

TELSTRACLEAR
SEASON OF

STEPPING *Out*

BY
RICHARD
HARRIS



AUCKLAND
THEATRE
COMPANY

TelstraClear

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Welcome

Stardom and media exposure is the last thing on the minds of the seven women and one hapless man who attend Mavis Turner's weekly tap class. They come to the night class to forget about their humdrum lives, to do something just for themselves, to learn a skill – yes – but more importantly to have fun and engage with others.

With television talent shows like X-FACTOR, NZ IDOL and BRITAIN'S GOT TALENT almost anyone has the opportunity to jump on the fame train. Lucky amateurs can become media darlings, with unknowns from the suburbs suddenly as much household names as superstars. It's this thought that both terrifies and excites our group of starry eyed amateurs when they get the opportunity to appear in a high profile, televised charity show. And for Mavis herself – an

ex-professional dancer – it's a chance for another bite of the cherry.

Because the world of community night-classes is a world most of us know well, we've transposed the play from its original London setting to contemporary suburban Auckland. And I'm sure you'll recognise the characters too; the loud-mouthed Maxine; the class clown who's hopeless but good fun; the over earnest enthusiast and the diva accompanist. We've had great fun bringing them all to life.

My huge thanks to my design team: John Parker, Brad Gledhill and Eden Mulholland: and to choreographer Sandra Rasmussen. Also to Jason and the women for their hard slog, with tap classes up to four hours a day.

Because we're both in the business of communicating it's terrific to have TelstraClear as our presenting partner for STEPPING OUT. We're looking forward to building a great relationship with them and welcome them to our family of sponsors. We're also delighted to have their assistance in bringing this heart-warming comedy to theatre goers in North Shore City, Tauranga, Hawkes Bay, Hamilton and New Plymouth.

Let's hope we can turn you on to tap!

Enjoy!

Colin McColl



TelstraClear. Helping Kiwis make the most of life.



Michael Boggs
Head of Business and Government
TelstraClear Ltd.

TelstraClear is very proud to support this season of Stepping Out - a light-hearted tale about the ways in which self-belief, tenacity and resolve can lead the human spirit to succeed beyond imagination.

It is always a pleasure to see the works of talented New Zealanders brought to life in stories that enrich and enhance our sense of wellbeing.

TelstraClear takes a special interest in projects that create that same sense of achievement and wellbeing in our lives. We work closely with organisations such as LifeLine, Save the Children and the Foundation for Youth Development, all of whom work with children, young people and families to create confident, healthy and happy New Zealanders.

I congratulate the Auckland Theatre Company, director Colin McColl, the cast and all those who have worked with them in recent months to bring this heart-warming and uplifting story to the stage. Stepping Out cannot fail to delight and inspire you. I know you will enjoy it.

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SEASON OF



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Cast

Vera – **Suzanne Paul** Mavis – **Sandra Rasmussen** Mrs Fraser – **Penny Dodd**
Dorothy – **Hera Dunleavy** Tusi – **Goretti Chadwick** Lynne – **Olivia Tennet**
Andy – **Sia Trokenheim** Sylvia – **Michelle Leuthart** Maxine – **Christina Asher**
Geoffrey – **Jason Te Mete** Janitor / Lighting Technician / MC – **Adam Gardiner**

Creative

Direction – **Colin McColl** Set & Costume Design – **John Parker**
Lighting Design – **Brad Gledhill** Sound Design – **Eden Mulholland**
Choreographer – **Sandra Rasmussen**
Special thanks to Dialogue Consultant – **Kathryn Burnett**
Additional Music Composition – **Eden Mulholland, Penny Dodd, Sia Trokenheim**

Production

Production Manager – **Mark Gosling** Technical Manager – **Bonnie Burrill**
Senior Stage Manager – **Fern Christie** Stage Manager – **Mitchell Turei**
Assistant Stage Manager – **Adam Gardiner** Rehearsal Stage Manager – **Niamh O'Meara**
Lighting Operator – **Robert Hunte** Sound Engineer – **Mark Corbett** Dresser – **Sara Taylor**
Wardrobe Supervisor – **Sophie Ham** Wardrobe Technician – **Trish Dennis**
Flyman (SKYCITY Theatre) – **TJ Haunui**
Stage Hands (SKYCITY Theatre) – **Jamie Blackburn & Rory Maguire**
Properties Master – **Bec Ehlers** Set Construction – **2 Construct**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Lauryn Wati, Cherie Devliotis, Raewyn Burgess Dance School, The Swing Station, Black Grace, Royal New Zealand Ballet, Tempo Dance Festival, City Dance, Ceroc Dance Studio, Tango Dance Studios, Orakei Sea Scouts Hall, Tango & Cha Dance Studio

THE TELSTRACLEAR SEASON OF STEPPING OUT is the fourth Auckland Theatre Company production for 2010 and opened on June 10th.
THE TELSTRACLEAR SEASON OF STEPPING OUT is approximately 130 minutes long with an interval.
Please remember to switch off all mobile phones, pagers and watch alarms.

TelstraClear Now's Good

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* Bring your STEPPING OUT ticket stub with you to receive this offer (SKYCITY Theatre & Bruce Mason Centre shows only).
Offer valid until 31 July 2010.

TELSTRACLEAR SEASON OF



BY
RICHARD
HARRIS

Synopsis



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EPICURIOS BRUNCH Fresh products, great music, round off your weekend with the Epicurious Brunch. **Sunday 19 September, entertainment from 11.30am, Opera Kitchen, Hastings**



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A collection of very different people meet in the local community hall for a tap class. Maxine is enjoying the socializing – and the chance to sell her dance products to the group. Tusi has broken a shoelace – the first of many minor tribulations for her two left feet. Dorothy takes the dancing – and herself – seriously. Lynne is young and anxious to please. Sylvia grins through her chewing gum. Andy is here because it's the one chance she gets to do something for herself each week. Geoffrey takes his place as the only man of the

group with a kind of awkward tact. Vera is the newest addition, picking up the steps as efficiently as she picks up everything else – including the rubbish. Mrs. Fraser nods darkly at the proceedings from her place at the piano. The group's teacher, Mavis, has her work cut out to keep her motley crew together.

Over the course of six months, the group takes baby steps towards become a capable troupe. Each person brings their life to class – the daily routine of births, deaths and marriages is the backdrop to the dance

routines. Someone puts their foot in it. Someone gets their knickers in a twist. Someone loses their cool. Someone loses their car-keys. But the question remains: will they be able to get it together in time for the big finale?

The History of Tap



© Axel & Milo

By Raewyn Burgess

The phrase “tap dance” may not have appeared in print until the early 1900s but this particular dance form had been evolving for several hundred years prior to that date. It is generally agreed that tap is an amalgamation of three early dance styles with which sailors entertained each other on slave ships in the 1800s: the English clog dance, the Irish solo step dances (jigs and reels) and the African drum rhythms and dance movements known as “juba” and “ring shouts”. The Afro-American slaves, who had been forbidden to use drums, resorted to beating out complex rhythmic passages with the original version of tap shoes (their calloused feet!), using brushing and shuffling movements as a physical code of expression and a covert means of communication to baffle their oppressors! Plantation owners called these dancers “Levee Dancers” and they found fame in the minstrel shows of the

1830s. However, it was frequently white dancers with cosmetically-blackened faces who, in actual fact, performed these routines. In each of these early styles of dance, the upper body was held almost rigid, with the arms and shoulders held motionless.

The combination of all three styles eventually became known as “buck and wing” which is generally considered to be the forerunner of modern tap. The technique evolved further through 1900 – 1920 when vaudeville was a regular form of entertainment and two further styles emerged known as the Charleston and Soft-shoe (often referred to as the Sand Dance). However, whilst these early tappers made percussive sounds by using leather-upper, wooden-soled footwear, it was not until the 1920s that metal plates were first added to the toes and heels of the dancers’ shoes in order to audibly augment the rhythmic beating of the performers.

Another school of thought suggests that the origins of tap have more urban roots which developed around the 1830s in areas such as the Five Points District in New York, where many different ethnicities lived in close proximity with constant exposure to the cosmopolitan rhythms and syncopations of the machine age. Modern parallels could be drawn to the development of percussionist groups such as STOMP in the later half of the 20th century.

Throughout the 1930s, 1940s, and early 1950s tap gained greater appeal and a wider audience through the cinema and television appearances of talented performers such as Bill “Bojangles” Robinson, The Nicholas Brothers, Fred Astaire, Ginger Rogers, Donald O’Connor, Shirley Temple, Ann Miller and Gene Kelly. During this era, jazz tap dancing continued to develop in direct relationship to jazz music.

With the advent of the rock n’ roll age, tap as a dance form gradually waned in popularity but enjoyed a resurgence in the 1980s due largely to the release of the 1989 film TAP which celebrated the brilliant tapping skills of Gregory Hines and his gifted protégé, Savion Glover, who went on to develop the show BRING IN DA NOISE, BRING IN DA FUNK and choreographed and danced for the motion picture HAPPY FEET.

Several different styles of tap are still evident today, one of which is the “hooper” or “rhythm tap” which is danced primarily with the legs and which works particularly well with the hip hop genre of music. The other major modern style is the ballroom/ ballet-influenced tap known as the “Broadway style” which is performed in shows such as 42ND STREET, in which jazz rhythms are less important than the integration of dance into the narrative structure of the musical.

Whilst anyone can take lessons in tap, it is nevertheless a skill which requires an innate sense of rhythm if it is to be performed well – there is nothing worse than watching a tapper dance out of time! Because of the need to fit a defined number of beats into the time signature of a piece, some musical numbers work better than others. The jazz rhythms of the 1930s and 1940s work particularly well, offering rhythmic motifs, multiple meters, elements of swing and structured improvisation. Dances are choreographed using any number of common tap steps which include the shuffle, ball change, flap, buffalo, pullback, wing, stomp, brush, heel click, riff, time step, barrel turn and over-the-top (phew!)...and are often made even more interesting by incorporating syncopated rhythms and ‘breaks’ as part of the step repertoire.

Tap lessons can be enjoyed by people of all ages – my current pupils range in age

from three to seventy-nine(!) and recent research has confirmed that it is one of the most effective forms of exercise in the world. So dust off those brogues people, hammer a couple of bottle tops onto the heels and toes of your wsoles and throw on your favourite piece of jazz because, in the immortal words of Count Basie, – “If you play a tune and a person don’t tap their feet, don’t play the tune.”

Raewyn Burgess is principal of Raewyn Burgess Dance School, and has been teaching Australian & American tap for over 40 years, as well as choreographing and adjudicating dance competitions. Her pupils consistently achieve very high examination passes, have won numerous championships and have gone on to successful performing and teaching careers internationally.

Diary of a Swing Addict

By Megan Smith

6:30pm:

My name is Megan Smith, and I am a swing addict. It has been 24 hours since my last swing fix. My cravings are intense now, my withdrawal symptoms obvious. I am restless and impatient. 30 more minutes. 30 more minutes until relief is available. Other addicts start to arrive and the anticipation in the air is palpable. The room is a buzz with chatter, laughter, and the sharing of stories of the day's stresses. A student's tiring day in the library studying. A programmer's hard day at work, bent over a desk and staring at a computer screen. A lawyer's tough day at court. A nurse's emotionally draining shift treating grumpy patients. A retired person's long lonely

day at home, with only the cat to keep him company. All ages, races, professions and walks of life. But all those differences are irrelevant here and all those stresses are about to be forgotten as everyone gathers together, ready, waiting...

7:00pm:

Finally it's time and everyone is called to the dance floor for the warm up. Relax. Shake off those stresses. The music begins, and the entire room starts moving in unison. Falling off the Log, Boogie Backs, Suzy Q's, Shorty George's and Tackie Annies. Crazy jazz steps that have us stepping, kicking, bending, and pulsing. The newcomers struggle at first, nervous and tense, but that soon dissipates as they

realise that everyone else in the room is getting the same adrenalin rush. It feels good to be moving, laughing, relaxing. And comforting to be surrounded by other people doing the same thing.

7:10pm:

Feeling better already, but the best is yet to come. It is time to 'partner up' and start the class. Men and women gravitate to each other; his arm goes around her back, hers on his shoulder. Human contact, ahh...how that feels good. What will we learn today? Some new moves? Or old favourites, breaking down the steps again, repeating them, getting better every time....



7:15pm:

Time to move around, on to a new partner. Someone new this time, fresh off the street, still nervous, still with two left feet, a lot to take in, but as an old hand now I can assure them they will quickly progress and soon be dancing like the rest of us. We were all new once. And un-coordinated. And now we can proudly say we can dance.

But wait, moving round again...more new people to meet, moves to master, a little sequence to learn...messaging up without caring, trying again, laughing at our initial ungainliness...and as the hour ticks by...little do we realise it, but we are dancing!



8:00pm:

What! The lesson is over already! No, that can't be. But at least we still have 'freestyle'. Time to practise what we have learnt. Listen to some great music. Grab some coffee with cake and chat to some newly acquired students/friends. Or watch the advanced dancers with admiration.

8:30pm:

It's their turn now, the Advanced Class. They move around the floor with ease, making it look effortless even when the music is fast and they are working up a sweat. To lead and follow. To converse with a partner through movement. It is so addictive. I can't wait until tomorrow, or the next day,

or the following one for my next fix. Or the live band at the weekend. Dancing to a 20 piece big band just like the old days, now that is something special! I go several times a week. The adrenalin rush. The social times. The workout. The stimulation. The fun. I am addicted. I can't get enough. And I have NO intention of giving up.

Megan Smith is the owner of Auckland's The Swing Station. She is passionate about bringing this original partner dance from 1930's Harlem to a new generation of addicts through classes and regular live band gigs. Learn more how you can join the swing revival at www.theswingstation.co.nz

Cast

For full biographies of cast and creatives visit www.atc.co.nz



SUZANNE PAUL

Apart from acting?

I design clothes for ladies who are 5ft 4in and under (Short & Sweet). I also travel around the country giving motivational talks.

Favourite dance movie(s)?

GREASE, CHICAGO and DIRTY DANCING. I also love the old dance movies, like SINGING IN THE RAIN. Anything with Fred Astaire or Gene Kelly in it.

Woman you most admire?

The Queen - Head of a Nation, wife, mother and is still married to the same man. Good on Old Queenie.

If you were to take a class?

Pattern making, sewing, knitting and tapestry. I would save a fortune when making samples. I like to keep my hands busy.

What do you do in your free time?

Scour fashion magazines, Zumba, walk 'Walnut the Wonder Dog', read thrillers, scrap booking, compile SHORT & SWEET next season's 'look book'.

Dancing takes the blues away?

Oh yes. I'm doing Zumba classes at the moment and that's great fun. I love any kind of dancing.

What is stashed under your bed?

Nothing. I regularly have a good clear out and get rid of anything I don't need. Very therapeutic; it makes me feel in control.

'Morning' or 'Night' person?

Afternoon person. I take Walnut out for a walk in the mornings, I don't think she's got long left.

Zodiac sign?

I'm a typical Scorpio: all or nothing, passionate about life, sexy, sting in the tail and caring.

Tap dancing is...

Satisfyingly fun as you go about stamping your feet and making a lot of noise. Why run in the rain?



SANDRA RASMUSSEN

What do you like to do when you're not acting?

Immersing completely, foolishly in anything I am passionate about --directing, travelling, family, candles, my iphone, 800 thread count sheets...

Favourite dance movie?

American dance competitions on YouTube.

Woman you most admire?

My two daughters Alexandra and Georgina for being amazing, passionate, unique young women.

If you were to take a class?

Cooking, computer or how to fix a tyre.

You'll recommend night classes?

Yes, to somebody tall, dark and usually inappropriate.

Is flirting cheating?

Had experience at both...not necessarily at the same time.

Can you change a car tyre?

No -- which is why I should attend the class.

Are you into black cars?

I'll get into any car if the destination is brilliant and the occupant suitably worthy.

Dance is...

Indispensable in my life - I also teach and choreograph. Thanks Mum & Dad for all the sacrifices paying for my lessons.

The perfect man for me would...

Arrive with a magnum of Cristal on a private jet and leave before he turns into a pumpkin.



PENNY DODD

What do you do when you're not acting?

Music - playing the piano, composing, arranging, conducting, cooking, wine tasting, tagging along on pig shooting expeditions in the High Country.

Favourite dance movie?

SLAUGHTER ON TENTH AVENUE, WORDS AND MUSIC with Gene Kelly and 42ND ST, which I will conduct at the Civic Theatre in October.

Woman you most admire?

Madeleine Albright.

If you were to take a class?

Pottery and cheese making - ancient homemaking stuff...

what does this mean?

Soloist or group dancing?

There's safety in numbers.

Be in photos or take photos?

In denial - photography is a wonder, snapshots are a scourge.

If you were a winter drink, what would it be?

Mulled wine. As secretary of Victoria University Music Society, I made it in tea urns for our concerts and all loved it.

Easier to forgive or forget?

There is no forgetting without forgiveness.

Best colour?

Muso black.

My dance style is...

Whatever you can do sitting at the piano.

The perfect man for me would...

Be pleased to see me most of the time.



HERA DUNLEAVY

What do you do when you're not acting?

I'm on a mission to roast the ultimate blend of coffee beans for www.coffeelab.co.nz.

Favourite dance movie?

HAPPY FEET.

Woman you most admire?

Suzanne Aubert.

If you were to take a class?

Nutripuncture.

What's harder: learning the steps or group dancing?

Remembering the steps - which falls under both categories.

Can anyone tap dance?

Anyone can try.

Prefer round or sharp faces?

Word has it, sharp faces are sharper.

If someone yells at you, you'll...?

I'll give them a hug.

What tickles you?

My daughter.

My dance shoes...

Have a screw loose.

The perfect man for me would...

Be a practical, loveable, artistic, enlightened, passionate, intellectual, philosophical bohemian. Nobody's perfect.



GORETTI CHADWICK

What do you do when you're not acting?

Co-Head of PIPA - Pacific Institute of Performing Arts/ Best Pacific Institute of Education. I'm also a wife, step-mum and an aunt.

Favourite dance movie?

Family Home Videos.

Woman you most admire?

I love my mom, the Superwoman. Supermoms never fail to be generous, whilst caring for families, working and paying mortgages!

If you were to take a class?

I.T. class - I'm a bit of whiz, but I'm keen to upgrade my status

to 'the shiz'.

You learn better in a group?

Depending whether we share identical objectives, work ethics and sense of humour. Thank goodness this group is as goofy as me.

What was your first show?

St. Benedict's end-of-year school production - I played an Elf.

Favourite dessert?

Hot fudge cake, my baking's pretty badass.

House or apartments?

House - preferably freehold.

To me dance...

Is my first love. I started Samoan dancing when I was 4. Dance meant discipline, precision and competitiveness - skills needed for the world of acting.

The perfect man for me would...

Have to resemble two extremely important men in my life - my husband and my father. Awww...



OLIVIA TENNET

What do you do when you're not acting?

I enjoy playing Scattergories, riding my Pashley Sonnet bicycle, watching Q.I. and laughing with my chums. Bit of a nerd.

Favourite dance movie?

SINGIN' IN THE RAIN by far. I know that movie off by heart. THE RED SHOES is a close second.

Woman you most admire?

Judy Garland for her ridiculously amazing talent, and Agyness Deyn for her ridiculously awesome fashion sense.

If you were to take a class?

I'd learn how to sew.

How do you de-stress?

By reading my Eckhart Tolle book whilst eating an entire bag of R.J.'s black licorice.

Enjoy exercising?

Love exercising. 45 minutes walk everyday, do a spot of pilates and have just started Zumba with my mum!

Ideal vacation?

At an art commune in Berlin or Matapouri Bay where I can speak English, which is a lot better than my German.

Best advice?

Never forget the people you meet on your way up in life, you might meet them again on the way down.

What cause do you support?

I like to support any charity whose aim is to help others in need, for example, Canteen and Starship.

Group dancing is...

One of the happiest ways to spend time with people because no one can wipe the smile off their dial!

The perfect man for me would...

Enjoy group dancing!



SIA TROKENHEIM

What do you enjoy doing when you're not acting?

Studying people, drinking herbal teas, taking long bike rides and having good, cosy snuggles.

Favourite dance movie?

CABARET or anything with Bob Fosse choreography.

Woman you most admire?

One that knows how to deal with me with panache. (Thank you mamma!)

If you were to take a class?

The "Learn whichever language you want in 10 minutes" class.

Practice makes perfect?

Seems to work for me!

Best dance attire?

A spontaneous partner and garments with elasticity to allow sudden knee dips or unexpected random arm flings.

Break or keep promises?

Depends on what you want the outcome to be.

When won't you play nice?

When I'm really p'd off.

Best birthday?

The next one coming!

Never dance...

If you don't feel like living a little. But if you do, let yourself go...close your eyes if you must and enjoy.

The perfect man for me would...

Instinctively know that I love pancakes with bananas, maple syrup and vanilla ice cream every Saturday for brunch.



MICHELLE LEUTHART

What do you enjoy doing when you're not acting?

Being with my children.

Favourite dance movie?

BLOOD WEDDING and TANGO (Carlos Saura), anything with Baryshnikov and YouTube ballet clips!

Woman you most admire?

The women in my neighbourhood - Emily, Gabe, Fliss, Rachel, Beth, Emma, Helen, Annie and Claire!

If you were to take a class?

Tango or cello.

When dancing you must...?

Look like it was meant to be like that.

Best way to be famous?

Reality TV?

Will you travel East or West?

West.

A gold bar would...?

Be bloody useful!

White lies are helpful?

Absolutely.

When I dance...

I am aware that it feels much better than it looks

The perfect man for me would...

Like to dance (preferably with me).



CHRISTINA ASHER

What do you enjoy doing apart from acting?

I spend much of my time casting actors for feature films and television. Oh well, at least it's fun.

Favourite dance movie?

CABARET - although the dancing in NINE was fabulous, not the story though.

Woman you most admire?

The first Maori woman in Parliament, my grandaunt Iriaka Ratana. Plus friends who care for other families.

If you were to take a class?

Take them where? Seriously I do teach audition technique classes for actors and take tap classes for fun.

How to cope with fear?

Head on. It's only nervousness after all.

Dance is much more than...?

Just a job? Drinking?

First date: shoes or jandals?

Kick arse heels or high boots.

Hobbies?

Dance, singing in choir, going to beaches during weekends, mokopuna x 2 are my favourite hobbies.

Dance rehearsals...

Are good for the brain. Staves off Alzheimer's.

The perfect man for me would...

Be an alpha male who also cooks, cleans, cares for others and is never a door mat.

**JASON TE METE****What do you enjoy doing apart from acting?**

I'm a vocal coach and at home I'm a wannabe chef.

Favourite dance movie?

SINGIN' IN THE RAIN

Woman you most admire?

Nigella Lawson.

If you were to take a class?

Thai cooking or making fancy cakes.

Best dance move?

Probably moving off the dance floor.

If you attend a dance class, you should...?

Always have good shoes, a

good smile and lots of courage (plus some Panadol and some 'Deep Heat' in your bag).

Any lucky charm?

I find that the harder I work, the more 'luck' I seem to have.

Wine is best with...?

As a beer man the only place for (red) wine is in a hearty beef stew... mmm.

I enjoy dancing...

Because it's social, musical and rhythmic, physical and challenging at the same time.

**ADAM GARDINER****What do you enjoy doing apart from acting?**

Base jumping.

Favourite dance movie?

STRANGE FISH by DV8.

If you attend a dance class, you should?

Sweat.

Best dance teacher?

Patrick Swayze.

Dancing has...

No place in solving the oil spill in the Gulf of Mexico.

Creative**RICHARD HARRIS / PLAYWRIGHT**

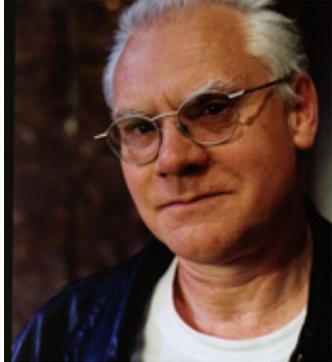
Born in London in 1934, Richard Harris is a prolific writer for stage and television (not to be confused with the late Irish actor of the same generation who is occasionally mis-credited with his work).

Harris began writing episodes for British television in his mid-20s and by the end of the 1960s he had contributed to no fewer than 20 series including the original runs of THE SAINT and THE AVENGERS. Throughout the 1970s a new Harris comedy would be staged almost annually.

STEPPING OUT, his most successful play, is frequently revived around the world and was filmed as a vehicle for Liza

Minelli in 1991. He continued to work as a freelancer in television and helped to create a number of stand-out series of the crime and detective genre including SHOESTRING, A TOUCH OF FROST and THE LAST DETECTIVE.

In 1994, Harris won the prize for Best Situation Comedy from the Writers' Guild of Great Britain for OUTSIDE EDGE, a series which originated as a hugely successful West End play.



JOHN PARKER / SET & COSTUME DESIGNER

"There are many challenging aspects to this production. The most complicated has been the logistics of the scene mapping of time and moving instantly like a film edit, for example from the end of a lesson to the middle of one in a month's time. And at the same time reflecting seasonal change and character development with the instant costume changes required to indicate these qualities.

Not to underestimate making the travelling set work for the six very different venues. And to make the surprises completely unexpected."

What do you enjoy doing apart from designing?

Directing.

Favourite dance movie?

Ken Russell's *THE BOYFRIEND*.

Woman you most admire?

Tina Turner.

If you were to take a class?

Website design.

How have you stepped out?

Once unsuccessfully.

Will you attempt to tap?

I would only consent in private.

Your no.1 pie?

Bacon and egg.

Best scenic view?

From my bed.

Are you a good host?

Of course.

Dance is bigger...

Than it is aware of.



BRAD GLEDHILL / LIGHTING DESIGNER

"I set out to create this world outside of the scout hall by firstly using the windows and doors to bring light into the hall which allowed interesting shapes and sculptures to come through. At the same time, you'll also notice the change of seasons as we build up anticipation and progress through the months leading up to the big show."

What do you do apart from lighting?

I teach at UNITEC School of Performing and Screen Arts and would also one day love to explore under the sea.

Favourite dance movie?

It's not a movie, but I loved the

musical episode in *SCRUBS*. If you haven't seen it, go watch it.

Woman you most admire?

My mum (hoping this might pay off my trip to America – love you mum!).

If you were to take a class?

Sign Language – so I can have a conversation across the room without shouting.

Worst dance move?

Catching the bugs....don't ask.

If I stepped on your toes, you'll...?

I'll think it's a trend and teach it to everyone else.

You've recently travelled to...?

New York to learn from the greats and escape winter for a week.

10-minute speech topic?

How to put your girlfriend to sleep using just lighting terminology.

Dream vehicle?

Porsche 911 – as a teenager I had a poster of one on my wall for years.

I'd like to dance...

Everywhere.



EDEN MULHOLLAND / SOUND DESIGN & COMPOSITION

"From Gershwin to Beyoncé, Eartha Kitt to *Girls Aloud*. It's all about getting the feet tapping and humming along to what will be a highly entertaining production. My job is to make sure all the audio for *STEPPING OUT* is trimmed, snappy and seamless."

What do you enjoy doing apart from designing?

Composing and performing with *Motocade*.

Favourite dance movie?

STRICTLY BALLROOM.

Woman you most admire?

My wife Erynne Mulholland.

Best contemporary dancer in New Zealand and an excellent butcher too! (check her out in *Motocade* new video *HOLY MOLY*)...

If you were to take a class?

Zumba.

Longest dance marathon?

At my wedding we danced for hours...

Dance for a million dollars?

Definitely! I'd be cheating though because I'm an ex-dancer...

Your biggest purchase?

iMac, Studio Monitors.

What comes after 1,2,6,24...?

120, 720, 5040, 40320.

Dancing unleashes...

The dork in us all.



© Shirley Mackie

Social dancing

By Russell & Heather Cooper

Men and women have expressed themselves by dancing since long before the use of spoken language. Dancing prepared warriors for battle, sought appeasement from powerful gods and spirits, or simply enabled the participants to share feelings of joy and delight. The All Blacks for example, are renowned for performing a Haka before doing "battle" on the rugby field – inspiring themselves and their supporters.

When we retired from our successful competitive dance background, we started a dance studio. We get immense satisfaction from teaching people of all ages and seeing them experience the joy of dance. An important tip we often convey is to focus on what you know,

rather than what you don't, and to set reasonable expectations. Like most things, learning to dance takes time.

We have probably all ventured reluctantly and awkwardly onto a dance floor at some time or other. With social dancing though, enthusiasm and the willingness to participate count more than skill.

Locally, there are many styles of dancing on offer: Tap, Ballet, Jazz, Ceroc, Le Bop, Argentine Tango, Salsa, Ballroom and Latin American dancing. For us, surrounded by youth oriented rap, hip hop rhythms and electronic melodies, the music of ballroom dancing represents a wonderful refuge for romance.

Dancing's appeal is in self expression it offers. Music frames the action; dancers perform within that frame expressing emotions in a manner beyond mere words, and each dancer performs according to their own special expression and response.

Social dancing is perhaps most exciting when people come together at social dance nights, and many new friendships are forged at dance classes and on party nights.

We encourage everyone to start Stepping Out and enjoy the magic of dance!

Owners of Tango & Cha Dance Studio in Tauranga, Russell and Heather Cooper have collectively won 8 dance championships including the Australian Senior Latin Championship and are qualified Dance Adjudicators.

What's on in theatres around the country?

Auckland Theatre Company

THE LION FOUNDATION
SEASON OF ROMEO AND JULIET

By William Shakespeare

Maidment Theatre
22 Jul – 14 Aug

Romeo and Juliet live in a world where passions run high; a city torn apart by bloody and bitter family feuds. They fall in love but Juliet's father has another future mapped out for his daughter and Romeo's fatal mistake sees their young lives and irresistible love spiraling down to heart-breaking tragedy. This is Shakespeare for here and now.

Young & Hungry Festival of New Theatre

Auckland

The Basement
9 – 24 July
Book: 09 309 3395

Five Kiwi teenagers get lost in translation in EXCHANGE by Lauren Jackson, a group of best mates enjoy one last explosive summer together before 'real life' begins in THINNING by Eli Kent and Fitz Bunny battles to be the next Super-Mayor of Auckland in the 'Rocky Horror meets Monty Python' musical treat FITZ BUNNY: LUST FOR GLORY by Grant Buist.

Silo Theatre

Auckland

ASSASSINS

Music & Lyrics by Stephen Sondheim

Book by John Weidman

Herald Theatre
24 Jul – 14 Aug

America is the land of the free and the home of the brave. But some sing a different kind of national anthem. This chorus line has tried, with and without success, to assassinate the President of the United States. They want to be known and have their fair share of fame. One man's American dream can become a nation's nightmare.

Centrepoin Theatre

Palmerston North

UP NORTH

By Pip Hall
5 Jun – 3 Jul

Childless couple Evie and Jimmy agree to foster Maggie and her unplanned baby. Each is a social outcast in their own way with secrets and broken dreams. As the baby grows, the claustrophobic isolation paired with the community's crippling conformity gradually leads them all into temptation that will change everything.

Bats Theatre

Wellington

YOUNG & HUNGRY
FESTIVAL OF NEW
THEATRE

9 – 24 July

Three new plays specifically written for 15 – 25 year olds. Imagine New Zealand as it becomes a breeding ground for the Human Race (SONG OF FOUR by Sarah Delahunty), break free from bullies and social confines (SICK! by Antonia Bale & Ban Abdul) and six lives are about to change forever following one summer spent apple picking (THINNING by Eli Kent).

Circa Theatre

Wellington

MAURITIUS

By Theresa Rebeck
26 Jun – 24 Jul

With a high-suspense con game of cross and double-cross, MAURITIUS gives a thrilling new flavour on the seemingly benign sport of stamp collecting! When half-sisters inherited a book of rare stamps, the battle for possession takes a dangerous turn as three rival stamp-collectors force their way in to stake their claim on the find.

Downstage Theatre

Wellington

EATING THE DOG

By Te Radar
29 Jun – 10 Jul

EATING THE DOG is a satirical look at New Zealand's history as Te Radar celebrates those who tried, and more often than not failed. With the aid of a visual presentation rich with photographs, maps, and other images, the show is a hilarious romp through the pages of our history.

Court Theatre

Christchurch

ON THE ROCKS

By Amy Rosenthal
17 Jun – 19 Jul

Katherine Mansfield and John Middleton Murray answer the summons of friends D.H. Lawrence and his wife Frieda. Based on true events, this is the story of artists searching for inspiration and two struggling marriages. An uplifting and passionate comedy-drama about women, and men, in love.

Fortune Theatre

Dunedin

DANTE'S LABORATORY –
SCIENCE OF SIN

8 – 10 Jul

Are lust, gluttony and greed sinful? This is an entertaining live cabaret show held as part of the New Zealand International Science Festival. The show sings about human behaviour, concepts of morality and 'the essence of sin' with reference to evolutionary biology, genetics, neurology and psychology.

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

Metro

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In celebration of the Kiwi spirit

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We also take pride in our values-based approach to the way we do business – ensuring we make a positive contribution to communities throughout New Zealand. Visit our website www.telstraclear.co.nz to find out more.



TelstraClear Now's Good

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CABARET

Book by Joe Masteroff

Based on the play by John Van
Druten and stories by
Christopher Isherwood

Music by John Kander

Lyrics by Fred Ebb

From 28 October

With Amanda Billing • Michael Hurst

• Paul Barrett • Mike Edward

• Eve Gordon • Sia Trokenheim

Direction Michael Hurst

Design John Harding

Choreography Shona McCullagh

Warning: Nudity may offend....

or delight. Parental discretion advised.

Willkommem! Bienvenue! Welcome!

Berlin, 1930. Young American writer,
Cliff Bradshaw, arrives in a city caught
in the gathering storm of Nazism.

At the giddy, glitzy and garish Kit Kat
Klub, he falls for irrepressible English
chanteuse Sally Bowles. She's partying
like there's no tomorrow as she leads
him into an underworld of divine
decadence and dark prophecy.

This sensational and very sexy show
is packed full of Kander & Ebb's
show-stopping songs including
MEIN HERR, MONEY MAKES THE
WORLD GO ROUND, IF YOU COULD
SEE HER THROUGH MY EYES &
DON'T TELL MAMA

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