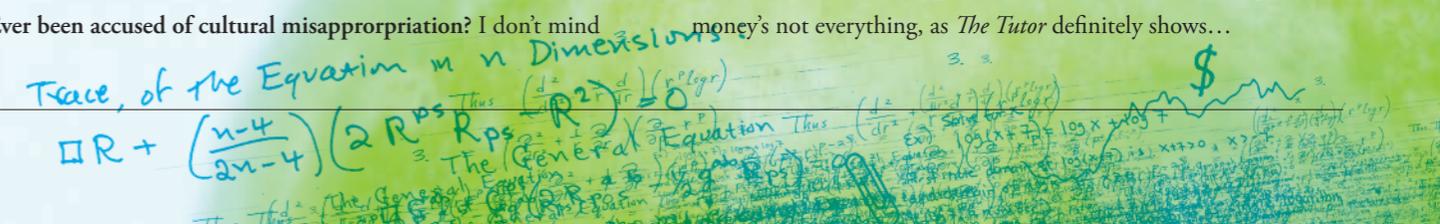
You're returning to Samoan subject matter with your next play for Auckland Theatre Company (*Where We Once Belonged*, adapted from the novel by Sia Figiel). What attracts you to this material? Both *Niu Sila* and *Where We Once Belonged* really concern the interaction of Pacific and Western societies. I find the rich Pacific culture at my doorstep incredibly exciting – it's an often rigid society with dramatic religious, political and family conflicts. I grew up next door to a Pacific Island family not unlike the one in *Niu Sila*, have taught in schools with high PI populations and spent time in the Pacific so, though not expert, I feel I write pretty good PI characters for a whitey.

Ever been accused of cultural misappropriation? I don't mind money's not everything, as *The Tutor* definitely shows...

being accused of anything as long as it's not 'being boring'.

What's your writing routine? You seem to be prolific but how do you find the time to write? If anyone says they can't find time to write, I tell them to get up earlier – what an old right-winger I'm turning into! I write every day but I get bored spending all day on one project so I tend to have three or four things going on at once – except when I'm workshopping or rehearsing a play. I regard playwriting as a practical, three-dimensional activity, not a 'literary' one, so discussing structural problems with a friend, having a reading or workshop, or attending rehearsals saves a lot of heartache and sorrow at the computer later on. I get some of my best ideas (and lines) talking to people who have never been inside a theatre in their lives.

So why write for theatre when you could reach so many more people through television? And be so much better rewarded financially? I love writing for theatre because you can say what you like, the process is invigorating, and the audience response is immediate. Television is great but it can also be frustrating. And money's not everything, as *The Tutor* definitely shows...



# ATC AMBASSADOR PANEL

In *The Tutor*, Nathan Sellers has the promise of a new cell phone as his incentive to study for his NECA exams. We asked some of Auckland Theatre Company's 2007 Ambassadors: what motivates you to pass?



**Rebecca James**

"I guess what motivates me the most to pass my exams is my future and wanting to succeed as much as possible now, so that when the time comes to apply for University and make decisions that could impact the rest of my life I have already done the hard yards. It also helps that when you get your results back you feel really good about yourself and your parents and family and friends also are really proud of you. It is just a bonus if your parents decide to reward you for doing well."



**Pippa Neels**

"For me, I always have my future in mind and how I will get there. In order to earn a good career and a successful lifestyle achieving well in NCEA is a major step towards my goal."



**Molly Parker**

"What motivates me to pass is the will to achieve great things and to prove that I am able to."



**Leigh Fitzjames**

"Passing (verb): irrational fear of the N/A bully pushing me around singing 'na na na na na'. Passing exams are promises of emotional security: for the rest of our lives we can be smart, rich, successful people. It's what we must do to prove that we are adequate people in this time of our lives. After enduring educational institutions for 13 years, I would be ashamed and be struck with never ending guilt if I had nothing to show for it. Failure, or rather 'Not Achieved' screams out 'incomplete', 'wasted all that class and homework time', 'can't do what you're supposed to', 'what you say isn't good enough', 'Never gonna make it'."



**Gina Minahan**

"Pin-pointing my motivation is quite difficult. Of course there were the obvious - get into the next level of NCEA, get into university/tech etc. and there was your reputation - who wants to be that person who failed NCEA and now works at Countdown or bums on the couch? But I have never ever had a problem with merely passing NCEA, what I tended to focus all my energy on was *what* I passed *with*. All my life I have wanted to be the best at what I do - and NCEA was the same - I always strived for "excellence". I guess its just part of who I am - I like to be the very best I can - so I guess you could say that's my motivation for not only passing NCEA, but passing *with* Excellence, both in and out of school."



**Natalie Curran**

"My incentive would be a new car!!! Also, to prove to myself that I can do it!!"



**Thomas Price**

"What motivated me to pass NCEA was the fear that if I did not pass, my goals in life would go unfulfilled. I would not go to University and I would not get the job I want. My parents did offer to buy me a gift if I did pass but that was not a concern to me as I had already motivated myself. I would have been more upset about not passing than missing out on an expensive gift."



**Ruby Page**

"When I was sitting my level three NCEA exams I was motivated to pass when my dad bribed me with a generous amount of cash. I would only receive this reward if I gained high marks, so I made sure I studied hard because I knew that when it was all over I could go on a shopping spree!"



**Lisa Paz**

"The fear of failing."

ATC Ambassadors attend Auckland Theatre Company shows for free and take part in workshops and forums to discuss each performance with the actors, directors and the production team. Each Ambassador also acts as the link between Auckland Theatre Company and their school, offering the opportunity for their mates to experience live theatre at a special \$10 rate.

For more information on ATC Ambassadors visit [www.atc.co.nz/EducationUnit/](http://www.atc.co.nz/EducationUnit/) Ambassadors or contact Lynne Cardy on 309 0390 x 67

# CAST



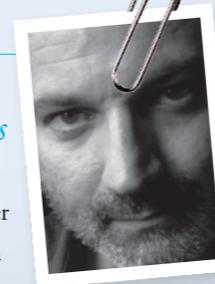
## Peter Elliott, *John Sellers*

Peter has appeared in more than 50 theatre productions in a career spanning twenty years, and is no stranger to the Auckland Theatre Company stage. In the last few years he has appeared in *Equus*, *The Graduate*, *Noises Off*, *Take a Chance on Me*, *Rosencrantz and Guildenstern Are Dead*, and *Art*. Other theatre credits include numerous productions at Court Theatre, Mercury Theatre, Downstage, Fortune Theatre and Melbourne Theatre Company. Peter has also appeared in more than 30 television shows including long stints on *Gloss* and *Shortland Street*. Recent projects include being host, writer and associate producer on the documentary series *Explorers*, and presenting *Captain's Log*, *Intrepid Journeys* and *Secret New Zealand*, all for TV One.



## Jonathon Hendry, *John Sellers (on tour)*

As a stage actor Jonty has performed in over 35 productions and developed a reputation as a leading interpreter of Shakespeare having played Richard the Third, Macbeth, Oberon, Iago, Malvolio and Jacques to acclaim. In 2003 he was selected to be an artistic resident at Shakespeare's Globe in London. Jonathon starred in *The Irrefutable Truth About Demons* the debut feature from Glenn Standring and has just completed filming a role in *Song Of Good* a new feature by Greg King. His many television appearances include Martin Wolf in both series of *Coverstory*, Richard Prebble in *Fallout*, Guy in *Mercy Peak*, Webster in *Greenstone* and guest roles in several overseas productions.



## Eryn Wilson, *Robert Holton*

Eryn is a graduate of Toi Whakaari NZ Drama School and Bay of Plenty Academy of Performing Arts. His film experience includes roles in *The Freezer*, *When Strangers Appear* and *The Feathers of Peace*. Eryn's television experience includes *Orange Roughies*, *Outrageous Fortune*, *Matuku*, *Shortland Street*, *The Strip*, *Spin Doctors*, *Dark Night*, *Cleopatra 2525* and *Coverstory*. Theatre experience includes *Howie the Rookie*, *Little Che*, *Duck*, *Marathon*, *Closer*, *Small Town Boy*, *Trainspotting* and *Little Shop of Horrors*.

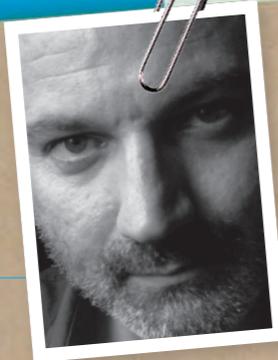


## Damien Harrison, *Nathan Sellers*

Damien is a graduate of Unitecs Bachelor Performing and Screen Arts degree. Film experience includes Unitec productions of *The Seagull*, *Like Milk*, *Bob Davis Super Hero* and *Losing Morning*. Damien's theatre experience includes Unitec productions of *La Creduta Morta*, *Monologues*, *Blackrock*, *Still Water Rising*, *Last Laughs*, *Marat/Sade*, *Three Sisters*, *Class Act* and *Spinning Tales*.



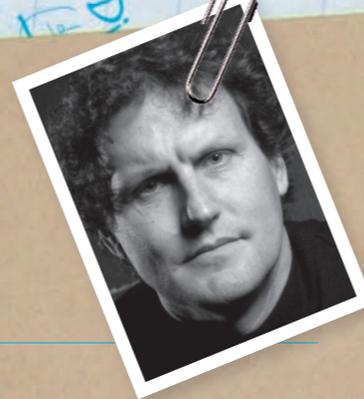
# CREATIVE TEAM



## Jonathon Hendry, Director

Jonathon comes to this project after three years as Head of Acting at Unitec NZ. While at Unitec he directed several large innovative productions including the 2006 Graduation production of *Coram Boy* and *Marat/Sade*. In 2005 he mounted a sell out revival of *The Boys In The Band* for Silo Theatre, which toured to Wellington in 2006. In 2004 he directed *Elena's Cultural Symphony* at the Michael Fowler Centre, which traveled to the Shanghai International Arts Festival in October 2006. Later this year he directs Jim Moriarty as Othello at Downstage and Frank Whitten and Robyn Malcolm in Mark Ravenhill's *The Cut* at Silo. He has directed modern classics by Joe Penhall, Patrick Marber, Philip Ridley, Christopher Durang as well as premieres of New Zealand works from Ken Duncum, Jo Randerson, Bevin Linkhorn and Pip Hall.

Before joining Unitec Jonathon taught with Toi Whakaari, Massey University, Victoria University, Wellington Conservatorium of Music, New Zealand College of Performing Arts and Wellington Performing Arts Centre. He has had extensive experience in



## Dave Armstrong, Writer

Dave Armstrong has written extensively for stage and television. Dave co-wrote, with Oscar Kightley, *Niu Sila*, which had a sold-out Auckland Theatre Company season at AK05, and won a Chapman Tripp Theatre Award for Best New Zealand Play, as well as an award from the New Zealand Arts Foundation. *Niu Sila* tours to England later this year. His adaptation of Charles Dickens' *Christmas Carol* was Auckland Theatre Company's 2004 end-of-year production. Dave also wrote *King and Country*, a play about New Zealand soldiers during World War I which features a live brass band. *King and Country* has been performed throughout New Zealand, including sold-out seasons at Auckland's 2006 Going West Festival and the 2006 International Festival of the Arts

arts governance including periods on the board of studies at Toi Whakaari, both the Downstage and Toi Whakaari trust boards, Taki Rua management board and several advisory bodies. He has been nominated several times for his work on stage, winning Chapman Tripp Theatre Awards in 1994 and 2001.



in Wellington. Dave's stage adaptation of Sia Figiel's novel *Where We Once Belonged* will be performed as part of Auckland Theatre Company's THE NEXT STAGE in 2007. Dave co-created and co-wrote the TV comedy *Seven Periods with Mr Gormsby*, which screened on TV One and Australia's ABC network. Dave also wrote for the PR political satire *Spin Doctors* and was script editor for the first series of *Bro'Town*. Dave is currently the 2007 Writer in Residence at Victoria University of Wellington.

## Rachael Walker, Set and Costume Design

"The archetype of a modern minimalist, multi million dollar waterfront property has proved a very gratifying design brief. Complete with indoor / outdoor flow and prerequisite 'Auckland view', the Paritai Drive home of John Sellers reflects his compulsion to throw money at everything. The living room acts as a sterile neutral territory for the dysfunctional behavior of the characters that enter from their respective corners. I wanted to create a slick, light and summery environment that had obviously been handled impersonally by an Interior designer. The costumes

are representational of the characters archetypes, Aucklanders that we can all recognise. The self important self made property developer with bling, the spoilt private school boy with attitude and the disheveled, cask wine drinking, Daihatsu driving math tutor."

Rachael is a set and costume designer in the theatrical, screen, orchestral, retail, dance and events arenas. Previously for Auckland Theatre Company she designed the costumes for *The Bach* in 2005 and the set for *The Vagina Monologues* in 2002. She also designed the ATC 2nd Unit productions of *Play 2* and *Play 2.03*. Theatre highlights include the set and costume designs for the Silo's *The Case of Katherine Mansfield* and costume designs for their production of *Glide Time*. Also *Under Milkwood* and *Danny* and *the Deep Blue Sea* at Silo theatre, A Lethal Set's productions of *The Return* and *Proof* at the Maidment Studio, *Measure for Measure* and *The Crucible* at Unitec theatre and *Aladdin* at the Auckland Festival, AK03.



### Brad Gledhill, *Lighting Design*

“Generally I like to do a lot of research for my designs and for *The Tutor*, the opportunity to go and live in a million-dollar apartment with million-dollar views sounded like fun. Unfortunately the budget didn’t allow that to happen so I had to turn to Urbis for inspiration! I am trying to create looks that fall off the pages of a magazine. Clean, crisp, sexy and expensive. Lots of practical fixtures that would be right at home on Paratai Drive. I hope you would like to live in what we have created, and if any of you do, feel free to invite us around to check that we got it right!”  
– Brad Gledhill

Brad Gledhill is a Lighting & Audio-Visual designer who has designed for Auckland Theatre Company, Silo Theatre, and numerous dance and theatre productions. He lectures in the Performance Technology Programme at Unitec’s Theatre, Dance & Film School. Brad has designed lighting for Auckland Theatre Company productions *The Ocean Star*, *The Shape of Things* and *The Talented Mr Ripley* and *Play 2* and *2.03* (for ATC Second Unit). Other lighting designs include: *Aladdin*, *Measure for Measure*, *Miniatures*, *Lashings of Whipped Cream*, *Knock Knock Turn*, *Coram*

*Boy* and several National Dance Tours with works by Michael Parmenter, Simon Ellis, Daniel Belton, Raewyn Hill and Chris Jannides.

### Adam Gardiner, *Sound Design*

“When Jonty told me he wanted to use only New Zealand music I knew it would be quite a task to narrow down a shortlist from all the excellent music being produced by this country’s best international ambassadors – its musicians. Thanks to Alison Reid, Toni Potter, and a very special thanks to Rachel Cooke of Loop Recordings in Wellington for making it all a bit easier.”  
– Adam Gardiner

Adam Gardiner has been working in theatre film television and radio for 12 years. In 2003 Adam came to Auckland for the weekend and has been working here ever since. His Auckland Theatre Company production work includes creating the audio visual design for *Equus* and tour managing the upcoming production of *Hatch* or *The Plight of the Penguins*. Also an actor, Adam’s theatre credits include *Play2.03*, *New Gold Dream*, *Ladies Night* and *The Ocean Star* for Auckland Theatre Company.

Conflict is at the heart of all good comedy (and good drama too) and portraying experiences in conflict is exactly what the theatre does best. In Dave Armstrong’s *The Tutor*, our two protagonists, John Sellers and Robert Holton, appear as two very recognisable, and very conflicting, Auckland archetypes. But how much of Auckland do these opposing characters really represent? From the pen of a Human Geographer...

# WHAT DEFINES AN AUCKLANDER?

The Bombay Hills are a widely recognised landmark in the identity politics of New Zealand. And whether you are one of “us” or one of “them” you will probably recognise the acronym JAJA, and realise that it doesn’t really mean “Just another funky (or Friesian, or fun-loving) Aucklander”. Still it seems that many Aucklanders wear the mantle of JAJA with some measure of pride. In reality, Aucklanders are not a race apart, but rather a series of sub-ethnicities, groups, classes, factions, population profiles, market niches, cliques, and tribes held together by economic necessity and the imperatives of location. Nor are all Aucklanders brash new migrants: as well as Maori, there are Pakeha Aucklanders who trace their local ancestral claims back a number of generations (but do these tend to live in certain suburbs?).

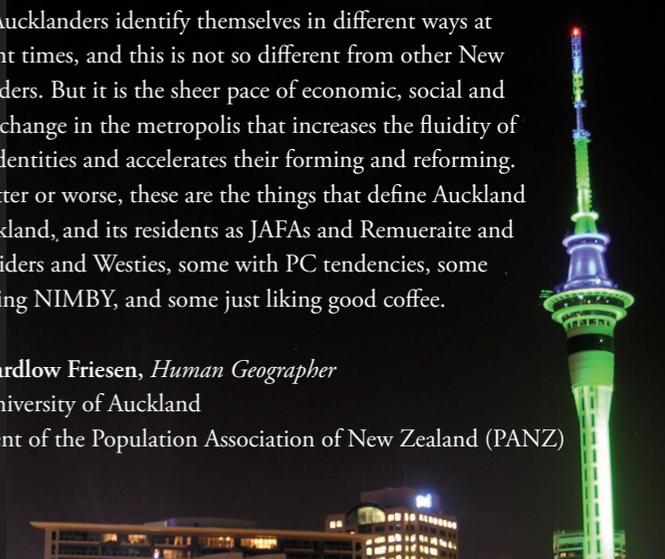
So, are Aucklanders more divided among themselves than the rest of the country? We certainly do like to attach labels to ourselves, or adopt (or reject) those that others have invented. At first glance, Auckland is split between the ‘left’ promoting global free trade and the ‘right’ lamenting the existence of an underclass! Ironically, the ‘left’ who are said to practise political correctness usually deny its very existence, while the ‘right’ who abhor it are the only ones talking about it.

Much media attention has also been given recently to the “8 tribes of New Zealand”. What is to be made of the fact that of the eight tribes, five have their spiritual homelands in Auckland, namely the tribes of North Shore, Grey Lynn, Remuera, Otara and Papatoetoe? Does the possibility that one-third of the population contributes five-eighths of the new cultural capital of the country indicate some sort of ascendancy of the urban (urbane) over the anti-urbanist rural stereotyped Kiwi bloke in his black singlet?

We also tend to classify each other according to our choice of residence. As a geographer, I respect the idea that location is important, but the level of residential angst that some parents suffer on behalf of their children’s schooling (and future networks) is evident by the success of the book “Where to live in Auckland”, which tells you not only where to live if you are an “elite professional” or in the “comfortable and secure” family category, but also profiles the schools your offspring will have access to. We learn that the “Chardonnay socialists” of Ponsonby may be compelled to send their secondary school-aged kids across town to private schools (or perhaps relocate to be “in-zone”). Residential choice is not only about privilege and “good” schools. South Auckland (Southside!) is developing its own mana, and even the property book advises that you might buy a house there “...if you like variety in geography, people and houses”. For many, though, residence is not about house prices, but about the development of attachments to locality which transcend the economic.

Most Aucklanders identify themselves in different ways at different times, and this is not so different from other New Zealanders. But it is the sheer pace of economic, social and ethnic change in the metropolis that increases the fluidity of these identities and accelerates their forming and reforming. For better or worse, these are the things that define Auckland as Auckland, and its residents as JAJAs and Remueraite and Southsiders and Westies, some with PC tendencies, some practising NIMBY, and some just liking good coffee.

**Dr. Wardlow Friesen, *Human Geographer***  
The University of Auckland  
President of the Population Association of New Zealand (PANZ)



by Dave Armstrong

# SO YOU THINK NCEA IS TOO EASY?

**Q1** James is 5 yrs old now and Emma is 4 years older. Form a relevant equation and use it to find out how many years it will take until James's and Emma's ages in years, multiplied together, make 725 years.

From Level 1 NCEA 2006: 'Use straightforward algebraic methods and solve equations.'

**Q2** Dead aunt  
An Aunt decided to leave her five nieces \$1 000, but her last will and testament specified that the girls had to divide the money according to their ages, so that each niece received \$20 more than the niece next younger to her. How much did the youngest of the five nieces get?

**Q3 Luvvie Maths**  
Three actresses are sitting on chairs at an Auckland Theatre Company play reading on the left side of the stage and three actors are sitting on chairs on the right side of the stage. There is an empty chair in the middle (belonging to the Artistic Director who is late because he's meeting with sponsors). The thespians discover they are on the wrong side of the stage and need to swap places (actors to the left and actress to the right). Theatre rules dictate that the thespians can either step to the nearest chair only if it is empty, or they can jump over another thespian onto an empty chair (they can jump over only 1 thespian at a time.) Work out the minimum number of steps and jumps that the thespians can make so they are sitting in the correct position by the time the Artistic Director arrives.

If that's too easy, imagine a reading with four actresses and four actors and one empty seat.

ANSWERS Q1 (Answer - In 20 years, James will be 25 and Emma 29 and their multiplied ages will be 725 years.) Q2 (Answer - \$160) Q3 (Answer 6 steps and 9 jumps - 15 moves in all. It can be described by the equation  $n^2 + 2n$  where  $n =$  the number of actors or actresses. Four actors or actresses is 16 jumps and 8 steps - 24 in all)

# 2007 SEASON LAUNCH AT HOPETOUN ALPHA



Miro Dunleavy-McColl



Theresa Healey



Roger Hall, Diana Hubbard and Dick Hubbard



Greg Johnson and John Leigh



Shane Boshier, Jonty Hendry and Roy Ward



Dave Armstrong, Dave Fane and Christina Asher



Craig Parker, Graham Dunster, Cameron Rhodes and Susan Trainor



Charlie McDermott and Tandi Wright



# AUCKLAND THEATRE COMPANY'S 15TH YEAR ANNIVERSARY

Fifteen years ago Auckland Theatre Company's first season consisted entirely of New Zealand work. A healthy theatre is one which while never losing its concerns with standards is vitally connected to its community.

This is why Auckland Theatre Company continues to champion New Zealand writing and remains the only professional theatre company in the country with a dedicated literary unit. Through comedies and satires like *The Tutor*, theatre is able to examine and

critique topical social issues. In our first fifteen years, we have produced three other shows in this genre. To find out more about our past productions visit [www.atc.co.nz](http://www.atc.co.nz) and click on the plays link to gain access to our archive.



*Wheeler's Luck*  
by Nigel Collins and Toby Leach 2006



*Niu Sila*  
by Oscar Kightley and Dave Armstrong 2005



*The Bach*  
by Stephen Sinclair 2005/06

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

## AUCKLAND THEATRE COMPANY

Hopetoun Alpha

15 March – April 20

Hatch or The Plight of the Penguins

By Geoff Chapple

Hatch or The Plight of the Penguins is a rollicking one-man play that recaptures the spirit of the 1920s and reveals alarming insights into one of the country's worst conservation secrets. Presented in conjunction with Auckland Festival, AK07.

## SILO THEATRE

Auckland

8 February – 3 March

Dying City

By Christopher Shinn

Silo Theatre opens its 10th Birthday Season with a visceral theatrical experience, infused with the experience of the war in Iraq and the fallout of 9/11.

## CENTREPOINT THEATRE

Palmerston North

February 14 – 17

The Bowler Hat

By Angie Farrow

The Bowler Hat is a surreal comedy, a magical ride with dance, visual projection, physical theatre and original music.

## DOWNSTAGE THEATRE

Taki Rua, Wellington

18 January – 3 February

The Case of Katherine Mansfield

By Catherine Downes

An intimate, dramatic portrait of the brilliant and enigmatic Katherine Mansfield.

## CIRCA THEATRE

Wellington

3 February - 3 March 2007

Backwards in High Heels

By Stuart Hoar

Holly and Jonathan are intelligent, successful and charming until they discover the animal world of Tango, which challenges everything they thought about each other and the nature of love.

## COURT THEATRE

Christchurch

17 February – 17 March

The Shape of Things

By Neil LaBute

The Shape of Things flagrantly toys with our obsession with surface image and challenges our belief in personal integrity.

## FORTUNE THEATRE

Dunedin

30 March – 21 April

The Clean House

By Sarah Ruhl

The Clean House is a rich, ruminative work about the big themes of love, life and death from a young playwright with an original voice.

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Set to the backdrop of Franz Osten's uplifting and beautiful 1929 Indian silent film, Nitin Sawhney performs a stunning soundtrack, accompanied by classical Indian musicians and the Auckland Philharmonia Orchestra.

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*"The film itself is a sumptuous depiction of India... its cinematography is stunning... Sawhney's music... is gloriously varied... swooning melismas on Indian sarod, to Asian dub and classical string quartet.*

The Independent, UK

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*Box Office Assistant* Helen Ross *Receptionist* Sue East *Photography* John McDermott



## ATC Board of Directors

*Chair* Kit Toogood, Erika Congreve, Dayle Mace, Heith Mackay-Cruise, Declan Mordaunt

## Auckland Theatre Company would like to thank the following people for their help with this production:

Tahu at Bank Print in Christchurch / Andrew Malmo / Steve Marshall at Unitec / Auckland Theatre Company's 2007 Ambassadors / Gayle Jackson at Unitec

Sam at Chagall Hair Design / Pat Menzies Shoes / Rene at 42 Below / Trent at Antipodes / Ronald at RJB Design / Leonie at Aquila / Partridge Jewellers

## Maidment Theatre

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*Front of House Managers* John Humphries and Will Gaisford *Maidment Technician* Rob McDonald

## Auckland Theatre Company's Supporting Acts

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For more information about  
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BY GEOFF CHAPPLE

# HATCH

or

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## The Plight of the Penguins

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defended, elucidated  
and illustrated

by Joseph Hatch Esq.  
father, employer & mass murderer!

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Director / Colin McColl

Designers / Tony Rabbit, Denise Hosty

Starring / Stuart Devenie

Hopetoun Alpha

15 March – 20 April

Travelling to / Festival of Colour, Wanaka / Fortune Theatre,  
Dunedin / Balclutha / Gore / Invercargill / Riverton /  
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