

AUCKLAND  
THEATRE  
COMPANY

# WHEELER'S LUCK



CHAUMET  
PARIS





*"You speak to the heart  
far better through the eyes  
than through the ears."*

*Jean Jacques Rousseau*

HARTFIELD

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ARTISTIC DIRECTOR

# COLIN MCCOLL

ON BEHALF OF US ALL AT AUCKLAND THEATRE COMPANY IT IS MY GREAT PLEASURE TO WELCOME YOU TO WHEELER'S LUCK – THE FIRST IN OUR 2006 THINGS WE DO FOR LOVE SEASON.

*Wheeler's Luck* is the combination of timely contemporary issues, folk history and outrageous entertainment. It's a celebration of kiwi spirit and ingenuity - in the story itself, the characters we meet and the way in which it has been realised so brilliantly by Nigel Collins, Toby Leach and their director and co-writer Damon Andrews. Welcome to Auckland guys – let us hope it's the springboard to international success with *Wheeler's Luck*.

The last twelve months have been a busy and exciting time for us all at Auckland Theatre Company. In total, we played to more than 75,000 people throughout the country with three New Zealand plays, *The Bach*, *Niu Sila* and *Taking Off*, playing to capacity houses.

More than 10,000 Auckland secondary school students saw Auckland Theatre Company shows, either in their schools or in a professional theatre venue.

By now many of you will know that Auckland Theatre Company is the only theatre company in the country with a dedicated Literary Unit, actively nurturing New Zealand playwrights and their work. We are thrilled to report that in 2005, two plays developed through this unit; *The Bach* and *Disgrace* went on to perform at Arts Festivals in Christchurch, Taranaki and Tauranga.

This year we are also thrilled to present the World Premiere of Michael Galvin's wildly funny *The Ocean Star*. If you only know Michael as *Shortland Street's* Dr. Warner, this utterly original play will surprise and astound. Meanwhile the Literary Unit is already looking

to 2007 and beyond with its regular play-reading series (beginning in March) and the development of three specially commissioned new scripts.

2006 is gearing up to be another year of first class theatre experiences for Aucklanders - with a great line of plays scheduled by Auckland Theatre Company and our colleagues at Silo Theatre (turn to page 17 to see a pick of top productions set to wow audiences up and down the country during summer).

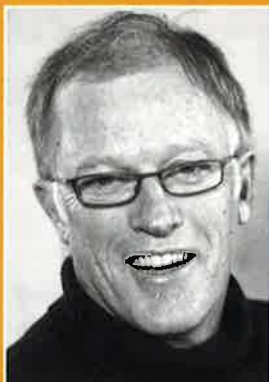
Auckland Theatre Company gratefully acknowledge ongoing support from Creative New Zealand, Auckland City Council and the Lion Foundation. Huge thanks also to our ATC Patrons group and Corporate Partners, particularly Kensington Swan, for their vital contributions.

Enjoy tonight's iconic and hilarious New Zealand tale. The next play in our **Things We Do for Love** season, is the New Zealand premiere of the multi-awarding winning Broadway hit play *Doubt* – starring Elizabeth Hawthorne, as we've never seen her before, playing a tyrannical nun and principal of a Catholic primary school in the Bronx. *Doubt* plays at Maidment Theatre March 16 - April 9.

Happy New Year,



Colin McColl



# WHEELER'S LUCK

BY NIGEL COLLINS, TOBY LEACH AND DAMON ANDREWS

STARRING

NIGEL COLLINS

TOBY LEACH

Lydia Cox - Nigel Collins Johnny Wheeler - Toby Leach Murray Dickle - Nigel Collins Goat - Toby Leach Mr Ramsay - Nigel Collins  
Old Trethewyn - Nigel Collins Mr Johnston - Nigel Collins Mr Bland - Nigel Collins Maureen - Toby Leach John - Toby Leach  
Molly - Toby Leach Andy Ramsay - Toby Leach Sergeant Ron - Toby Leach Ron's wife - Nigel Collins MC Keypin It Reul - Nigel Collins  
Cilla Black nee Trethewyn - Nigel Collins or, if he's not in the mood, Toby Leach Duncan Sanderson - Toby Leach & Nigel Collins  
Some Old Farming Crone - Toby Leach Perry de Winkel - Nigel Collins Alan McPherson - Nigel Collins Devon Ramsay - Nigel Collins  
Old Man Cox - Toby Leach or, if he's too busy, Nigel Collins Dude - Toby Leach Cyril Shank - Toby Leach Neil Norris - Toby Leach  
Horatio 'Iwana' Te Whaiti - Nigel Collins Mrs Rutherford - Toby Leach Hopeless Rescuer - Toby Leach Rumpelstiltskin - Nigel Collins  
Simple Simon - Nigel Collins Kevin Mayer-Lamugh - Nigel Collins Murkin - Toby Leach Nora Cox - Nigel Collins Motorbike - Toby Leach  
Joe - Toby Leach Mrs Hughes - Toby Leach Mrs Wolf - Toby Leach Mrs Bland - Toby Leach Beryl - Nigel Collins  
Jeff then Brett - Nigel Collins Simon - Nigel Collins Phil Greenacres - Nigel Collins Daryl Ramsay - Nigel Collins  
Constable Trevor - Nigel Collins MC Bevin - Toby Leach Richard Lush - Toby Leach Another Old Farming Crone - Nigel Collins  
Trish Trethewyn - Nigel Collins Queenie de Winkel - Nigel Collins Phoenix Ramsay - Nigel Collins Slash the Skinhead - Toby Leach  
Wailing Wallace - Nigel Collins Cornish Ned - Nigel Collins Ernie Rutherford - Nigel Collins Hooray Henry - Nigel Collins Mike Angelo  
- Toby Leach Derek Ramsay - Toby Leach

WHEELERS LUCK PREMIERED AT BATS THEATRE, WELLINGTON ON FRIDAY MARCH 13, 2004.

PRODUCTION TEAM

**DIRECTOR DAMON ANDREWS**

Set Design and Construction Sean Coyle Lighting Designer Jennifer Lal  
Lighting Operators Jennifer Lal and Robert Larsen Production Manager Robyn Tearle  
Stage Manager Fern Christie Sound Design James Dunlop  
Original Choreography Carrie McLaughlan Co-Producer Fenn Gordon for Tandem  
Nigel and Toby dressed by Mandatory Bell supplied by Millar Paterson

*Wheeler's Luck* by Nigel Collins, Toby Leach and Damon Andrews is the first Auckland Theatre Company production for 2006.

*Wheeler's Luck* is approximately 80 minutes long, without interval.

Please remember to switch off all cell phones, pagers and watch alarms.

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# IN THE BEGINNING

On the auspicious date of Friday 13th August 2004, *Wheeler's Luck* made its debut at Bats Theatre in Wellington. The feedback was excellent.

Shortly after the Bats season, Radio New Zealand recorded the play for their listeners and through this process the script was tightened leaving a better, wittier, sharper piece of theatre.

In 2005 *Wheeler's Luck* returned for a limited season at Circa Studio in Wellington before kicking off a comprehensive tour of the provincial circuit including: Wanaka Arts Festival (twice – Nigel and Toby were asked back by a top property developer in the region to perform *Wheeler's Luck* to those who missed out during round one!), Centrepoint Theatre in Palmerston North, Tauranga Festival of the Arts and the Nelson Arts Festival.

Auckland Theatre Company's Artistic Director, Colin McColl, saw *Wheeler's Luck* during its return season at Circa Studio. Impressed, McColl immediately offered *Wheeler's Luck* a place in Auckland Theatre Company's 2006 subscription season.

*Wheeler's Luck* is also on track to feature in this year's Taupo Arts Festival, the Bay of Islands Arts Festival, Endless Summer Festival (Whangarei), the Wanganui Arts Festival, Otago Arts Festival and with a little more luck, The Edinburgh Fringe Festival.

Auckland Theatre Company wishes Nigel, Toby and Damon every success in their quest to take *Wheeler's Luck* to every theatre in the country - and beyond. An issue this close to every New Zealander's heart should be brought to as many kiwis as possible!

**"WHEELER'S LUCK IS SIMPLY HILARIOUS. TO ADD TO THE MIX OUR COMPANY - A PROPERTY DEVELOPING FIRM - SPONSORED THIS SEND UP OF THE CLASSIC GREENIES VS. DEVELOPERS FIGHT OVER A SMALL TOWN, IN THE TOWN WE ARE DEVELOPING! LOCALS AND OUR CORPORATE GUESTS ALIKE WERE LITERALLY ROLLING IN THE AISLES. A VERY FUNNY PLAY, AND SO WELL PERFORMED BY INCREDIBLY TALENTED PEOPLE. SO GOOD, WE BROUGHT WHEELER'S LUCK BACK SOME MONTHS LATER FOR A SECOND SEASON. THIS IS NEW ZEALAND HUMOUR AT ITS BEST. A GOOD HONEST LAUGH AT OURSELVES."**

JIM BOULT, AMARDA HOLDINGS WANAKA



CO-PRODUCER FENN GORDON HAS THIS TO SAY ABOUT THE INS AND OUTS OF TOURING "FOR MOST OF US WHO PRODUCE TOURS, TOURING IS ADDICTIVE. WE COME OFF THE END OF A TOUR VOWING NEVER AGAIN. BUT THEN YOU SEE A SHOW THAT EXCITES YOU AND YOU'RE OFF. BUDGETS, CASH FLOWS, CREATING ANOTHER LIMITED LIABILITY COMPANY, SELLING SHOWS TO VENUES AND FESTIVALS, SCHEDULES AND MORE SCHEDULES, ENDLESS PRODUCTION MEETINGS, LATE NIGHTS. . . AND SOMEHOW IT'S BOTH NEW AND FAMILIAR SIMULTANEOUSLY. THE KEY TO BEING A GOOD TOUR PRODUCER IS TO THINK LATERALLY, KEEP HOLD OF THE DETAILS AND STAY CALM".



# WHEELER'S LUCK UNPLUGGED

ONE PLAY. THREE WRITERS. HOW DOES THAT WORK? NIGEL COLLINS, TOBY LEACH AND DAMON ANDREWS TALKED TO AUCKLAND THEATRE COMPANY'S ROY WARD.

*What came first, the urge to create a play or the idea for Wheeler's Luck?*

**Toby:** The desire to be employed.

**Nigel:** It was very general to start with - we talked around all sorts of issues for at least a month before it became clear what it was we had in common and what interested us. Urge first, definitely.

**Toby:** And the desire to work with Nigel Collins.

*How did that come about?*

**Nigel:** We used to bump into each other around Wellington at auditions and opening nights. Toby came to see a show I was in at Downstage and...

**Toby:** And after a couple of glasses of wine, I said we should work together.

**Nigel:** I said great idea, then went back to my beer. About a year later remembering that he'd made the suggestion and finding myself frustrated waiting for the phone to ring with work offers I called him up and we started to meet.

*Why this sort of work? Did it come out of frustration with existing plays or certain types of theatre?*

**Nigel:** Absolutely. The best pieces of theatre I've ever seen are collaborations. Because the players have ownership of what they're doing and saying.

**Toby:** I was getting really sick of "here's your part Toby, let's try and figure out what the writer's got to say and make it into a beautiful palatable form and hope the audience gets it." I just felt like somebody else's mouthpiece.

**Nigel:** With this sort of work, there's no barrier as there is with actors trying to get inside someone else's writing. You can still sense the fun they had making it up in the first place.

*How did the themes of the play evolve? What was the starting point?*

**Nigel:** Toby and I both come from provincial New Zealand and the more we talked it became clear that we had had similar experiences growing up in Warkworth and Hastings and also that we remembered similar characters that we found engaging or funny or weird or interesting - it seemed like a rich vein of material. It was important to us to make something about our own lives and culture, because of the lack of it we'd experienced in our

acting work. And the hugely positive audience response I'd experienced when I'd performed in a kiwi show - and felt as an audience member watching New Zealand work. It plugged into people's here and now in a way that an overseas story could never do. Once we'd decided on small town New Zealand, we talked about how those places had changed in our lifetimes and the main issues of the story arrived very quickly.

*When did Damon become involved in the process?*

**Toby:** Nigel and I had been working together sporadically for about three or four months....

**Nigel:** Jamming ideas for a few hours as often as we could.

**Toby:** ...when we secured a slot at Bats Theatre. And we knew we had to do it.

**Nigel:** By that stage we had too much material and were lost in the proverbial trees in the wood which we could no longer see and needed a fresh pair of eyes.

*How did you know that Damon was the right person?*

**Toby:** We didn't. You take people on blind faith. You can be wowed by someone's CV then work with them and think "oh my god, I never want to work with that person again".

**Nigel:** I'd worked with Damon when I was at drama school creating a show from scratch and

knew he had the right head for sifting this material.

**Toby:** Damon was as excited as we were when we started on it, and somehow we all started talking the same language.

**Nigel:** We were lucky that we all brought different skills - Toby has a great feel for classically recognisable situations, Damon has terrific instincts for story structure and economy and a highly evolved taste for stupid gags, I like jumping into other people's skins on the rehearsal floor and being a silly bugger.

*I've seen the play credited as "devised by Nigel Collins Toby Leach and Damon Andrews", but you're all a bit wary of that word "devised". Why?*

**Toby:** Well, it was a writing process. It wasn't just "let's get up and improvise and see what happens". I guess we'd just like to take the credit as writers.

**Nigel:** Once Damon joined us we nipped out a basic structure for the story

**"TOBY HAS A GREAT FEEL FOR CLASSICALLY  
RECOGNISABLE SITUATIONS, DAMON HAS  
TERRIFIC INSTINCTS FOR STORY STRUCTURE  
AND ECONOMY AND A HIGHLY EVOLVED TASTE  
FOR STUPID GAGS, I LIKE JUMPING INTO  
OTHER PEOPLES SKINS ON THE REHEARSAL  
FLOOR AND BEING A SILLY BUGGER" -  
NIGEL COLLINS**



Toby and I had created and then got specific and joined the dots - as in, how do we get from the town meeting in the middle to the race at the end, where can we put this scene between Johnny and Lydia which takes place in 1882 etc. Then we'd stand up and improvise each scene and write down what we liked from the improv and hone it on paper, then stand it up again and see if it worked. Trial and error. Lots of pieces of paper. (Damon Andrews joins the conversation)

**Damon:** The play was written in the rehearsal room - it's hard now for us to identify who wrote any particular bit - but some parts were purely written. By that I mean they didn't involve any improv at all.

**Toby:** Damon was the structure guy. And the scribe.

**Nigel:** The further we went with the process the more we relied on writing - at the start with a cleaner slate we jammed a lot more and just made silly stuff up.

**Toby:** Everything had to serve a story point but we were always trying to make ourselves laugh. If something got two out of three laughs it often stayed in. Three out of three was great.

**Nigel:** As we got towards the end we found we had to solve the narrative problems we'd set ourselves and things became more business like.

*It can't have been all plain sailing. There must have been disputes along the way.*

**Nigel:** Lots.

**Toby:** The only big battle was over how the play should end i.e "who gets the piece of land?" Because for all of us that's what the whole thing was about. The audience will make up their own minds which way it should go and what actually happens will either satisfy them or challenge their view of the issue.

**Damon:** We didn't want to preach to the audience.

**Toby:** I think we all realised there had to be a compromise. The issue isn't black and white so the end of the play couldn't be either.

**Damon:** The good thing about working as a group of three is that if there's a disagreement it's always two against one, until the third person is convinced.

**Toby:** But it took us about a day and half in a room arguing to get the end of the play. You can spend forever trying to nut something out then the Gods go "okay guys, you've worked hard enough.... There you go, there's the answer."

*Damon, did your experience of acting in *Who's Who* - another two-actor, multiple character play (ATC, 2009) - help in your direction of *Wheeler's Luck*?*

**Damon:** Definitely. Because I knew it could work, I could push Toby and Nigel to take the style to its extreme - two actors portraying an entire town. *Has the show changed since you first staged it? Is it still evolving?*

**Toby:** After the first season at Bats we realised we were missing a scene - something we'd first done as reportage but then decided the audience actually needed to see happen. For the Circa season we inserted some new material.

**Nigel:** The show tends to expand in performance as Toby and I try out new things, then contract when we re-rehearse it next time when Damon sees what we've done to it!

*The script exists now separate from your own interpretation of it on stage. Presumably it could be performed by other actors one day. Would you like that to happen?*

**Toby:** Definitely. One day when our zimmer frames are in for repair and we can't perform that week.

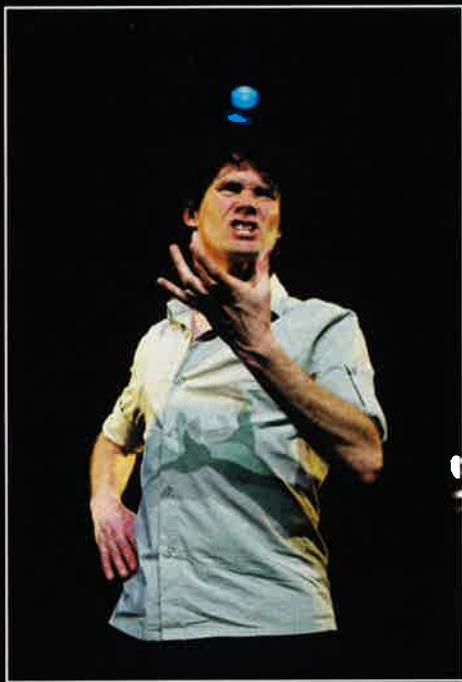


# WHEELER'S LUCK

"WELL SARG, ITEM APPEARS TO BE A WAXY BRAEBURN OR PACIFIC ROSE TYPE VARIETY. OR POSSIBLY AN UNUSUALLY RED GRANNY SMITH..." Constable Trevor



"CONSTABLE TREVOR AND I HAVE THE PLACE SURROUNDED!" Sergeant Ron

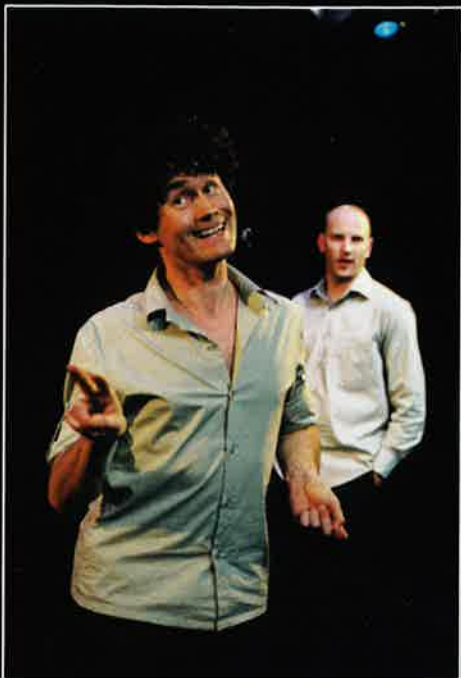


"I CAN SEE THEM MAUREEN!" Beryl

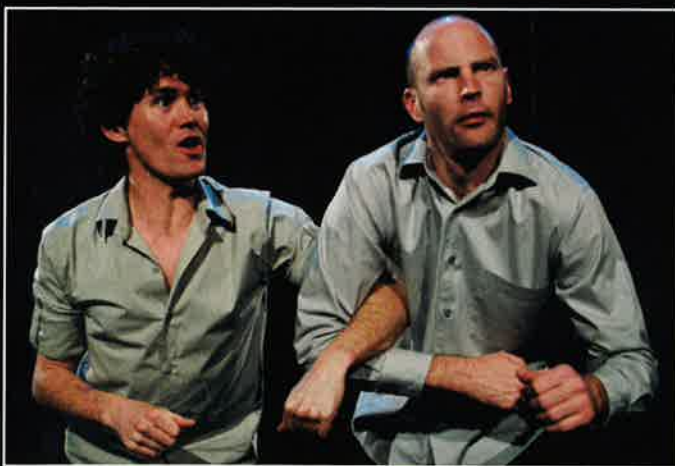
PERFECTION

"I'LL MAKE YOU A NICE CUP OF LADY GREY."

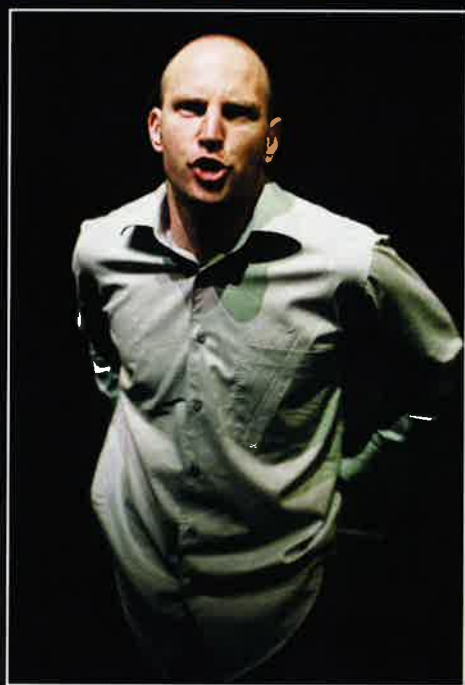
Cilla Black nee Trethewyn



"GOD I'M HOT - AM I BLUSHING?" Trish Trethewyn



"HAVEN'T YOU HEARD? THEY'RE SELLING THE POINT!" Beryl



"I HAD AN ACE OF BASE TIME WITH YOU  
LAST NIGHT RICHARD." Trish Trethewyn



# WHAT IS WHEELER'S LUCK?

**RICHARD:** What's Wheeler's Luck?

**DUNCAN:** It's a saying we've got around here. Means the good with the bad. With the good. Sometimes with the bad again. All based on local historical events... young lad by the name of Johnny Wheeler saved dozens of lives during a shipwreck a hundred and twenty years ago now. All turned to custard for him though - driven out of town in the end. Hero to zero. Spawned the annual Bell End Bareback in the process however.

## THE LEGEND OF JOHNNY WHEELER

In 1882 in the middle of a raging storm Johnny Wheeler was proposing marriage to Lydia Cox up on Cox's Point when they were interrupted by cries for help from the rocks below.

Johnny heroically saved the lives of dozens on board the ship Moa Hunter as it foundered on rocks. He made a mad moonlit dash on his horse Waverley along the beach and over beautiful Cox Point to raise the alarm in the nearby town of Bell End.

Every year since, the town has celebrated Johnny's historic rescue with its 'Bareback Festival' - culminating in a beach horse race finishing at the very same town bell rung by Johnny all those years ago.



# TRICKY TOPICS, TERRIFIC TALE

**RICHARD:** Thirty five years ago my father drove into a little place called Queenstown. You heard of it? Well no one had heard of it then, but look at it now. It's hotels and gondolas. A couple of days ago I drove to your town and I got the same feeling my father must've had ...where you've got empty shops on the main street, I see successful businesses thriving in a seaside community where everyone can hold up their heads and say - yep. Hmm. A-ha. Yeah. You know, this is my town. Think Russell, think Queens-town if you like, but think Pauanui 2.

Director Damon Andrews believes: "at the heart of *Wheeler's Luck* lies a question facing small towns throughout New Zealand and the world – how do you develop local assets for commercial and economic growth without sacrificing the heritage or ecological balance of a community?"

**WHEN THE MONEYMEN COME ROUND WITH THE CHEQUEBOOK, WHAT PRICE DO WE PLACE ON OUR VALUES?**

*Wheeler's Luck* explores issues close to every New Zealander's heart: land ownership and development, the erosion of communities, preservation of history and finding a place to stand.

Urban drift was the phenomenon of the mid 20th century, but in the 21st century, city people can't wait to get their hands on a bit of the country. "If it's got a sea view, so much the better", is the view espoused by Auckland property developer Richard Lush (Toby Leach) in the play...

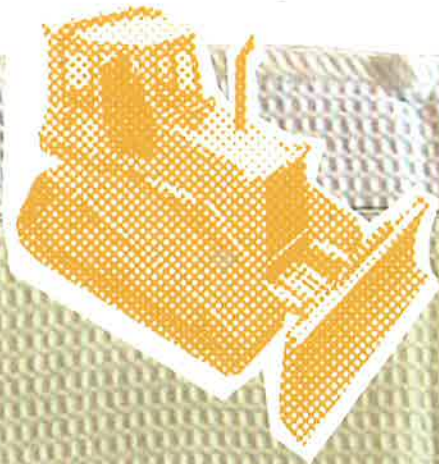
The current arguments between development vs. preservation extend for many kilometres on both sides of the proverbial fence. So where does *Wheeler's Luck* sit?



**"THERE ARE NO BAD GUYS IN *WHEELER'S LUCK*, AND WE ARE NOT IN ANY WAY CLAIMING TO HAVE ALL THE ANSWERS BUT WE DO HAVE SOME QUESTIONS. ULTIMATELY, WHAT WE'RE REALLY TRYING TO DO IS TO PRESENT THIS ISSUE TO OUR AUDIENCE AND HOPE PEOPLE ARE ENTERTAINED, BUT ALSO HOPE THEY WILL TAKE THE ISSUE AND DISCUSS WHAT IT MEANS TO THEM AFTERWARDS".**

***WHEELER'S LUCK* CO-WRITER AND PERFORMER, TOBY LEACH...**





**19,833 KILOMETRES**

LENGTH OF NEW ZEALAND COASTLINE INCLUDING CHATHAM AND PITT ISLANDS.

**6,032**

KILOMETRES OF NEW ZEALAND COASTLINE (LESS THAN A THIRD) PRIVATELY OWNED INCLUDING TRUSTS AND MAORI OWNERSHIP.

**7,455**

KILOMETRES OF NEW ZEALAND COASTLINE GOVERNMENT OWNED.

**6,346 (APPROX)**

KILOMETRES OF NEW ZEALAND COASTLINE OWNED BY TERRITORIAL AUTHORITIES.\*

**NZ \$1**

AVERAGE COST PER WEEK TO RENT A MATAPOURI BACH IN 1988...

**NZ \$700 - \$1,000**

AVERAGE COST PER WEEK TO RENT A MATAPOURI BACH IN 2006...

**88**

PERCENTAGE OF THE AUCKLAND NORTH SHORE (TOBY'S HOME TOWN) COASTLINE ALREADY DEVELOPED...

**540**

NEW SECTIONS PLANNED FOR DEVELOPMENT AT OCEAN BEACH NEAR HASTINGS (NIGEL'S HOME TOWN!)...

**100**

APPROXIMATE NUMBER OF RURAL COMMUNITY ACTION GROUPS IN NEW ZEALAND WHO ARE CURRENTLY FIGHTING A SIMILAR BATTLE TO THE FOLKS OF BELL END... \*\*

**SEVERAL HUNDRED**

LOCAL RESIDENTS PARTICIPATED IN A PROTEST RALLY IN WHITIANGA RECENTLY - PROTESTING AGAINST PLANS FOR MORE NEW APARTMENT STYLE DEVELOPMENTS... \*\*

**200**

APPROXIMATE NUMBER OF RESIDENTS LIVING IN MT MAUNGANUI AND PAPAMOA IN 1986...

**16,000**

APPROXIMATE NUMBER OF PEOPLE LIVING IN MT MAUNGANUI AND PAPAMOA IN 2006...

**45,000**


APPROXIMATE NUMBER OF PEOPLE PLANNING TO LIVE IN MT MAUNGANUI AND PAPAMOA IN THE NEXT 20-30 YEARS...

**20 MINUTES**

TIME ADDED TO PEAK-HOUR-TRAFFIC CAR JOURNEY FROM PAPAMOA TO TAURANGA SINCE 1986 (AND CARS ARE MUCH FASTER OVER BETTER ROADS NOW)...







**14.5%**

POPULATION GROWTH IN THE WESTERN BAY OF PLENTY IN THE FIVE YEARS FROM 1996 TO 2001 (THE NATIONAL AVERAGE WAS 3%)...

**NZ\$100 MILLION**

CASH NEEDED TO PAY FOR INFRASTRUCTURE IN THE COROMANDEL (OVER NEXT FOUR YEARS) IN ORDER TO COPE WITH THE CONSISTENT SURGES IN POPULATION...

**60**

PERCENT OF COROMANDEL PENINSULA PROPERTY OWNERS NOT LIVING IN THE REGION THROUGHOUT THE YEAR...

**2,000**

YEAR IN WHICH THE WESTERN BAY DISTRICT COUNCIL JOINED WITH THE TAURANGA CITY COUNCIL TO TAKE CONTROL OF THE DEVELOPMENT AVALANCHE — FIGURES AT THE TIME FORECASTED THE DOUBLING OF THE POPULATION BY 2051...

**1994**

YEAR IN WHICH NEW ZEALAND'S COASTAL POLICY STATEMENT (NZCPS) WAS WRITTEN - A GUIDING DOCUMENT AIMING TO ACHIEVE GOALS SUCH AS "SUSTAINABLE MANAGEMENT OF NATURAL AND PHYSICAL RESOURCES" AND "(TO PROTECT THE NATURAL CHARACTER OF THE COASTAL ENVIRONMENT" AND "OUTSTANDING NATURAL FEATURES AND LANDSCAPES FROM INAPPROPRIATE SUBDIVISION, USE AND DEVELOPMENT"...

**2020**

YEAR IN WHICH WHITIANGA IS EXPECTED TO HAVE DOUBLED IN SIZE AND POPULATION...

**7 FIGURES**

WHAT YOU'RE LOOKING AT IF YOU WANT TO PURCHASE A PIECE OF BACKWATER PARADISE THAT ISN'T PART OF A SUBDIVISION OR APARTMENT BLOCK...

**4,000**

HECTARES OF COASTAL DEVELOPMENT EARMARKED FOR TASMAN BAY (COASTLINE AT THE TOP OF THE SOUTH ISLAND) OVER THE NEXT FEW YEARS...

**247**

HECTARES OF LAND AT KAIPARA'S SOUTH HEAD PURCHASED FROM DAVID TUA (AND FRIENDS...) BY THE AUCKLAND REGIONAL COUNCIL...

**843**

HECTARES OF KAIPARA HARBOUR FARMLAND GIFTED TO THE AUCKLAND REGIONAL COUNCIL BY PIERRE AND JACQUELINE CHATELANAT IN 2005 (BLESS)...

**NZ\$30,000**

MAXIMUM FUNDS FROM THE MINISTRY OF THE ENVIRONMENT TO HELP RURAL COMMUNITIES FIGHT FOR THE GOALS CONTAINED WITHIN THE NZCPS POLICY STATEMENT...

**\$250,000**

COURT COSTS FOR A SINGLE DEVELOPER WHO RECENTLY LOST A CASE (CURRENTLY APPEALING) TO BUILD A \$9 MILLION MARINA IN TAIRUA...

A4

**BELL END**

SOURCE: FIGHT FOR THE BEACHES BY TIM WATKIN. NZ LISTENER DECEMBER 31 — JANUARY 6 2006.

\* FIGURE DOES NOT INCLUDE PURCHASES OF LAND SMALLER THAN 0.2HA SINCE FEBRUARY 2002, OR SMALLER THAN 0.4HA BEFORE THAT.

\*\* FIGURE ESTIMATE SOURCED FROM AN INTERVIEW, NOT A VERIFIED STATISTIC.





ACTOR, CO-WRITER:  
**NIGEL COLLINS**

Nigel is a Wellington based actor, musician and writer. He graduated from Toi Whakaari: NZ Drama School in 1999. His theatre credits include: *The Duchess of Malfi* and *Hair* (Auckland Theatre Company), *DnA*, *Maui*, *Let's Go!*, *As You Like It*, *Much Ado About Nothing*, *Fold*, *The God Boy*, *Kiwifruits*, *Macbeth*, and has toured New Zealand with *The Boxer* and *Blue Smoke*.

Nigel has provided musical accompaniments on albums by *Fat Freddy's Drop*, *Age Pryor*, and *Dave Yetton*, and regularly appears live with digi-folk stylists *Flight of the Conchords*.

His television acting credits include: *Seven Periods with Mr. Gormsby* and episodes of *The Strip* and *Dark Knight*.

Theatre writing credits include: *Elvis Was a Coconut*, *Under Vernon*, *Mr Licky* and *Short Back and Sides*. His solo writing featured recently in Wellington's JAAM magazine.

**BEST WHEELER'S LUCK TOUR MOMENT:**

"We turned up just before sunset to do one night at Luggate's town hall, just out of Wanaka. Out the front doors - the main road to Clyde, a couple of shops and the Luggate pub, out the back - a fence, a few startled sheep and a Central Otago scene straight out of a Graham Sydney painting. The hall itself could hold 100 people at a squeeze sitting four to a bench and smelled of old floor polish and wood smoke. It was brilliant. Someone had lit the pot belly stove for us, and as we were warming up the local couple who were hosting us turned up with a basket filled with scones and a homemade apple pie. It was autumn outside but by the time the audience had crammed in it was about 30 degrees in the hall and Toby and i sweated our way through one of the best shows we've ever done - performing on the floor under half a dozen ancient theatre lamps a few feet away from the front row, with big grins from ear to ear".



ACTOR, CO-WRITER:  
**TOBY LEACH**

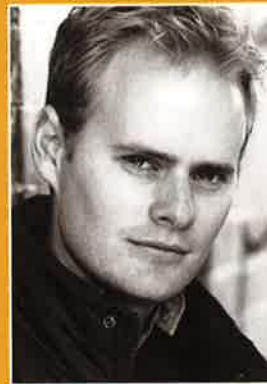
Since graduating from Toi Whakaari in 1996 Toby has gained considerable experience in theatre, and television – both in New Zealand and overseas. *Wheeler's Luck* is Toby's first appearance with Auckland Theatre Company. Previous theatre credits include: *When Sun and Moon Collide*, *Gross Indecency*, *Trick of the Light*, *Cloud 9*, *Mr. Kolpert*, *Have Car will Travel*, *Fool for Love*, *Fuel Festival* and *Hamatsa* (La Mama Theatre, New York, USA).

Television credits include: *The Strip II*, *Willy Nilly*, *William Shatner's A Twist in the Tale*, *Duggan*, *Mirror Mirror II*, *Interrogation*, *Share the Dream* and TV movie *Maiden Voyage*.

In 2002 Toby won a Chapman Tripp Best Supporting Actor Award for his role in Circa Theatre's production of *Trick of the Light*.

**BEST WHEELER'S LUCK TOUR MOMENT:**

"One Saturday evening in Tauranga a spider descended from the roof and just planted itself - hung in midair about ten minutes out from the end. So we just incorporated him into the show – at the end the spider got his own applause – that there is *Wheeler's Luck!*"



DIRECTOR, CO-WRITER:  
**DAMON ANDREWS**

Damon graduated from Toi Whakaari in 1992. Since then he has worked as an actor, director and writer. His theatre directing credits include, *The Tommy Love Show*, *If Pain Persists*, *King of Stains*, *Post Pubescent Homicidal Cheerleaders*, *F'All*, *Elvis was a Coconut*, with theatre writing credits including *Split*, *If Elvis Was a Coconut* and *If Pain Persists*. For television Damon has directed *The Tribe* and written and directed *Love Town*.



# WHAT'S ON

IN NEW ZEALAND'S LEADING THEATRES

## AUCKLAND THEATRE COMPANY, Auckland

16 March – 8 April

Maidment Theatre  
**DOUBT**

John Patrick Shanley

Multi award winning new play starring Elizabeth Hawthorne and Latham Gaines. Set in the Bronx, 1964, *Doubt* traces the bitter confrontation between a popular priest and an uncompromising nun.

## SILO THEATRE, Auckland

Until Feb 25

**THIS IS HOW IT GOES**

Neil La Bute

America's most prolific modern playwright tackles the question of race.

March 8 - April 15

**MR MARMALADE**

Noah Haidle

Michael Hurst directs Hannah Tolich (*The Women*), Paolo Rotondo, Lauren Jackson and Charlie McDermott in a new comedy where grown up misbehavior is refracted through the eyes of two precocious kids.

## CENTREPOINT THEATRE,

Palmerston North

31 March – 13 April

**PALANGI LOI – TONGAN WHITE BOY**

Sebastian Hurrell

Tafi is a half caste Tongan with white skin growing up in Tonga - encouraged to learn the palangi way when all he wants to do is climb trees, swim in the deep waves and maybe kiss Luisa... no one said growing up in a paradise of contradiction would be easy.

## CIRCA THEATRE, Wellington

Feb 25 – March 25

NZ International Festival of the Arts

**DR BULLER'S BIRDS**

Nick Blake

A vivid account of the clashes between Empire and Nature in 19th century New Zealand.



"... BEAUTIFULLY CRAFTED AND  
WONDERFULLY PERFORMED..."

SYDNEY MORNING HERALD

DAVID PAGE - PERFORMING IN PAGE 8

(NEW ZEALAND INTERNATIONAL ARTS FESTIVAL)

## DOWNSTAGE THEATRE, Wellington

Feb 24 – March 1

NZ International Festival of the Arts  
**KING AND COUNTRY**

Dave Armstrong

From one of the *Niu Sila* writers - powerful and evocative World War I stories accompanied by live brass band.

March 8 - 12

NZ International Festival of the Arts

**PAGE 8**

Louis Nowra and David Page

Music, Super-8 home movies and drag reveal the rollercoaster early life of Aboriginal actor and composer David Page.

March 25 - April 29

**MUM'S CHOIR**

Alison Quigan

Hilarious and moving funeral comedy is Catherine Downes debut production as new Downstage Artistic Director.

## COURT THEATRE, Christchurch

Feb 18 – April 1

**HAPPY COUPLING**

Ross Gumbley

A new comedy of matrimonial havoc which puts the "oo" back into "I do"

## FORTUNE THEATRE, Dunedin

Feb 10 - March 4

**BOMBSHELLS**

Joanna Murray-Smith

A tour-de-force for Jacqueline Nairn who plays six explosive women on the edge!

March 8 - 18

**FROM INDIA WITH LOVE**

Rajeev Varma and Tarun Mohanbhai

A unique blend of comedy, Bollywood, madness and mayhem and a raft of multi-media tricks.

March 24 – April 13

**THE PARADISE PACKAGE**

Geraldine Brophy

Sun, sand, sex and vow renewal ceremonies go awry in this tropical paradise comedy.



**AUCKLAND  
THEATRE  
COMPANY**

**Artistic Director** Colin McColl  
**General Manager** Kim Acland  
**Associate Director, Artistic & Literary** Roy Ward  
**Education & Second Unit Coordinator** Lynne Cardy  
**Acting Production Manager** Robyn Tearle  
**Marketing & Sponsorship Manager** Michael Adams  
**Marketing & Publicity Co-ordinator** Elissa Downey  
**Business Manager** Alex Gortchinski  
**Box Office & Audience Liaison Manager** Alison Reid  
**Box Office Assistant** Helen Ross  
**Receptionist** Sue East  
**Design** Connor Kenyon  
**Photography** John McDermott

**ATC BOARD**

**Chair** Kit Toogood  
Erika Congreve  
Dayle Mace  
Heith Mackay-Cruise  
Declan Mordant  
Jane Vesty



THE UNIVERSITY OF AUCKLAND  
MAIDMENT THEATRE

**Maidment Theatre**  
**Director** Paul Minifie  
**Business Manager** Lexie Matheson  
**Box Office Manager** Blair Cooper  
**Technical Manager** Nik Janiurek  
**Front of House Manager** John Humphries

**AUCKLAND THEATRE COMPANY AND  
WHITE KNUCKLE PRODUCTIONS WOULD  
LIKE TO EXTEND SPECIAL THANKS TO:**

Bats Theatre, Nic Marshall, Luke Calder, Matt Clarke and Gene Paul Purvis at the Pencil Gallery, Joseph & Justine Stuart, Cath Harkins, Brianne Kerr, Playmarket, Claire and Leah at Mandatory, John at Millar Paterson, Stephen A'Court, Vicky Spalding at the Wellington Museum of City & Sea, Tai Taepa at Origin Pacific, New Zealand International Arts Festival, Mack and Renee at Pencarrow Horse Treks, Circa Theatre, Southern Lakes Festival of Colour, Centrepoint Theatre, Nelson Arts Festival, Tauranga Arts Festival, Adam Gardiner, Steve Crowcroft at The Edge, NBR NZ Opera and the staff at the Maidment Theatre.

**ATC PATRONS - 2006**

Margaret Anderson  
Adrian Burr and Peter Tatham  
Peter Bolot  
Mary Brook  
Rick and Jenny Carlyon  
John and Stephanie Clark  
Robin and Erica Congreve  
Greg and Debbie Cook  
Paul and Barbie Cook  
Richard and Christine Didsbury  
Mark and Rosie Dunphy  
Graeme Edwards  
Trevor and Jan Farmer  
Stephen and Virginia Fisher  
Cameron and Fiona Fleming  
Michael Friedlander  
Jenny Gibbs  
John and Jo Gow

Ross and Josephine Green  
John and Sue Haigh  
Rod and Penny Hansen  
Michael and Hannah Holm  
Michael and Rosie Horton  
Peter and Sally Jackson  
Richard and Sally Jarman  
Ross and Paulette Laidlaw  
Noel Lane and Amanda Gibbs  
Tim and Antonia MacAvoy  
Chris and Dayle Mace  
Denver and Prue Olde  
Scott Perkins  
Michael and Maria Renhart  
Geoff and Fran Ricketts  
Mike Smith and Dale D'Rose  
Lady Tait  
Kit Toogood and Pip Muir  
Don and Denise Turkington  
Aki and Jane von Roy  
James Wallace  
Evan and Katie Williams

**SUPPORTING SUBSCRIBERS**

GM Edwards  
P & A Hargreaves  
Brian and Pam Stevenson  
Fay Pankhurst  
Joanne Smout

# Auckland City proudly supports our stand out acts.



AUCKLAND PHILHARMONIA

THE NBR NEW ZEALAND OPERA

AUCKLAND THEATRE COMPANY



We also support a diverse range of professional dance, music, comedy and theatre productions reaching over 200,000 people each year through our Arts Alive programme.



**Auckland City**

IS CERTAINTY THE  
OPPOSITE OF FAITH?

# DOUBT

MAIDMENT THEATRE 16 MARCH - 8 APRIL

WRITTEN BY JOHN PATRICK SHANLEY

DIRECTED BY COLIN MCCOLL

WITH ELIZABETH HAWTHORNE, LATHAM GAINES,

GORETTI CHADWICK AND KATE PRIOR

From one of America's finest playwrights comes this taut, compelling and magnificently crafted drama about the perils of certainty.

Bronx 1964. Roman Catholic school principal Sister Aloysius is a woman with a reputation for tenacity and flinty resolve who inhabits a world of black-and-white, truth and lies. So when she begins to have doubts about the relationship between parish priest Father Flynn and a young black student, she sets out, with steely determination, to trap him.

Despite the protestations of the boy's mother, the disbelief of a novice, the weight of the Church authorities and the denials of the priest himself, she will not be swayed from her convictions. Is she driven by the strength of her faith or unjustly persecuting him?

"DOUBT COULD  
NOT BE MORE  
TIMELY...  
PASSIONATE,  
EXQUISITE,  
IMPORTANT AND  
ENGROSSING"

NEWSDAY

"ALTOGETHER  
A THRILLING  
EXPERIENCE,  
DOUBT IS ONE OF  
THE BEST PLAYS  
TO HIT BROADWAY  
IN YEARS. SHAME  
ON ANYBODY WHO  
CLAIMS TO LOVE  
"GOOD THEATRE"  
AND DOESN'T  
SEE IT."

STAR LEDGER

TONY AWARD

BEST PLAY 2005

PULITZER PRIZE

BEST DRAMA 2005

