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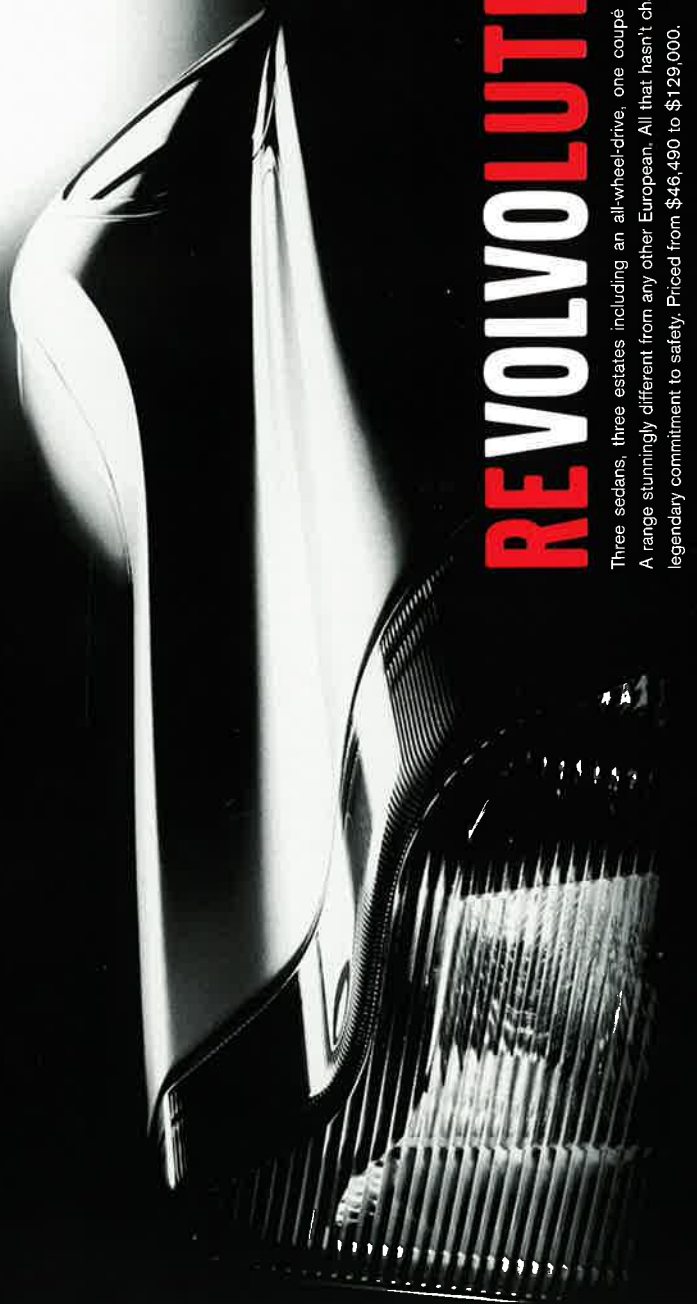
*rosencrantz*  
TOM STOPPARD & *guildenstern*  
are *dead*



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from the **producer**

WELCOME TO THE THIRD PRODUCTION OF THE VOLVO PLAY WITH FIRE SEASON. TOM STOPPARD'S MODERN CLASSIC ROSENCRANTZ & GUILDENSTERN ARE DEAD.

"Why do we exist?" is a question that dramatists have attempted to address throughout the ages. Recently exposed pot-head William Shakespeare had a stab at it in HAMLET, with the Danish Prince pondering the point of his own [and others'] life before almost everyone dies in the gruesome finale. Having met their demise sometime before, Rosencrantz & Guildenstern do not feature in Act V's mostly royal body count. Hamlet's two college buddies are dispatched offstage, their passing noted in passing with the line that Tom Stoppard has chosen to title his take on the immortal question. Here, without reference or context, the duo is caught up in a drama not of their creation and beyond their control: action seems arbitrary, false moves fatal and the ambiguous



utterances of 'Actors' the only apparent insight on offer. Sounds like a superb metaphor for life to me. [Two bits of Stoppardian trivia: he was rumoured to be the model for the character of 'the Playwright' in THE BLUE ROOM; British actor Oliver Cotton, who starred in ATC's 1997 production of SKYLIGHT, appeared in the 1967 world premiere of ROSENCRANTZ & GUILDENSTERN ARE DEAD at the Royal National Theatre. His name is to be found in the cast credits in the published script.]

We proudly welcome back to ATC award-winning director Colin McColl and extend warmest salutations to Michael Hurst, Joel Tobeck, Jon Brazier, Shimpal Lelisi, Stephen Butterworth and Stephen Papps, all of whom make their ATC debut with this production. They join a stellar cast and crew in bringing Mr Stoppard's exquisitely random universe to life.

As ever, we gratefully acknowledge the ongoing assistance of Creative New Zealand and Auckland City Council and applaud our Corporate Partners for their vital contribution. ATC thanks Paul Minifie and his team at the Maidment Theatre for its assistance and the ATC Patrons Group for its visionary support of Director-in-Training Emma Willis.

ROSENCRANTZ & GUILDENSTERN ARE DEAD is the first of three plays in ATC's Winter Comedy Season. We trust you enjoy tonight's existential romp through the meaning of life and hope you'll TAKE A CHANCE ON ME while minding some SECRET BRIDESMAIDS' BUSINESS.

2001. Play a part. *play with fire!*

Simon Prast  
PRODUCER



# VOLVO

One of the highlights of the TV2 International LAUGH! Festival 2001 ROSENCRANTZ AND GUILDENSTERN ARE DEAD combines drama with comedy. An award-winning play offering the best of both worlds: intelligent theatre and humour.

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**A WORLD PREMIERE BY ROGER HALL**

By arrangement with Playmarket

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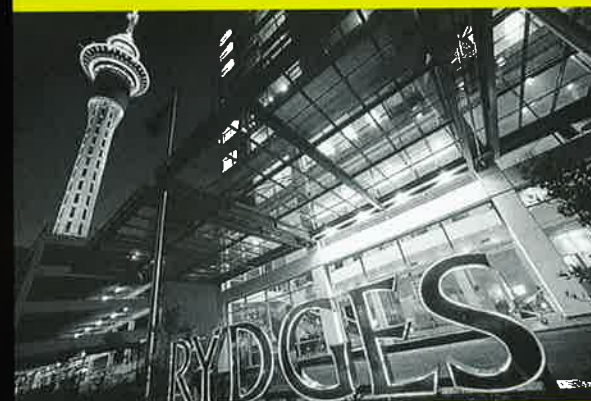
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THROUGHOUT HIS PROFESSIONAL CAREER THE VERSATILE AND PROLIFIC TOM STOPPARD HAS CARVED OUT A DISTINGUISHED CAREER AS A PLAYWRIGHT AND SCREENWRITER.

Born in Czechoslovakia, July 3rd, 1937, "Tom Straussler" and his family moved to Singapore in 1939, then to India in 1941 to escape World War II's Axis powers.

After his father was killed in Singapore, his mother married a British officer and the renamed Stoppard family moved to England in 1946.

## Tom Stoppard

Stoppard began his writing career at age 17, and worked as a journalist from 1954 to 1960. During the early 1960's Stoppard shifted to drama criticism and then fiction, plays for TV, radio and the stage. ROSENCRANTZ AND GUILDENSTERN ARE DEAD turned Stoppard into a theatre sensation when it opened in London in 1967. Complex, philosophical and hilarious, Stoppard's re-telling of Hamlet from the point of view of two minor characters wittily upends Shakespeare's text with a strong dose of Samuel Beckett-style existentialism. In the subsequent decades, Stoppard wrote numerous plays remarkable for their wordplay, intelligence, humour and erudition, whether he was dealing with absurdist farce [TRAVESTIES (1974)], modern love [THE REAL THING (1982)], international politics [EVERY GOOD BOY DESERVES FAVOR (1977)], or sex and science [ARCADIA (1993)]. Along with his original plays, Stoppard also translated a number of theatrical works by other European writers, including Vaclav Havel and Arthur Schnitzler.



Though he once described his screenplays as more craft than art, Stoppard's literate film adaptations of various works by major authors have matched him with some of the most esteemed directors in international cinema, beginning with Joseph Losey's THE ROMANTIC ENGLISHWOMAN in 1975. Displaying his protean talents, Stoppard adapted Vladimir Nabokov for Rainer Werner Fassbinder's English language black comedy DESPAIR (1978), Graham Greene's spy novel THE HUMAN FACTOR (1979) for Otto Preminger, J.G. Ballard's World War II story EMPIRE OF THE SUN (1987) for Steven Spielberg and E.L. Doctorow's gangster saga BILLY BATHGATE for Robert Benton. Making a foray into the art of original screenplays, Stoppard's collaboration on Terry Gilliam's outrageous, darkly comic science-fiction fantasy BRAZIL (1985) earned the Tony Award-winning playwright his first Oscar nomination for screenwriting.

Stoppard notched another 'first' when he agreed to step behind the camera as director in order to secure financing for the 1990 film adaptation of his own ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Featuring rising British actors Gary Oldman and Tim Roth in the title roles, ROSENCRANTZ earned Stoppard the Golden Lion at the Venice Film Festival. Humorous reinterpretations of Shakespeare (as well as original screenplays) proved to be auspicious for Stoppard once again when the costume comedy SHAKESPEARE IN LOVE (1998) earned him and Marc Norman the Best Original Screenplay Oscar.

Excerpts from William Redfield's

# Letters from an actor

AMERICAN ACTOR WILLIAM REDFIELD'S FILM CREDITS INCLUDE: DEATH WISH, FOR PETE'S SAKE, THE HOT ROCK. BUT HE IS PROBABLY BEST KNOWN FOR ONE FLEW OVER THE CUCKOOS NEST. HERE HE RECALLS PLAYING GUILDENSTERN UNDER THE DIRECTION OF THE LATE SIR JOHN GIELGUD IN THE US 1960'S PRODUCTION OF ROSENCRANTZ AND GUILDENSTERN ARE DEAD. STARRING RICHARD BURTON AS HAMLET.

## ON SITTING WAITING TO AUDITION FOR JOHN GIELGUD:

'I leafed impatiently through the Rosencrantz-Guildenstern scenes, grumbling and murmuring to myself about wasting time and energy on silly, colorless parts. There is, you see, a profound weariness, a deep inner revulsion which proceeds from the playing of unrewarding roles...I did not want to play Rosencrantz and certainly not Guildenstern.'

## REDFIELD FINDS GIELGUD'S RESPONSES TO HIS CHARACTER PUZZLING:

'When my old friend George Rose arrived, he took me aside and whispered a surprising question: 'What sort of production of Hamlet is this where Rosencrantz and Guildenstern are all the rage?' I laughed and asked him who said so. 'John Gielgud...When I asked him how things were going he showed his Gioconda smile and said Veddy well. Rosencrantz and Guildenstern are brilliant.' End of conversation.'

## ON FEELING LOST IN THE PART:

'Both of us feel, despite Gielgud's compliments and enthusiasm, that we are working ably but not really well, not deeply. Rosey and Guildy are over there and we are shooting ourselves at the parts like arrows...We speak out forcibly and distinctly, but we learn nothing new and we are headed nowhere.'

## OBSERVATIONS OF THE TEXT:

'Hamlet's duty is clear and there is no place in his world for weathercocks like R & G. From the standpoint of R & G, they have been insulted, unjustly attacked, and quite likely to believe the Prince to be round the bend.'

## ON THE FRUSTRATIONS OF PLAYING THE PART AFTER RECEIVING NOTES FROM GIELGUD:

'On another occasion Gielgud worked for the better part of an hour on a small but important moment of staging. Finally he threw up his hands and cried out to us from his mid-orchestra position, "Oh, it's not improving, you see-not at all. It's Billy who's spoiling it and I don't even know why!" He then hurried down the center aisle and spoke passionately to me from just below the stage: "Dear boy, you're so graceful and clevah but you're doing lumpy, clumsy things with this entrance, and it's not like you at all. Please be inventive and amusing, the way you always are. It's tiresome to move you from spot to spot like a chess piece."

Not being the most secure actor in God's green stages, I decided to defend myself. "But I have no lines!" I cried.

Gielgud sighed and touched at his brow. "Perhaps," murmured, "it's just as well."



## REDFIELD BECOMES MORE AND MORE OBSESSED

'From that day forward, I lay in wait like a cutpurse posed to seduce a penny's worth of wisdom from his carmine lips. Let him take an unfamiliar route through the catacombs of the O'Keefe and I am there – curled and lurking. Out of my shadows I burst with a cheerful and cogent question, ignoring his horrified shudder. "Good evening, John!" I cry. "Dud you like the white sweater I wore tonight? And what about the first scene with Richard? I played it differently. It's better I think!"

The agony of St. Batholomew comes into his eyes and he answers me like an actor in a passion play. "White is a blinding color. I could not see your face. The acting was splendid."

He moves onto someone else's dressing room, but I am after him swiftly. "What about my posture? Is it improving, John?"

He does not break his side but there is timeless sadness in his voice. "You have a fine, straight back. Most refreshing. Try not to overuse it."

He places a hand at the doorknob and I all but claw at his fingers. "Listen to this, John, I'd like to wear an ascot scarf in my opening scene. Some mad little thing to give it flair!"

His attention is finally arrested. He turns in place and there is a suggestion of tears in his eyes. "Please," he croons to me, "no mad little things. We suffer cruelly from mad little things. Let us have fewer mad little things. Don't worry, I beg you not to worry. You need no ascot scarf."

# Shakespeare's Hamlet

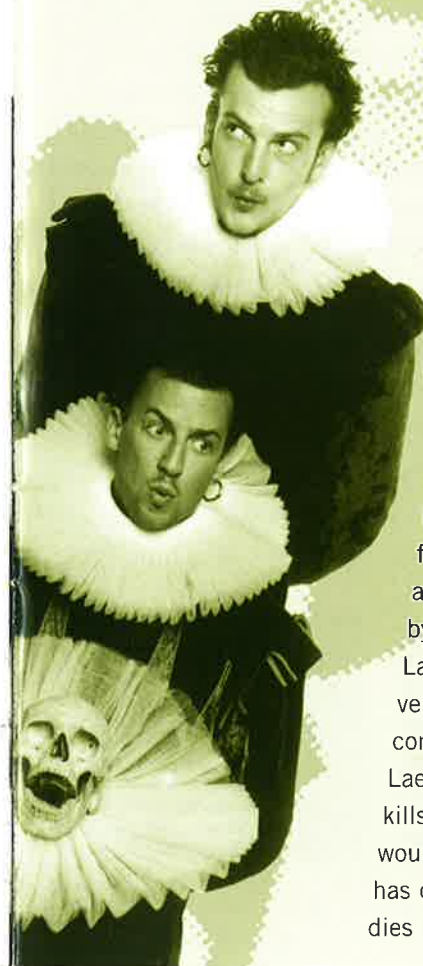
Old Hamlet, King of Denmark, has been murdered by his brother Claudius, who has seduced Gertrude, the King's wife. Claudius has supplanted on the throne the dead man's son – also named Hamlet – and married the widow with indecent haste. Young Hamlet meets the ghost of his dead father, who relates the circumstances of his murder and demands vengeance. Hamlet vows obedience, and counterfeits madness to escape the suspicion that he is threatening danger to the King.

His behaviour is attributed to love for Ophelia (daughter of Polonius, the Court Chamberlain) whom, he has previously courted but now treats rudely.

University friends of Hamlet, Rosencrantz and Guildenstern, are summoned by

Claudius to glean what afflicts the young Prince. He tests the ghost's story by having a play acted before the King, reproducing the circumstances of the murder. On seeing the play the King betrays himself. A scene follows in which Hamlet violently upbraids the Queen. Thinking he hears the King listening behind the arras, he draws his sword but instead kills Polonius.

The King now determines to destroy Hamlet. He sends him with Rosencrantz and Guildenstern on a mission to England, with intent to have him put to death there. But when pirates attack the ship, Hamlet counterfeits Claudius's letter, sealing the fate of Rosencrantz and Guildenstern, escapes and arrives back in Denmark to find that Ophelia, crazed by grief, has perished by drowning. Her brother, Laertes, has hurried home from Paris to take vengeance for the death of his father. The King contrives a fencing match between Hamlet and Laertes, in which the latter uses a poisoned sword and kills Hamlet; but not before Hamlet has mortally wounded Laertes and stabbed the King; while Gertrude has drunk a poison cup intended for her son. Hamlet dies in the arms of his only friend, Horatio.





## CRAIG PARKER ROSENCRANTZ

This is Craig Parker's sixth production for Auckland Theatre Company, having previously appeared in THE JUDAS KISS, AMY'S VIEW, THE WIND IN THE WILLOWS, ARCADIA and THE SEAGULL. He has worked in television as both a presenter and actor on several series, including SHORTLAND STREET, YOUNG HERCULES, XENA and CITY LIFE.

He recently completed roles in the feature films THE FELLOWSHIP OF THE RING (I), THE RETURN OF THE KING (III) and NO ONE CAN HEAR YOU.

Craig is currently working on a new TV1 series, MERCY PEAK.



## OLIVER DRIVER GULDENSTERN

Auckland Theatre Company's Associate Director, Oliver Driver, has previously appeared in AS YOU LIKE IT, THE WINTER'S TALE, RETURN OF THE SUMMER STREET 7 and SPARE PRICK. Most recently Oliver performed his debut with Auckland Theatre Company in the premiere production of SERIAL KILLERS. Television credits include lead roles in SHORTLAND STREET and CITY LIFE, for which he won Best Actor at the 1997 NZ Film and Television Awards. He had lead roles in several films, including TOPLESS WOMEN TALK ABOUT THEIR LIVES, MAGIK & ROSE and the yet-to-be-released SNAKESKIN.





## MICHAEL HURST

### THE PLAYER

Michael Hurst is one of New Zealand's most acclaimed theatre actors and directors. After initial training at the Court Theatre, Christchurch, Michael joined Theatre Corporate in 1979. During the 1980's, with his work at the Mercury Theatre, Downstage Theatre and the Melbourne and Sydney Theatre Companies, he quickly established a reputation as one of this country's finest Shakespearian actors and directors.

Michael was a founding member of The Watershed Theatre and produced, acted and directed in many startling productions there including CABARET and HAMLET.

Feature film credits include DEATH WARMED UP, DESPERATE REMEDIES and THE FOOTSTEP MAN. He made his feature film directorial debut with JUBILEE. He has numerous television credits, but is known world-wide as lolaus in the US series HERCULES: THE LEGENDARY JOURNEYS.

This is Michael's first production for Auckland Theatre Company and after almost seven years away from the stage, he is thrilled to be back.



Rosencrantz	Craig Parker	Director	Colin McColl
Guildenstern	Oliver Driver	Designer	John Parker
The Player	Michael Hurst	Lighting Designer	Bryan Caldwell
Hamlet	Joel Tobeck	Costume Designer	Elizabeth Whiting
Gertrude	Geraldine Brophy	Stage Manager	Frith Walker
Claudius	Peter Elliott	Technical Manager	T.O. Robertson
Ophelia	Sophia Hawthorne	Properties	Suzanne Gratkowski
Alfred	William Plumb	Wardrobe Assistants	Denise Hosty & Joanne Hawke
Polonius/Tragedian	Jon Brazier	Director-in-Training	Emma Willis
Tragedian	Shimpal Lelisi	Mechanist	Arthur Turner
Tragedian	Stephen Papps	Set Construction	Third Stage Ltd
Tragedian	Stephen Butterworth	Publicist	Sido Kitchin 021 968 212

# Auckland Theatre Company Presents *rosencrantz TOM STOPPARD & guildenstern are dead*

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Associate Director	Oliver Driver
Artistic Co-ordinator	Danielle Butler
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Technical Manager	T.O. Robertson
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Dr. Hinemoa Elder (Chair)	Tim MacAvoy (Deputy Chair)
Erika Congreve	David Haywood
Dayle Mace	Simon Prast
	John Taylor

This is the third production of the Volvo 2001 Season *play with fire*. ROSENCRANTZ AND GUILDENSTERN ARE DEAD opened at The Maidment Theatre on Friday 27 April, 2001.

ROSENCRANTZ & GUILDENSTERN ARE DEAD lasts for approximately two and a half hours with an interval of fifteen minutes.

**PLEASE REMEMBER TO SWITCH OFF ALL CELLPHONES, PAGERS & WATCH ALARMS**







## JOEL TOBECK

Joel Tobeck was named Best Actor at the 1997 NZ Film and Television Awards for his lead role in *TOPLESS WOMEN TALK ABOUT THEIR LIVES*. His most recent film credits are *CHANNELLING BABY* and *MEMORY & DESIRE*. He had regular work on the American television series *HERCULES*, *XENA*, *YOUNG HERCULES* and *CLEOPATRA 2525*, and roles in a number of local drama series including *LAWLESS*, for which he was named Best Supporting Actor at the TV Guide NZ Television Awards 1999. He also is a talented musician and has played with various artists over the years. Last year he fronted *JOEL TOBECK & TADOW!*, the in-house band on TV3's late night show, *ICE AS*.



## GERALDINE BROPHY

### GERTRUDE

One of New Zealand's most renowned and respected actors, Geraldine Brophy's last play for Auckland Theatre Company was *MOLLY SWEENEY* in 1997. In 1996, she won the Chapman Tripp Award for Best Actress in a Supporting Role for *TZIGANE*. She first appeared on television in the telefeature *HOME MOVIE* for which she was named Best Actress at the NZ Film & Television Awards in 1998. She became a core cast member of *SHORTLAND STREET* as receptionist Moira Crombie and was a finalist as Best Actress for the role at the TV Guide NZ Television Awards last year.

Other theatre credits include: *ARCADIA* (Auckland Theatre Company), *ONE FLESH* (Downstage), *VAMPYRE DANCES* (Circa), *TZIGANE* (Downstage), *RICORDI* (NZ International Festival of the Arts), *DANCING AT LUGHNASA* (Auckland Theatre Company), *CAT ON A HOT TIN ROOF*, *MEDEA*, *THE SCHOOL FOR SCANDAL*, *JOYFUL AND TRIUMPHANT*, *THE CRUCIBLE*, *HAMLET*, *UNCLE VANYA*, *SAINT JOAN*, *THE MERCHANT OF VENICE*, *OUR COUNTRY'S GOOD*, *THE RECRUITING OFFICER*, *A STREETCAR NAMED DESIRE*, *MUCH ADO ABOUT NOTHING* and *WILD HONEY* (Court Theatre).





Peter Elliott is a well-known name in New Zealand and has acted in dozens of diverse television productions including long-term leads in *SHORTLAND STREET* and *GLOSS*. Peter has appeared in over 30 theatrical productions in New Zealand and Australia for the Mercury, Court, Downstage, and Melbourne Theatre Companies.

This is his second appearance for Auckland Theatre Company following his performance as Serge in *ART* last year. Other theatre credits include Ed in *TORCH SONG TRILOGY*, Orin Scrivello (Dentist) *LITTLE SHOP OF HORRORS* for the Court and Downstage, Bassanio in *THE MERCHANT OF VENICE* and William in *SQUATTER* at the Mercury. He 'hung about' last year in Jonathan Hardy's NZ Opera production of *DIE FLEDERMAUS* at the Saint James in Wellington and the Aotea Centre in Auckland. Most recently seen as the host on *INTERNET ISLAND* for TV2, Peter has spent the last three months circumnavigating New Zealand as presenter on a 4-part documentary series, *CAPTAIN'S LOG*, to screen on TV1 in October of this year.

## PETER ELLIOTT

GLAUCIOS



## SOPHIA HAWTHORNE

OPHELIA

Sophia won the TVNZ Young Achievers Award in 1995 and gained a scholarship to study singing in New York.

Over the past five years she has worked extensively in the NZ film and theatre industries. Her film credits include: Short: *DESTROYING ANGEL*, *OUT OF THE BLUE*, *THE BAR* and *SHE'S RACING*.

Features: *WHEN LOVE COMES ALONG* and *SAVAGE HONEYMOON*, for which she was nominated for Best Supporting Actress in the 2000 Film Awards.

Sophia's seventh performance with Auckland Theatre Company was as Little Red Riding Hood in *INTO THE WOODS*, having previously performed in *THE SEAGULL*, *SOCIAL CLIMBERS*, *THE WIND IN THE WILLOWS*, *CLOSER*, *THE CRIPPLE OF INISHMAAN* and *CABARET*. Other theatre credits include: *SHE STOOPS TO CONQUER*, *THE SEAGULL* (Circa), *INTO THE WOODS* (Watershed), *TITUS ANDRONICUS*, *ROMEO & JULIET*, *THE CRUCIBLE* and *THE SOUND OF MUSIC*.



## WILLIAM PLUMB

ALFRED

William trained at Victoria University, Wellington, before his professional stage debut in 1996 when he was directed by Colin McColl in *THE VISIT* at Downstage Theatre.

His last performance with Auckland Theatre Company was in *THE CRIPPLE OF INISHMAAN*, directed by Simon Prast. Last year he toured with the New Zealand Actors' Company in *A MIDSUMMER NIGHT'S DREAM*.

Other theatre credits include: *AMY'S VIEW*, *THE WIND IN THE WILLOWS* (Auckland Theatre Company), *CABARET*, (Downstage Theatre), *BLUE VEIN* (Bats Theatre) and *MOJO* (Circa Theatre).

William will be embarking on a South Island tour of the NZ Actor's Touring Company's production of *A MIDSUMMER NIGHT'S DREAM* later in the year.





## SHIMPAL LELISI

TRADEGIANT

Shimpal is one of the talented members of the comedy performers THE NAKED SAMOANS and has performed in ROMEO & TUSI, NAKED SAMOANS GO TO HOLLYWOOD and DAWN RAIDS.

His feature film and television credits include: THE NIGHTMARE MAN, TOPLESS WOMEN TALK ABOUT THEIR LIVES, SHORTLAND STREET, CITY LIFE and MATOU UMA.

This is Shimpal's first production for Auckland Theatre Company.

## STEPHEN PAPPS

TRADEGIANT

Stephen's first major appearance was as Firpo in END OF THE GOLDEN WEATHER in 1992. Since then he has performed in many theatre productions as well as TV and film.

Theatre credits include: SAVING GRACE (1996) at the Herald, OTHELLO (1995) at the Watershed and most recently, BLOWING IT, which was co-written and produced by Stephen Papps and Stephen Sinclair. BLOWING IT has toured around New Zealand after opening in Auckland at the Silo Theatre in 1999.

Television credits include Captain Brogard in JACK OF ALL TRADES, various roles in HERCULES and XENA and NZ productions such as LAWLESS and LETTER TO BLANCHY.



## JON BRAZIER

POLONIUS/TRADEGIANT

Jon won Best Supporting actor at the NZ Film & Television Awards in 2000 for the lead role of the Intruder in SCARFIES. He graduated from NZ Drama School in 1981 and has appeared in many New Zealand feature films including READY TO RUN (Disney), EYE OF THE STORM and THE PIANO. Television credits include guest appearances on XENA: WARRIOR PRINCESS, JACKSON'S WHARF, HERCULES and SHORTLAND STREET.

Returning to the stage after five years, this is Jon's first appearance with Auckland Theatre Company, having previously performed in ROMEO & JULIET (Herald Theatre), APHRODISIA – HERO (Michael Parmenter), WEED (Northern Theatre), SHADOWLANDS (Mercury Theatre) & LADIES NIGHT (1st National Tour).

## STEPHEN BUTTERWORTH

TRADEGIANT

Stephen graduated from the New Zealand Drama School in 1994 and went on to feature in Colin McColl's production of WHAEA KAIRAU-MOTHER HUNDRED EATER. He has worked extensively in theatre, film and television productions including BOYS AT THE BEACH, BRAINDEAD: THE MUSICAL, WAIORA, THE SECRET GARDEN and the Australasian production of WEST SIDE STORY. Television credits include MIRROR, MIRROR, ENID BLYTON, JACKSON'S WHARF, XENA and HERCULES. He has appeared in the last two NZ International Festival of the Arts in productions of BEAUTY AND THE BEAST and more recently as Pania in BLUE SMOKE. ROSENCRANTZ AND GUILDENSTERN marks Stephen's second Stoppard play following Circa Theatre's production of TRAVESTIES in 1999 (as Tristan Tzara). Stephen comes directly from a National Tour of THE MUSICIANS OF BREMEN.



# director's note

*WITHIN OUR PROFESSION STOPPARD'S EARLY WORK IS OFTEN CRITICISED FOR SACRIFICING CHARACTER FOR CLEVERNESS.*



Indeed his characters, on the whole, are clever people who relish argument and debate. Stoppard himself described his work as "just a series of conflicting statements made by conflicting characters – they play a sort of infinite leap-frog – you know an argument; a refutation; a counter – rebuttal and so on."

But behind the verbal gymnastics, the Beckett-like cross-talk and literary references there is a vaudevillian quality to Rosencrantz and Guildenstern in the fine tradition of British comedy duos: THE TWO RONNIES, MORECOMBE & WISE, SMITH & JONES, REEVES & MORTIMER, FRENCH & SAUNDERS, FRY & LAURIE. There is something endearingly familiar about these two clowns hovering on the fringe of intense events trying to work out what in Elsinore is going on with their eccentric classmate. They discover that life, like laughter, is always in the next room.

Stoppard's genius is in marrying this low, popularist comedy with the high poetic drama of HAMLET, with plenty of contemporary side-swipes at the antic-heroic spitting, farting interpretations of the student prince gracing the British stage in the 1960's and a good smattering of existential angst. This play is a celebration of the English language, to which Shakespeare himself contributed over 2000 words plus many phrases now in everyday use, and the joy of theatre-making.

Colin McColl



Leading New Zealand theatre director, Colin co-founded Taki Rua Theatre in 1983. He was Artistic Director of Downstage Theatre in Wellington, 1984-1992 and has directed many première productions of New Zealand plays, the most recent of which was the acclaimed SERIAL KILLERS by James Griffin. Colin has considerable reputation for his innovative treatment of classic plays - particularly the works of Chekhov and Ibsen - and has directed for many leading New Zealand and Australian theatre companies, the Norwegian National Theatre and the Dutch National Theatre. His Wellington production of ROSENCRANTZ & GUILDENSTERN ARE DEAD won him Director of the Year accolade in the 2000 Chapman Tripp Theatre Awards.

## COLIN McCOLL

**DIRECTOR**

At ATC, McColl has also directed DAUGHTERS OF HEAVEN, THE SEAGULL, UNCLE VANYA, SKYLIGHT and HONOUR. Television directing credits include SHORTLAND STREET, THE TRIBE and ATLANTIS HIGH.

## JOHN PARKER DESIGNER

Gained an MA degree in Ceramics from the Royal College of Art in London in 1975.

Head of Design, Theatre Corporate, 1983-86.

Resident Designer, Mercury Theatre. 1986-89.

Freelancer since 1989, theatre work includes: THE HOLY SINNER, THE THREEPENNY OPERA, CHESS, PACK OF GIRLS, LOVELOCK'S DREAM RUN, ROMEO AND JULIET, THE CONTEST, TITUS ANDRONICUS, GOOD WORKS, CHESS (for the Australian tour 1997), TWELFTH NIGHT, F.I.L.T.H, ASSASSINS, EUGENIA, TUSITALA, WAIORA, AMY'S VIEW, CAVALERIA RUSTICANA / I PAGLIACCI, THE BOOK CLUB, CABARET, THE LOUIS VUITTON BALL, THE AMERICA'S CUP BALL, ART, CAT ON A HOT TIN ROOF, SERIAL KILLERS, INTO THE WOODS and DECADENCE.



Installation Designer for Bendon's NEXT TO NOTHING, BELLSOUTH PHARAOHS and PRECIOUS LEGACY for the Auckland Museum.

John was awarded a Waitakere City MILLENIUM MEDAL for services to the community.

[www.johnparker.co.nz](http://www.johnparker.co.nz)



## ELIZABETH WHITING

### COSTUME DESIGNER

ELIZABETH WHITING IS ONE OF NZ'S BEST-KNOWN COSTUME DESIGNERS, WITH OVER 20 YEARS EXPERIENCE IN THE INDUSTRY.

"People often do not notice costumes at a conscious level. Instead costumes create a subconscious perception of the characters' personality, status, hopes, dreams and

aspirations. My aim as a costume designer is to provide a platform supporting the actor's interpretation of his character."

Elizabeth Whiting has worked with Theatre Corporate, Mercury Theatre, Auckland Theatre Company, Royal NZ Ballet, Human Garden, Douglas Wright, Auckland Ballet and others.

Her most recent design work with ATC has been CABARET, INTO THE WOODS and THE BLUE ROOM. Future work includes HAIR (ATC) and FALSTAFF (NZ Opera).



## BRYAN CALDWELL

### LIGHTING DESIGNER

BRYAN SPENT 3 YEARS AT THE MERCURY THEATRE AS A TECHNICIAN AND LIGHTING DESIGNER BEFORE PURSUING A FREELANCE LIGHTING DESIGN CAREER.

He has designed for Inside Out Theatre in mud and water, New Zealand Opera in Wellington and Auckland, PITCHBLACK at festivals and in nightclubs, and numerous

productions for Watershed Theatre with whatever he could lay his hands on.

Since 1988 he has collaborated with Designer Tracey Collins. Their credits include ALICE IN WONDERLAND, STAR TREK THE EXHIBITION and installations at Artspace.

2001 marks Bryan's 13th year one of New Zealand's foremost Lighting Designers. He has designed the lighting for numerous productions for Auckland Theatre Company including WIT, THE GOD BOY, ART, JULIUS CAESAR, 12 ANGRY MEN and THE BLUE ROOM.

Memorable projects for Bryan include lighting THIS IS IT! Auckland Millennial Celebrations, the Louis Vuitton Cup Ball at the Civic Theatre and learning to design in French for Paris Fashion Week (spring/summer 2000).

This year he has worked on the launch of the Auckland Festival, SO FAR, and is currently creating and designing the opera event VIVA VERDI for New Zealand Opera with Tracy Collins.

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**Sound Designer** Peter Edge

**Music Composer** Laughton Patrick

**Music played by** Hera Dunleavy (recorder) Peter Daube (guitar)

### MANAGEMENT THEATRE

**Director** Paul Minifie

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