Auckland Theatre Company presents

North by Northwest

Adapted by Carolyn Burns

Directed by Simon Phillips

25 October – 19 November 2022

ASB Waterfront Theatre

Auckland season produced by Auckland Theatre Company and Kay & McLean Productions.

## This audio-described performance is proudly presented by Dentons Kensington Swan

## ABOUT THE PLAY

When Roger O. Thornhill, a New York advertising executive, is abducted by thugs who insist he is a man called George Kaplan, there’s obviously been a mix-up. When they don’t believe him, that’s infuriating. When they try to kill him, that’s frightening. And when they pin a murder on him, that’s time to run!

By special arrangement with Warner Bros Theatre Ventures. Originally produced by Kay & McLean Productions in association with the Melbourne Theatre Company.

Principal funders: Creative New Zealand and Auckland Council

# Haere mai. Welcome.

Twenty-five years ago, Simon Phillips directed a sensational production of Tom Stoppard’s *Arcadia* for Auckland Theatre Company at the Maidment Theatre. Since then, Simon has cut a glittering path across Australia, Broadway and the West End. He now returns home with this showcase of his marvellous theatricality.

We are blessed for this Auckland version of *North by Northwest* by a beautiful big company of actors, led by our Roger and Eve, Ryan O’Kane and Antonia Prebble. It has been a joyful rehearsal room, filled with laughter, shenanigans and whizzing chairs.

This has been an ambitious production for our Company: large in scale and technically demanding. It has asked much of our team.

I am deeply grateful to all at Auckland Theatre Company and the many friends who have joined us to mount this beast of a show. I am delighted to be working with producing friends Andrew Kay and Liza McLean to bring their production to Auckland Theatre Company.

*North by Northwest* marks the conclusion of our 2022 season, my first leading the Company. From August 2021 to May 2022, we were largely absent from the stage and our theatre closed, which dashed dreams and dealt us a severe financial blow. To conclude our year with this spectacular entertainment extravaganza is just the theatrical tonic we all need.

We appreciate the investment of our government funders, Auckland Council and Creative New Zealand, and the generosity of sponsors and donors. Thank you.

As we careen towards the Festive Season, I rejoice in the work of the artists and crews of Auckland Theatre Company, the makers who have given audiences a glorious year of theatre, despite the disruptions, and who will be at the centre of our 30th anniversary year in 2023.

Enjoy *North by Northwest*. It is a barnstormer of a production from one of our very best.

**Jonathan Bielski**

Artistic Director & CEO

## CAST

Wesley Dowdell

Haanz Fa’avae-Jackson

Andrew Grainger

Michèle Hine

Nicola Kāwana

Alvin Maharaj

Jonathan Martin

Mustaq Missouri

Mel Odedra
Ryan O’kane
Antonia Prebble
Roy Snow
– and –
Kevin Keys
Andrew Laing
Jessie Lawrence
Cameron Rhodes
Daniel Watterson

## CREATIVE

Playwright — Carolyn Burns
Screenwriter — Ernest Lehman
Director & Co-Set Designer — Simon Phillips
Lighting Designer & Co-Set Designer — Nick Schlieper
Composer — Ian McDonald
Costume Designer — Esther Marie Hayes
Associate Director — Jessica Burns
Assistant & Resident Director — Matthew Kereama
Video Graphics — Joshua Burns
Producers Liza McLean & Andrew Kay, Kay & McLean Productions
Casting Director — Benjamin Henson
Artistic Consultant — Eleanor Bishop

## PRODUCTION

Production Managers — Antonia Richardson & Genevieve Jones
Project Manager — Jennifer Lal
Stage Manager — Eliza Josephson-Rutter
Assistant Stage Managers — Chiara Niccolini & Karen Ruske
Wardrobe Supervisor & Dresser — Penelope Pratt
Wardrobe Supervisor — Nic Smillie
Wardrobe Assistant & Assistant Stage Manager Cover — Sania Jafarian
Wardrobe Assistants — Siobhan Ridgley & Vicki Slow
Dresser — Daniel Collings
Head of Wigs — Abi Morris
Wigs Deputy — Abi Johnson
Head Mechanist — Andrew Gibson
Touring Mechanist — John Shedden
Fly Technicians — T.J. Haunui & Ian Flynn
Mechanist — Michael Keating
Head of Lighting Adam McDougall
Lighting Programmer — Robert Cuddon
Lighting Operator — Zach Howells
Lighting Technician — Ruby van Dorp
Video Production — Lotech
Video Operator — Peter Davison
Head of Sound — Paul Jeffery
Sound Operator — Andrew Furness
Stage Audio Technician — Sam Clavis
Intimacy Coordinator — Megan Adams
Photographer — Andi Crown

*North by Northwest* is adapted by Carolyn Burns from the 1959 film, written by Ernest Lehman and directed by Alfred Hitchcock. This production was originally produced by Kay & McLean Productions in association with the Melbourne Theatre Company with the world premiere season in 2015 at the Playhouse Theatre followed by seasons in Bath, Toronto, Brisbane, Adelaide and Sydney. This season is the sixth and final production in the Auckland Theatre Company 2022 season, with previews from 25 October and opening on 27 October 2022 at ASB Waterfront Theatre.

**The Auckland season of *North by Northwest* is supported by the ATC Patrons Group. The members of the Group are listed on page 38.**

This production is two hours including an interval. It contains loud noises, smoking, international espionage and flying furniture. Please remember to switch off all mobile phones and noise-emitting devices.

# **Note from the Director**

## Simon Phillips

Welcome to *North by Northwest*.

It’s a great pleasure for me to bring this production back to the homeland, after its journey round the world. I left New Zealand in 1984, after a dream start to my career at the Mercury Theatre, an amazingly well-resourced hub for the performing arts, which was subsequently decimated by tragically short-sighted arts funding policies.

With my teeth cut at the Mercury on productions of significant scale, I went on to forge a career in Australia and beyond, where I suppose I became best known for works of adventurous technical complexity. But, despite that, my main love was always for actors: for their individual personalities, their quirks and idiosyncrasies, and, above all, their indomitable willingness to give something of themselves to an audience. (Actors on film or television are using many of the same skills, but they’re not putting themselves on the line for you in the same way actors in live theatre do. There’s no ‘take 2’ in the theatre.)

*North by Northwest* brought all of that together for me. When Carolyn and I were approached about the adaptation, we knew that without a concept for its legendary set pieces, we couldn’t commit to the task of bringing this masterpiece of cinema to the stage. The solution may have drawn on my predilection for technical complexity, but it ultimately lay in my faith in actors. Everything you are seeing on stage is made by them – they are entirely responsible for delivering this proudly comic thriller to you on stage. As they do so, you’re being treated to a showcase of the various talents they bring to every piece of theatre you see.

I do hope you take the same delight in experiencing the work as we have had in making it. It’s a frenzy of obsessive-compulsive detail, delivered with a naïve pleasure in the idea of the theatre as a playground, where stories are told to bring a community together for the sheer joy of it. Of course, it has prescient themes; the cold war has only recently heated up again in ways we thought unimaginable a decade ago, and identity theft has reached new and frightening levels of relevance, but like the original film, we’re surfing these darker waters to give you a thrilling and exhilarating ride.

I’m hugely grateful to Jonathan Bielski and Auckland Theatre Company for putting their faith in the show, and for this magnificent group of actors and their daredevil commitment to it.

Ngā manaakitanga.

# **Hitch**

He became as famous as any star he directed. A large man, well-tailored, speaking with a drawling cockney accent as deadpan as his plump face – this image made Alfred Hitchcock the only director in the history of movies recognisable to a general public, and still recognisable fourty years after his death. It was no accident. He began branding himself almost the moment he began directing, telling a meeting of the Film Society in 1925, “We [directors] make the film succeed… Actors come and actors go, but the name of the director should stay clearly in the mind of the audience.”

This was a pretty cocky statement from a twenty-six year-old director just three films into his career and still a year away from his first hit, *The Lodger*, a thriller in which, as a presage of themes to come, blondes are murdered and the hero is falsely accused. In an early scene of that film, set in a newsroom, a young rotund man appears with his back to the camera – Hitchcock’s first cameo appearance, a playful signature that was to some degree a calculated attempt at self-publicity. It worked only too well. By the thirties, the audience game of ‘spot Hitch’ distracted so much from his carefully laid plots, that the director routinely got his appearance out of the way before the end of the first reel.

Keeping his name clearly in the mind of the public had its drawbacks in those early years contracted to Gainsborough and British Gaumont, when he was handed assignments for which he had no talent or enthusiasm, talky melodramas and adaptations of plays, such as *Juno and the Paycock* (1930) and *Jamaica Inn* (1938). His artistry, which was largely visual and technical, only emerged with action and intrigue, when the hero was in peril, or was keeping a dark secret, or was on the lam and handcuffed to a blonde. The critics were quick to notice this, and if they weren’t, Hitchcock did what he could to point it out. He became associated in the public mind with such films as *Blackmail* (1930), *The 39 Steps* (1935) and *The Lady Vanishes* (1937) and, by the late thirties, rewarded with the epithet *Master of Suspense*.

Directing in Hollywood in the forties, Hitchcock had the help of the studio publicity departments to disseminate his persona. For the press and radio, he cultivated the image of a macabre uncle, off beat but harmless, one apt to bury a fake spider in your cornflakes and watch your reaction with a poker face. In real life, Hitchcock was similar but less avuncular. Many who worked with him thought him a cold fish, but this may have been due to his genuine discomfort around strangers. People who had no stake in the matter found him ‘gentlemanly’, and he maintained a reserve even in his closest friendships. The public face did its job of hiding the private man. The only one who knew him truly was his wife, Alma, who had been by his side as script and continuity assistant from the earliest films. It was always and only her opinion that mattered.

When television threatened the movies in the fifties, Hitchcock, rather than running scared, saw an opportunity to consolidate his fame. He gave his name to a popular television series, *Alfred Hitchcock Presents*, and it in turn gave him a vast audience to whom he became synonymous with the macabre and off-kilter. It also gave him a musical theme. From that time on, Hitchcock rarely made a public appearance without his entrance being accompanied by Gounod’s jauntily creepy “*Funeral March of a Marionette*”.

Although he directed only a handful of the half-hour episodes himself, he introduced every one in his inimitable style. The style was cooked up by a ghost-writer, James Allardyce, who converted Hitchcock’s emotional reticence into a bloodless and off-beat wit that millions of viewers loved. In this way, Alfred Hitchcock’s branding became complete, as familiar in the public imagination as Chaplin’s Little Tramp or, dare it be said, Kentucky Fried Chicken’s Colonel Sanders. In his last decades, Hitchcock became his films’ chief selling point, keeping the audiences buying tickets even when some of those final movies – *Marnie*, *Topaz*, *Family Plot* – were not worth the price of admission.

*The article was originally written for the Kay & McLean and Melbourne Theatre Company World Premiere Season of* North by Northwest.

# Director

Simon Phillips

Simon Phillips began his career in New Zealand before emigrating to Australia in 1984. He was appointed Artistic Director of the State Theatre Company South Australia from 1990 to 1994 and Artistic Director of the Melbourne Theatre Company from 2000 to 2011, where he oversaw the design and construction of the company’s new headquarters and the Southbank Theatre.

His directing credits range from contemporary and Shakespearean classics to musicals and opera. He has also directed the premieres of many new works by leading Australian writers.

Simon’s musical credits include *Priscilla, Queen of the Desert* (which has had numerous international seasons, including at the West End and on Broadway), the new Australasian version of Andrew Lloyd Webber’s Love Never Dies (which was filmed by Universal and toured the USA), *Muriel’s Wedding the Musical*, a new outdoor production of *The Phantom of the Opera* on Sydney Harbour, and *Ladies in Black*, the award-winning new musical which he created with Tim Finn and Carolyn Burns.

Simon’s opera credits include *The Turk in Italy*, *The Elixir of Love*, *Falstaff*, *La Bohème* and *Lulu* for Opera Australia, *The Magic Flute* and *Don Giovanni* for New Zealand Opera and *A Midsummer Night’s Dream* and *Billy Budd* for Hamburg State Opera.

# Screenwriter

## Ernest Lehman

Ernest Lehman was one of the most critically acclaimed and commercially successful screenwriters in Hollywood. He was born in New York City in 1915 and, after graduating from City College of New York, he began a career as a fiction writer and held several editorial positions before he moved to California to write and adapt screenplays.

Ernest was nominated for four Best Writing Academy Awards and in 2001, he received an Honorary Academy Award in recognition for films such as *Executive Suite* (1954), *Sabrina* (1954), *The King and I* (1956), *North by Northwest* (1959), *West Side Story* (1961), *The Sound of Music* (1965), *Who’s Afraid of Virginia Woolf?* (1966) and *Hello, Dolly!* (1969).

While writing *North by Northwest*, Ernest researched the character of Roger Thornhill by performing stunts, such as being arrested for drunk driving and climbing Mount Rushmore, that are now immortalised in the film and in pop culture.

# Playwright

**Carolyn Burns**

Carolyn Burns is a New Zealand scriptwriter, dramaturg and playwright. She began her career working for TVNZ and started writing drama with the television adventure-comedy for children, *The Retrievers*, and the stage play for adults, *Objection Overruled*, which performed across New Zealand, was nominated for a New Zealand literary award and was published by Victoria University Press.

In 1986, she was selected to attend the Australian Film Television and Radio School in Sydney and, in 1987, she moved to Melbourne where she worked as a reporter for SBS World News.

In the early ’90s, she joined ABC Children’s TV in Adelaide, while still writing for the stage. Her stage adaption of the film musical *High Society* toured Australia from 1993 to 1996 and had a 33-week UK tour in 1998.

In 2015, Carolyn and her husband, theatre director Simon Phillips, joined forces with singer/songwriter Tim Finn to adapt Madeleine St John’s classic Australian novel, *The Women in Black*, for the stage. *Ladies in Black*, produced by Queensland Theatre, won the 2016 Helpmann Award for Best New Australian Work and toured to Melbourne and Sydney. Phillips, Finn and Burns teamed up again to create a musical comedy based on Kazuo Ishiguro’s award-winning short story, *Come Rain or Come Shine*, which opened at the Melbourne Theatre Company in 2022.

# Cast

**WESLEY DOWDELL**

Larry the elevator maintenance guy, Eddie the Janitor, Victor – Maître D at the Oak Bar, Sgt Hank Boswell – caffeine addicted Glen Cove cop, Captain Junket of the Nassau County Detectives, Greg Arious – popular diplomat at the UN, Agent Arthur Miller of the FBI, Reggie – parcel-challenged porter, Thomas – nimble and tip-happy train steward, Lisle Cadieux – helpful clerk at the Ambassador East Hotel, Percival Gussett Jnr – antiques addict, Sgt Hatchet – Chicago PD, Dennis Follington – disgruntled radio announcer, Teddy Roosevelt, Karl – caught short in the Mt Rushmore Café.

Wesley Dowdell is an actor, musician and creative. He trained with Massive Theatre Company and has performed across Aotearoa and internationally including at the Royal Court Theatre, London.

Theatre highlights: *Frankenstein* for The Court Theatre; *Tu Meke Tūī!* for Auckland Live and Tour Makers; *The Biggest* for Tikapa Productions; and *Red Speedo* and *The Curious Incident of the Dog in the Nighttime* for Auckland Theatre Company.

Television highlights: *One Lane Bridge*, *My Life is Murder*, *Good Grief*, *A Love Yarn* and *The Brokenwood Mysteries*.

In 2022, Wesley co-directed *What We’re Made Of* for Massive Company and featured in the film Punch which premiered at Whānau Mārama New Zealand International Film Festival.

## HAANZ FA’AVAE-JACKSON

Boswell – passive-aggressive guy in elevator, Stubbs – the newspaper vendor, Brian Lazarus – bell boy at the Oak Bar, Sgt Emil Klinger of the Glen Cove Police, Vivian d’Alpuget – valet at the Plaza Hotel, Karl Belarus – UN representative, Agent Randy Anderson of the FBI, Detective Keith Schtum of the State Police, Vladimir Stanislavski – ex VVS pilot, Delroy Somner – Sotheby’s regular, Sgt Flamm – Chicago PD, Abraham Lincoln, Winston – at the Mt Rushmore Café to propose to his girlfriend.

Haanz Fa’avae-Jackson is a Pasifika performer and actor. He graduated from the Pacific Institute of Performing Arts in 2014.

Theatre highlights: *The Life of Galileo*, and *Still Life with Chickens* for Auckland Theatre Company, for which he has performed more than 80 shows within New Zealand as well as two international tours at Riverside Theatre, Australia, and Shanghai Grand Theatre, China.

Film highlights: Feature films *Hibiscus & Ruthless* and *Savage*, and short films *The Messiah* and *My Friend Michael Jones*, which premiered at the New Zealand International Film Festival in 2018.

Television highlights: *The Panthers*, *My Life is Murder* and *The Brokenwood Mysteries*.

## ANDREW GRAINGER

Nigel Grimstead – newsreader, The Master of Suspense, Herman Weltner – wheeler-dealer and bon vivant, Doctor Remy Feldman, Lt Harding of the Nassau County Detectives, Bertrand – ambiguously meeting his beautiful niece Daphne at the Plaza Hotel, Mr Lester Townsend, over-zealous teller at Central Station, Detective Knox of the State Police, a mysterious man catching a bus, Arthur Arbuthnott – auctioneer at Sotheby’s, George Washington, Archie – secretly meeting his childhood sweetheart at the Mt Rushmore Café.

Andrew Grainger is an English actor, singer and dancer. He studied at the Arts Education School in London and has been working as a professional actor since the 1980s.

Theatre highlights: the 2021 New Zealand tour of *Jersey Boys*; *Six Degrees of Separation*, *Billy Elliot the Musical*, *Jesus Christ Superstar*, *Guys and Dolls*, *Chicago*, *Anne Boleyn*, *A Midsummer Night’s Dream*, *The Heretic* and *The Master Builder* for Auckland Theatre Company.

Television highlights: *Pride and Prejudice*, *Heartbeat*, *EastEnders*, *The Brokenwood Mysteries*, *Westside*, *Shortland Street*, *Outrageous Fortune*, *Spartacus*, *Ash vs Evil Dead* and *Top of The Lake*.

Film highlights: *Mean Machine*, *In the Beginning*, *Spy Game*, and *The Meg*.

## MICHÈLE HINE

Mrs Clara Thornhill, Anna Budnikova – Vandamm’s housekeeper, Mildred – office worker in elevator running to post a letter, Jemima – attendant at the UN public lounge, Agnes – an elderly train passenger with a gammy foot, Gwen – who has misplaced her ticket at the Chicago train station, Molly – meeting her secret lover at the Ambassador East Hotel, Cynthia – absurdly wealthy Sotheby’s regular, Jennifer – flying home from Chicago, Dierdre – nervously meeting her childhood sweetheart the Mount Rushmore Café.

Michèle Hine is an actor, director and acting teacher. She has a master's degree in directing and is a co-founder of The Actors’ Program and the Bachelor of Performing and Screen Arts at Unitec.

Theatre highlights: *HeadSand*, *Sham*, *Gwen in Purgatory*, *Elevator*, *The House of Bernada Alba*, *The Vagina Monologues* and *The Idea of America*.

Television highlights: *The Pact*, *Inside*, *Fresh Eggs*, *Go Girls*, *The Almighty Johnsons*, *Shortland Street*, *Mercy Peak* and *Away Laughing*.

Film highlights: *Same But Different: A True New Zealand Love Story*, *Return to Oz* and *Atomic Twister*.

In 2021, Michèle was made a Member of the New Zealand Order of Merit for services to performing arts education.

## NICOLA KĀWANA

Maggie Atwell, Mrs Townsend, Agent Eleanor Elmore of the FBI, Elsie – maid at the Plaza Hotel, Indira – desk clerk at the UN, Carla – Colombian drug runner, Gail – girl with gastroenteritis, Nyree – NASA engineer on train platform, Agnes – aged care nurse, Claire – clairvoyant sensing danger, Morgana – mail order bride, Audrey – auction attendee, Airdrie – airline teller for Northwest Airlines, Hermione – at the Mt Rushmore Café to break up with her boyfriend, Fanny – fantasist at the Rapid City Hospital.

Nicola Kāwana (Ngāruahine, Ngāti Ruanui, Kahungungu, Rangitane) was born and raised in Taranaki. She trained as an actor with the Taranaki Youth Theatre before graduating from Toi Whakaari: New Zealand Drama School.

Theatre highlights: *In the Wilderness Without a Hat*, *Mo and Jess Kill Susie* at Bats Theatre; *Les Parents Terribles* for Circa Theatre; *Home Fires* for New Zealand International Arts Festival; *Woman Far Walking* (National tour); *Fix* at Basement; *The Vultures* for Tawata Productions; *UPU* for Silo Theatre; and *The Motor Camp*, *Awatea*, *Under the Mountain*, *Rendered*, and *A Doll’s House* for Auckland Theatre Company.

Television and film highlights: *One Lane Bridge*, *Shortland Street*, *Tender Trap*, *Jacksons Wharf*, *Eruption*, *The Man Who Lost His Head* and *The New Legend of Monkey*.

## ALVIN MAHARAJ

Boris Gruzinsky, Gary – office clerk in elevator carrying meeting minutes, Shivantha Wijesinha – taxi driver, Harvey Kramer – Roger’s lawyer, Wilson – sales rep staying at the Plaza for a convention, a portentous porter, a truculent truck driver, Roland Stone – antiques collector with a particular interest in French baroque furniture, Gustavo – passenger at Chicago Airport.

Alvin Maharaj has been in the industry for many years, having had voice training with Linda Cartwright and been under the tutelage of Raymond Hawthorne. He has had supporting and lead roles on both stage and screen projects.

Theatre highlights: *TEA* for Auckland Arts Festival.

Screen highlights: *Shortland Street*, *Dirty Laundry*, *Cowboy Bebop* and the upcoming Shantaram.

Film highlights: Internationally acclaimed romantic-comedy *Love Birds* and the independent feature *Crackheads*.

## JONATHAN MARTIN

Leonard, Lenny – acquiescent man in elevator who always agrees with Penny, Fanning Nelson – enthusiastic businessman, Joe Blow – perspiring police constable at the Nassau County Court, Nigel – news-hungry guest at the Plaza Hotel, Hugh Halliday – indolent diplomat at the UN, Agent Gawain Price, Constable Clavis of the NYPD, Colin – commuter running late, Corin – commuter who’s lost his wallet, Constantin – commuter running extra late because he’s lost his wallet.

Jonathan Martin graduated from the National Academy of Singing and Dramatic Arts degree (NASDA) with a Bachelor of Performing Arts degree.

Theatre highlights: *Little Shop of Horrors*, *In the Next Room or The Vibrator Play*, *One Man Two Guvnors*, *Romeo & Juliet* and *Cabaret* for The Court Theatre; *Avenue Q*, *Winston’s Birthday*, *Twelfth Night* and *Into The Woods* for Fortune Theatre; *A Little Night Music* for Canterbury Opera; *The Rocky Horror Show* for Hamilton Operatic; and *Henry V*, *As You Like It*, *A Midsummer Night’s Dream*, *The Merchant of Venice* and *Twelfth Night* for Pop-Up Globe.

Film highlights: Netflix’s *Falling Inn Love*. Jonathan is a proud member of Equity New Zealand.

## MUSTAQ MISSOURI

The Professor, Ahmad Sinai – heart surgeon in elevator with a fear of blood and small animals, Sam Sentel – Harvard graduate (journalism) on his way to the bus stop to get work, Larry Wade – business tycoon recently arrived from his AA meeting, Judge Jim Mensk, Ramsey Thomas – suffers from occasional bouts of disorientation, especially in hotel lobbies, as a result of a traumatic childhood incident when he was left on his own, without hotel supervision, in a hotel lobby in Istanbul, Salman Samir – retired accountant from Rawalpindi, Ramy Sohail – wheelchair-using war veteran, Run Run Patel – high school geography teacher on his way to work. Since moving to Aotearoa in 2014,

Mustaq Missouri has worked with many of New Zealand’s major theatre companies.

Theatre highlights: *A Midsummer Night’s Dream*, *As You Like It* *and The Tempest* for Summer Shakespeare; the first Sri Lankan play in New Zealand, *The Mourning After*, a co-production between Prayas Theatre and Agaram Productions; *TEA*, performed as part of Auckland Arts Festival 2018; Rohinton Mistry’s *A Fine Balance*, a co-production between Auckland Theatre Company and Prayas Theatre; *My Heart Goes Thadak Thadak* for Silo Theatre; and Auckland Theatre Company's online production of *The Seagull*.

## MEL ODEDRA

Anton Budnikov, Larry – successful snake oil salesman in elevator, Rafe Johnson – Olympic jogger, Edward R Murrow – court reporter, Rudolf Able – traveling salesman having an existential crisis, Rob Walker – professional walker, Constable Josh Rogan – Chicago PD, B.B Cavey – furniture fanatic, Agent Norbit Jorgensen – posing as a bystander at the Mt Rushmore Café.

Mel Odedra is an Indian-New Zealand actor who works in film, television and theatre.

Theatre highlights: *A Fine Balance*, *Light vs Dark*, and *The Curious Incident of the Dog in the Night-Time* for Auckland Theatre Company.

Television highlights: He has appeared in popular series such as long-running soap *Shortland Street*, drama series *Bad Seed* and US fantasy series *The Shannara Chronicles*.

Film highlights: Feature film *Nomad* and short film *The Engagement Party*.

Mel most recently starred in feature film *Bad Behaviour* alongside Jennifer Connelly and Ben Whishaw.

## RYAN O’KANE

Roger O. Thornhill

Ryan O’Kane began acting in theatre as a child in Dunedin. He studied at Toi Whakaari: New Zealand Drama School and, during his second year, he was cast in *The Insider’s Guide to Love*, for which he won Best Actor in a Drama Series at the Qantas media awards.

Theatre highlights: Stanley in *A Streetcar Named Desire* for Silo Theatre, *Christ Almighty!* at BATS Theatre and the New Zealand tour of *Apollo 13: Mission Control*, written and directed by Kip Chapman.

Screen highlights: *The Panthers*, *My Life is Murder*, *The Brokenwood Mysteries*, *One Lane Bridge*, *Home and Away* and *Shortland Street*.

Film highlights: *The Justice of Bunny King*, *Baby Done*, *Flamingo*, *6 Days*, *Hillary*, *HOWZAT! Kerry Packer’s War*, *Tangiwai* and *Mary: The Making of a Princess*.

## ANTONIA PREBBLE

Eve Kendall, Penny – strongly opinionated woman in elevator, Mable – passer-by who thinks she’s going places, Rose – recently engaged and happy to tell you so, Daphne – who loves clothes and her uncle’s money.

Antonia Prebble is best known for her award-winning roles on both *Outrageous Fortune* and its prequel, *Westside*. She works regularly in Australia, starring in series such as *Sisters*, *ANZAC Girls*, *Winter* and, most recently, *Safe Home*, which will launch on SBS next year. Antonia’s film credits include *White Lies*, for which she won The Barbara Tipple Best Actress Award in America, and *Pork Pie*. Antonia’s notable theatre credits include playing Kate Hardcastle in *She Stoops to Conquer*, Laura Wingfield in *The Glass Menagerie* (both for Auckland Theatre Company) and Sally Bowles in *Cabaret* at The Court Theatre.

## ROY SNOW

Phillip Vandamm, Dwight – chartered accountant in elevator, Trent Brewster – eczematic police constable at the Nassau County Court, Willy – special envoy to the UN for the independence of the Chatham Islands, Constable Furness of the NYPD, Billy – train-spotting man-child still holidaying with his mum, Constable Blinky of the Chicago PD.

Roy Snow, a stalwart of New Zealand theatre and screen has graced our stages and screens for more than two decades. Roy has featured in popular programmes such as *Shortland Street*, *Outrageous Fortune*, *Go Girls*, *Xena: Warrior Princess*, *The Shannara Chronicles* and *Spartacus*. Roy's theatre career includes shows as wide ranging as *Legally Blonde: The Musical*, *Hairspray*, *Much Ado about Nothing* and *Ladies' Night*. His other theatre credits comprise *The Rocky Horror Picture Show*, *Guys and Dolls*, *The Phantom of the Opera*, *Hair* and *Evita*. When not acting, Roy can be found renovating his 140-year-old house in the picturesque township of Geraldine, keeping his wife happy and walking his daughter’s pug, *Tibbers*.

## KEVIN KEYS

Understudy: Gruzinsky, Taxi Driver, Lawyer, Porter, Truck Driver, Auction Bidder.

Kevin Keys is an Auckland-based performer with a background in acting and music.

Theatre highlights: *Grand Horizons*, *August: Osage County*, *Once on Chunuk Bair* and *To Kill a Mockingbird* for Auckland Theatre Company; *A Midsummer Night’s Dream*, *The Merchant of Venice*, *Much Ado About Nothing* and *Othello* for Pop-Up Globe; and *End of the Rainbow* for The Court Theatre.

Television highlights: *Black Hands*, *Shortland Street* and *Nothing Trivial*.

Kevin also freelances as a voice artist and concert announcer, working with Radio New Zealand, and regularly presents education and public concerts for various ensembles, such as the Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra. He sings and plays trombone in a sixpiece outfit, Moongoat, and occasionally the 12-piece party band that is Soul Samba Circus.

## ANDREW LAING

Understudy: Professor, Vandaam

Andrew Laing is a graduate of Toi Whakaari: The New Zealand Drama School, with over 35 years of experience in theatre, television, film, cabaret, and as a voice artist. He has appeared with every major theatre company in New Zealand, as well as touring throughout Australasia, appearing in everything from Sondheim to Shakespeare, in solo shows and in large ensembles. His many screen roles include *Sweet Tooth*, *Shortland Street*, and *Spartacus*. He has voiced ads for television and radio, monsters for *Power Rangers*, and narrated documentaries for National Geographic. Andrew is a proud member of Equity New Zealand.

## JESSIE LAWRENCE

Understudy: Eve, Mrs Thornhill, Maggie

Since graduating from Unitec’s Bachelor of Performing and Screen Arts (majoring in Acting), Jessie Lawrence has worked on theatre, film and television in New Zealand and the UK.

Theatre highlights: *Jersey Boys*; the England tour and Edinburgh Fringe season of *Re: Production*; *Venus in Fur* for The Court Theatre; Pop-Up *Globe’s Julius Caesar*; *The Effect*; *Jingles the Musical*; *Birdland*; and *As You Like It* and *The Tempest* for Summer Shakespeare.

Screen highlights: *The Brokenwood Mysteries*, *My Life is Murder*, *Shortland Street*, *Westside*, *EastEnders*, *800 Words*, *Dirty Laundry*, *Nothing Trivial* and *Why Does Love?*

Jessie attended Shanghai Theatre Academy's Summer School where she trained in Traditional Chinese Opera (Peking Opera) and London’s National Theatre where she studied playwriting.

## CAMERON RHODES

Understudy: Professor, Larry Wade, Judge Voiceover.

Cameron Rhodes is a graduate of Toi Whakaari: New Zealand Drama School. He has appeared in more than 100 productions, many with Auckland Theatre Company, including *Black Lover* as Garfield Todd, *Mrs Warren’s Profession*, *Lysistrata* and *The Good Soul of Szechuan*.

Cameron’s first professional acting job was in Brecht's *The Threepenny Opera* at Downstage Theatre directed by Colin McColl.

Television and film highlights: The Royal Treatment feature film for Netflix, *The Brokenwood Mysteries* and roles in *Rake* and *Home and Away* in Australia.

Cameron is a founding artistic board member of The Actors’ Program drama school and regularly teaches at the school. He also directs theatre, and coaches voice and presentation skills in the corporate world. Cameron is a proud member of Equity New Zealand.

## DANIEL WATTERSON

Understudy: Roger, Leonard

Daniel Watterson graduated from The Actor’s Program in 2014. Daniel first gained notoriety in the inaugural sell-out seasons of *Twelfth Night* and *Romeo & Juliet* at the Pop-Up Globe.

Other theatre highlights: *Things I Know to be True* (Circa Theatre); *Venus in Fur* and *Les Liaisons Dangereuses* (The Court Theatre); *The Effect* (Q Theatre); *Close City* (The Basement); *Lucrece* (ASC); and *Ain’t That a Bitch* (Garnet Station Tiny Theatre).

Television highlights: *Sweet Tooth* and *The New Legends of Monkey* (Netflix), *Aitu*, *Westside*, *American Playboy* and *Dirty Laundry*.

Film highlights: *A Mistake*, *Whina*, Ablaze, *Falling Inn Love* (Netflix), *Why Does Love?*, and *Abandoned*. Daniel lives in Auckland with his wife and baby daughter.

# Creatives

## NICK SCHLIEPER Lighting Designer & Co-Set Designer

Nick Schlieper designs for all of the major performing arts companies in Australia, and works regularly in Europe, America and the UK. One of Australia’s most highly awarded designers, he’s received six Melbourne Green Room Awards and six Sydney Theatre Awards (two for set design and four for lighting design), as well as five Helpmann Awards and, in 2016, a nomination for Best Lighting and Best Set (with Simon Phillips) for *North by Northwest*. His recent work includes: *Wonnangatta*, *The Picture of Dorian Gray* and *Strange Case of Dr Jekyll and Mr Hyde* for Sydney Theatre Company; and *Die Teufel von Loudun* at Bayerische Staatsoper, Munich.

## IAN McDONALD Composer

Ian McDonald is a musical director, composer, sound designer and musical director for theatre, film and small ensembles. He was music editor on many Melbourne Theatre Company productions, most recently *Pennsylvania Avenue*, *The Gift*, *Apologia*, *Songs for Nobodies*, *All About My Mother*, *Richard III* and *Realism*. Ian was musical director on: Sydney Theatre Company’s *The Threepenny Opera; Cabaret*, *Restoration*, *Marat/Sade* and *The Emerald Room* for State Theatre Company South Australia; *Man of La Mancha* for Arts Centre Melbourne; and *Villain of Flowers* and Nathanial Storm for the National Institute of Dramatic Art. He was composer for *A Delicate Balance* for Sydney Theatre Company; *Amy’s View* for Queensland Theatre; *Tear from a Glass Eye* for Playbox Theatre; and *Miss Julie*, *Happy Days*, *Under Milk Wood*, *Cos*, *‘Tis Pity She’s a Whore*, *A Midsummer Night’s Dream* and *Marat/Sade* for STCSA.

## ESTHER MARIE HAYES Costume Designer

Esther Marie Hayes graduated from the Victorian College of the Arts with a BA of Dramatic Art. She has designed costumes for: *Hay Fever*, *Macbeth*, *Double Indemnity*, *The Beast*, *Other Desert Cities*, *The Heretic*, *Hamlet*, *All About My Mother*, *Richard III* and *Rockabye* for Melbourne Theatre Company; *William Tell, Nixon in China*, *Midnight Son* and *Baroque Triple Bill* for Victorian Opera; *Curtains* for The Production Company; *Mother & Son* for McLaren House; *Delectable Shelter* for The Hayloft Project; and *Scare Campaign* for Cyan Films. In the collaborative group *The Sisters Hayes*, Esther has designed set and costumes for *Golden Shield* for: Melbourne Theatre Company; *The Space Between* for Tinderbox Productions/Art Centre Melbourne; *Going Down* for Sydney Theatre Company; and *Antigone*, *Walking into the Bigness* and *Blood Wedding* for Malthouse Theatre; and production design for the *Carnival of Mysteries* for Melbourne International Arts Festival.

## JESSICA BURNS Associate Director

Jess Burns has been directing since 2016, recently remounting the original 2015 production of *North by Northwest* (Kay & McLean Productions) for the 2022 Sydney season, 2018/2019 seasons in Brisbane and Adelaide, and 2017 seasons at Theatre Royal, Bath and Royal Alexandra Theatre, Toronto, as associate director. Jess is excited to be part of this production again and be bringing it to the audiences of Aotearoa for the first time. Jess has also worked with Simon Phillips as production stage director on *Muriel’s Wedding* *the Musical* (Global Creatures), associate director for the Australian tour of *Ladies in Black* (Queensland Theatre) and *The Beast* (Ambassador Theatre Group).

## MATTHEW KEREAMA Assistant & Resident Director

Matthew Kereama (Ngāti Raukawa) is a Māori theatre-maker, actor and singer who has excelled in the performing arts since he was at school. In 2020, Matthew completed a BMus (Hons), majoring in Classical Performance, at the University of Auckland where his dissertation focused on the dialogue of opera directors. Over the past seven years, he has been working in professional theatres in Auckland, Wellington and Christchurch as both a performer and a stage director and, over this time, he has written and produced four theatre productions. Matthew has also worked closely with professional directors from New Zealand Opera, Wellington Opera, Auckland Theatre Company and Te Rēhia Theatre Company in assistant director roles.

**About Kay & McLean Productions**Together with UK co-producers Duncan C. Weldon and Paul Elliott, Andrew Kay and Liza McLean have produced and presented Australian tours of plays, starring some of the greats of British theatre since 2000, including: *The Importance of Being Earnest*, starring Patricia Routledge, *The Hollow Crown*, starring Diana Rigg, Ian Richardson, Derek Jacobi and Donald Sinden, *Alan Bennett’s Talking Heads*, starring Maggie Smith and Margaret Tyzack followed by Brenda Blethyn and Sigrid Thornton, as well as the Australasian tour of *Waiting for Godot*, starring Ian McKellen, and the Sydney Opera House season of *Haunted*, starring Brenda Blethyn.

Other productions have included: *The Graduate*, starring Jerry Hall: *Alfred Hitchcock’s The 39 Steps*; Elizabeth Coleman’s *Secret Bridesmaids’ Business*, *The Magic Flute* (Impempe Yomlingo); The Bridge Project production of *Richard III*, starring Kevin Spacey; and the Theatre Royal Bath production of Noël Coward’s *Hay Fever*, starring Felicity Kendal.

In 2012, Andrew and Liza began the process of commissioning and developing the first-ever stage adaptation of Alfred Hitchcock’s classic film, *North by Northwest* with their producing partner, Melbourne Theatre Company. Following its premiere at the Arts Centre Melbourne, the production celebrated international showcase seasons at the Theatre Royal Bath and the Royal Alexandra Theatre and, later, seasons in Brisbane and Adelaide.

Most recently, Andrew and Liza, toured British Stage and Screen legend Sir David Suchet to great acclaim and sell-out audiences for *Poirot and More: A Retrospective*, throughout Australia and New Zealand before a UK tour in 2021 and its West End season in 2022.

# Acknowledgements

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

Brooke Almond, Tony Blackman, Lily Bryden, Simon Chesterman, Glen Ruske, Lucy Jane Senior, Abhi Singh, Stay Ltd, Working Style, Park Hyatt Captain’s Bar.

# Pre-order Your Book

To celebrate 30 years of theatre making, we have invited author Frances Walsh to lift the lid on the decades of drama and tell the story of Auckland Theatre Company. Delving into the archives and interviewing a starry ensemble of creatives, board members and staff, Frances has uncovered a tantalising treasure trove of tales. Our anniversary book is set for release in October 2023. Pre-order your copy as part of your subscription and receive a 30-year anniversary subscriber pin. Visit atc.co.nz/book

# AccessibilityProudly presented by Dentons Kensington Swan

## Audio-Described Performance & Touch TourNorth by NorthwestWednesday 16 November 7:00pm

The audio-described performance is open to all and includes a live audio commentary relayed to blind and low-vision patrons in the audience via an

earpiece. Patrons with accessibility tickets can also attend a touch tour 90 minutes before the performance.

Supported by The Trusts Community Foundation

## NZSL-InterpretedNorth by NorthwestSaturday 19 November 8:00pm

The NZSL-interpreted performance is open to all and features an interpreter

on stage signing the show for Deaf and hard-of-hearing patrons in the audience.

## How to Book

Deaf/hard-of-hearing and blind/ low-vision patrons can buy tickets to

NZSL-interpreted and audio-described performances for $20. One companion ticket per theatre-goer is also available for $20.

Please contact the box office to book accessible performance tickets or if you

have any special requirements.

## Wheelchair Access

ASB Waterfront Theatre has eight seats and three wheelchair spaces in

the auditorium, reserved for customers with special access requirements. There is step-free level access to all tiers of the building and to seating in the stalls. Wheelchair-accessible toilets are located on the ground floor; accessible parking is available on Madden Street.

## Assistance Dogs

Assistance dogs are welcome at ASB Waterfront Theatre. We can find a seat that’s comfortable for you and your dog or arrange for the theatre staff to look after your dog during the show.

## Hearing Assistance

The theatre has a T-Loop radio frequency system to amplify the sound of the performance. If you don’t use a hearing aid or your hearing aid does not have a T setting, there is a listener unit available on request from the box office.

NZSL Interpreting and Signing — Platform Interpreting NZ

Audio Description — Kevin Keys & Nicola Owen, Audio Described Aotearoa LtdAccessibility Videographer — Rebecca Stringer

Sign up to receive news about the accessibility programme. atc.co.nz/access

# In Focus: Auckland Theatre Youth Company

This year Auckland Theatre Company established its inaugural Youth Company, an in-house ensemble of young theatre artists. The Youth Company’s remit is to find, shape, inspire, and champion the next generation of performers and theatre makers. To let young people learn in a working theatre, feel comfortable in this space, and to train in an environment that acknowledges that being an artist takes enormous strength and resilience.

Rangatahi in Tāmaki Makaurau have always been central to the work of Auckland Theatre Company. There are legions of theatre-makers and theatregoers who started out as ATC Ambassadors, and a generation of actors, directors, and creatives got their start in initiatives like the Here & Now Festival conceived by the incredible Lynne Cardy.

From 2008’s iconic production of *Shrew'd* by Margaret-Mary Hollins, to the legendary *BOYS* adapted from Greg McGee’s Foreskin’s Lament by Eleanor Bishop, Auckland Theatre Company has answered the dual call from young people for rigorous training in theatre, and a bloody good time.

COVID-19 has been such an isolating and displacing force. In response, we want young people to know theatre is a place for them to assemble, to be creative, to forge connections and find company.

Over 200 young people from Tāmaki Makaurau joined us across an extensive audition process from which 30 incredibly talented young people were invited to join the 2022 Youth Company; individuals who are eager to grow, learn and develop together. We have a unique Company of hard-working, exciting, diverse, and talented young actors, writers, directors, and designers. They signed up to be challenged, supported, and included in the life of the Auckland Theatre Company.

The Company are mentored and trained by four artists; Gabrielle Solomona (Actor; *Dawn Raids*), Keagan Carr Fransch (Director; Silo Theatre’s *Seven Methods of Killing Kylie Jenner*), Matthew Kereama (Assistant & Resident Director, *North by Northwest*) and Sam Phillips (ATC’s Participation Coordinator). In 2022, the cohort kicked off with bootcamp training sessions in acting, ensemble and stagecraft, after which they dived into the canon of classic New Zealand plays, researching and rehearsing excerpts from *The Pōhutukawa Tree* by Bruce Mason, *Verbatim* by Miranda Harcourt and William Brandt, and *An Unseasonable Fall of Snow* by Gary Henderson. Continuing our commitment to new theatre writing, the Youth Company worked with Playmarket to workshop and present three new plays by Melanie Allison, Jack McGee and Mia Oudes, selected from the 2022 Playwrights b4 25 competition shortlist. On the ASB Waterfront Theatre stage, Company members have stepped into the roles of the “Greg” robots in *The Made* by Emily Perkins and have crewed backstage in both *Dawn Raids* and *North by Northwest* as assistant stage managers.

Youth Company 2022 is culminating in December, with the presentation of a new play at TAPAC (The Auckland Performing Arts Centre). It will be a contemporary ensemble theatre piece exploring mental health, love, and memes. After a year with us, our young people are looking towards their next step into their creative future with company members auditioning for tertiary training, writing their own work, and forming independent theatre companies.

Looking ahead to 2023, we are crafting two streams for young creatives. We invite young people to join Auckland Theatre Company as Youth Associates or to audition for Youth Company. Youth Associates will participate in workshops, see shows, and connect with other artists. Youth Company will continue as an intensive training ensemble with artists eager to explore the world of theatre, cultivate craft, and create new work.

Auditions for the 2023 Youth Associates and Youth Company are in January 2023. Find out more at atc.co.nz

The Youth Company is made possible by the generosity of the Youth Company Supporters Group, whose members are listed on page 33.

# 2023 Subscriptions now on sale

## The Heartbreak Choir14 February – 4 March

## Witi’s Wāhine2 – 20 May

## King Lear13 June – 1 July

## Basmati Bitch11-23 July

## Things That Matter11 – 26 August

## Switzerland19 September – 7 October

Subscribe now at atc.co.nz/subscribe

# The Theatre Foundation 30th Anniversary Fund

Created by a group of visionary founding donors in 1998 to support the growth and creativity of Auckland Theatre Company, The Theatre Foundation has underwritten the ambition of making theatre of scale for our city and carried us to the dawn of our fourth decade as we produce our 200th production. The Foundation is now renewing its capacity to support the Auckland Theatre Company for the next 30 years by raising funds to mark the Company’s anniversary. We invite you to be part of the next era of Auckland Theatre Company’s history by making a tax-deductible donation to The Theatre Foundation 30th Anniversary Fund. To make a donation, visit atc.co.nz/support or for more information, contact our Development Coordinator Natalya Mandich-Dohnt natalya@atc.co.nz

## 30 Year Star $10,000 each year over the next five years

## 30 Year Lead $5,000 each year over the next five years

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## 30 Year Understudy All other gifts

“With 30 proud years behind us, our hearts and minds are brimming with creative ambition for the decades ahead.” - Jonathan Bielski, Artistic Director & CEO

The Theatre Foundation is a charitable trust. The trustees are: Gordon Moller ONZM (Chair), Tim MacAvoy, Patricia Watson, Isaac Hikaka and Derek McCormack.

# Auckland Theatre Company

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## Contact Box Office

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Subscriber Hotline: 09 309 3395
General Box Office: 0800 ATC TIX (282 849)
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