

WELL HUNG

BY ROBERT LORD



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WELCOME

Welcome to WELL HUNG — the first production in our 2011 Territories of the Heart season of plays.

One of the delights of plays like Roger Hall's *FOUR FLAT WHITES IN ITALY* or Dave Armstrong's *LE SUD* is the way these clever playwrights look at serious issues in an entertaining, satirical way. You could say that Robert Lord started this trend with *WELL HUNG*. He blew apart the sleepy, bucolic image of small-town rural New Zealand to reveal an underbelly of violence, wife-swapping, illegal abortions, prejudices and shady dealings. The tragic (and still unsolved) murder of Jeannette and Harvey Crewe was the jumping off point for *WELL HUNG* – but Robert's central interest was in the fall-out of the bungled police procedure that led to Arthur Allan Thomas's arrest. Inspired by Iarrikin British playwright Joe Orton (*LOOT*, *ENTERTAINING MR SLOANE*), Robert shamelessly exploited the police mismanagement of the case for all its comic potential

for a local audience. The themes and content of *WELL HUNG* had universal appeal too; Robert Lord was one of the first New Zealand playwrights to crack an international market for his work. Soon after its sensationally successful premiere at Downstage Theatre, Wellington in 1974 and seasons throughout NZ, *WELL HUNG* was performed in Australia and the United States.

This retro heartland farce is another forgotten gem of Kiwi playwriting. It's amusing to reflect on who we were. "My god, was that really us?" And despite the mobile phones, social networking and café lattes that are par for the course in rural New Zealand today — how much have we really changed?

If New Zealand playwriting is to have any sense of continuity and to be championed by our theatre industry — then plays like *THE POHUTUKAWA TREE*, *HORSEPLAY* and *WELL HUNG* (as well as

FORESKIN'S LAMENT, *SHURIKEN*, *GLIDE TIME*, and a dozen others) need to be revived, to take their place in the repertoire of our major theatre companies. They tell our particular stories in our own voice. They are our theatre classics.

My thanks to everyone who has contributed to making this revival of *WELL HUNG* a reality; The Robert Lord Foundation, ATC Literary Manager Philippa Campbell, Murray Lynch and the staff of Playmarket. Thank you to playwright Stephen Sinclair for his skill in combining the original *WELL HUNG* with Robert's later American 80s reworking of it. And of course huge thanks to director, Ben Crowder and his deliciously funny and wonderfully talented cast and creative team for bringing *WELL HUNG* alive for you tonight.

Enjoy!


Colin McColl

WELL HUNG

BY ROBERT LORD

CAST

Sergeant Bert Donnelly – **Simon Ferry** Constable Trev Brown – **Pua Magasiva**
Detective Jasper Sharp – **Carl Bland** Lynette / Hortensia – **Dena Kennedy**
Wally / Adam – **Adam Gardiner**

CREATIVE

Director – **Ben Crowder** Script Editor – **Stephen Sinclair**
Dramaturg – **Philippa Campbell** Set Design – **Andrew Foster**
Costume Design – **Elizabeth Whiting** Lighting & Sound Design – **Brad Gledhill**

PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Bonnie Burrill**
Senior Stage Manager – **Fern Christie** Programme Operator – **Robert Hunte**
Operator – **Rochelle Houghton** Wardrobe Technician – **Sophie Ham**
Properties Master – **Diana Kovacs** Set Construction – **2 Construct**

By arrangement with



WELL HUNG premiered at Downstage Theatre, Wellington, in 1974. Robert Lord subsequently rewrote it as COUNTRY COPS in 1985. This version of Robert Lord's play incorporates aspects of the original play into the later version, whilst retaining the title of the original.

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:
Gayle Jackson, NBR NZ Opera, Roger Hall, Nonnita Rees, Jade Turrall, Michelle Lafferty, Jeremy Randerson, Eryn Wilson, Roberta Crowder, Gunner Ashford, Catherine George.

WELL HUNG is the first Auckland Theatre Company production for 2011 and opened on February 10th. WELL HUNG is approximately 100 minutes long with an interval. Please remember to switch off all mobile phones, pagers and watch alarms.



DIRECTOR'S NOTES

Six months ago I was a stranger to the very existence of Robert Lord's WELL HUNG. When Auckland Theatre Company asked me to look at the script I found myself falling in love with the work on first reading. It was serendipitous — I had recently workshopped a new farce — and at the time had reflected how pleasing it would be to direct one. I also realised this was somewhat unlikely as they were out of vogue in New Zealand (though they have been enjoying a renaissance internationally). So it was a revelation for me to discover there was a grand example of the form lurking in New Zealand's theatrical past.

The play itself existed in two editions, the earlier one

was very fresh and brave in its tone and a later one that displayed more polish in terms of structure, but perhaps having lost some of its youthful ebullience. With the permission of Robert Lord's estate ATC brought on the services of Stephen Sinclair to capture the strengths of both versions and to create a new premiere production. Stephen did a sterling job — giving us a bold and dynamic script to take to rehearsal — whilst retaining the elements of Robert's work which had so struck me. Much of what underpins WELL HUNG still resonates today. It is my hope that Robert Lord would have enjoyed his 2011 production.

The cast and the wider production team have been

delightful to collaborate with. They have displayed enormous generosity to the process, to me and to each other. I would also like to thank ATC, and particularly Colin, for their support and trust in letting me direct their first show of the 2011 season. I hope you the audience can give yourself over to farce and that you have a wild and enjoyable night out at the theatre.

Ben Crowder
Director

FARCE AND THE DOORS

Designer Andrew Foster on the set.

There's something about the rules of comedy and farce – and of a space like the *Maidment* - that requires you comply with certain traditions.

In farce you've famously got doors, because it's all about comings and goings, and reveals and hiding. The architecture of the script, more so than any other form, relies entirely on entrances and exits.

You have five entrances in this play, all of which have to have a specific logic for the audience, but all of which also have to be clearly visible. In a proscenium arch theatre, there's only a tiny little triangle in the middle that everyone can see from every seat.

There's an important scene in a toilet that everyone needs to be able to see. The question becomes, how are we going to get the actor as close as possible to the door?

At one stage we thought maybe a sliding door would be the way. Ben, to his credit, said 'I'm sure if we had a swing door we could make a feature out of it', and we have. Everyone will see what we're talking about when they see the play!

© Amber McWilliams



THE PLOT

Small-town New Zealand, early 1970s. In the midst of the Blossom Festival, local policemen Bert and Trev are working on a double murder case. Trev is distracted by his own affairs, which include flogging off his second-hand car, seducing the odd wife, and arranging an illegal abortion. Bert also has issues, compounded when his wife Lynette turns up at the station behaving rather strangely. Into this scene comes Detective Sharp, who has been sent from the big city to lead the murder investigation. However, Sharp is more focused on promoting his sophisticated

detecting skills than practicing them, particularly if Woman's Weekly coverage is on the cards. He dismisses the assistance of Hortensia Herrick, romantic fiction writer and director of the local drama group, as quickly as he dismissed the most obvious suspect, a deadbeat called Wally. Instead he suggests that Bert arrest prominent landowner, Adam Turner.

While Bert is on his mission, Lynette returns to the station, catching Trev in an unguarded moment. Sharp arrives and Trev is forced to hide. Lynette attempts to distract Sharp, with bruising results.

Bert returns with Adam Turner and Sharp accuses Adam of the murder. Hortensia turns up looking for Lynette, Wally turns up looking for a job, Trev turns up in the bathroom without his trousers, and it's only a matter of time before the murderer turns up too...

“Trev is distracted by his own affairs, which include flogging off his second-hand car, seducing the odd wife, and arranging an illegal abortion.”

ROBERT LORD 18 JULY 1945 – 7 JANUARY 1992



By Nonnita Rees

According to his mother, Robert's birth in Rotorua coincided with a bout of earthquakes. He went to school in Auckland, Hamilton and Invercargill, graduated with a BA from Victoria University and, in 1969, qualified as a teacher at Wellington Teachers' College. That same year he won the BNZ Katherine Mansfield Young Writers Award with his short story MRS WEEVE.

The following year he set about paying off his student bond by primary school teaching in Wellington. After school he rushed off to lectures in the inaugural year of Victoria University's Drama Studies department, established by Phillip Mann. Robert became deputy editor of *Act Magazine* and was co-opted to Downstage's programme advisory committee.

In 1971 Robert abandoned teaching and found a way to be playwright. Under Sunny Amey's Artistic Directorship of Downstage Theatre, he worked as a publicist, sold ads for *Act Magazine*,

stage-managed productions, directed children's plays and late-night shows - and wrote.

His first play IT ISN'T CRICKET was directed by Sunny at Downstage as a Sunday night rehearsed reading. Thoroughly taken with its wit and elegance, the audience gave it a standing ovation and Sunny regretted she had not programmed it for the main bill. Robert then embarked on MEETING PLACE, to be directed by Tony Taylor in the main bill in 1972. WELL HUNG followed in the new Hannah Playhouse, and then it was off to Auckland where Tony Richardson invited him to be playwright in residence at Mercury Theatre and Richard Campion directed his play HEROES AND BUTTERFLIES.

The Australian Playwrights Conference (based on the US Eugene O'Neill playwriting programme) was launched in Canberra in 1973, and Robert was there with IT ISN'T CRICKET. He returned from Australia ecstatic at the energy and direction of theatre across the Tasman and with Judy Russell, Nonnita

Rees and Ian Fraser founded *Playmarket* to drive and support the development of New Zealand playwriting.

The contacts Robert made in Australia launched his career in the US. Queen Elizabeth II Arts Council support took him to the US and England and in 1975 his new play DEAD AND NEVER CALLED ME MOTHER was included in the prestigious Eugene O'Neill Playwrights Conference workshop programme in Connecticut. Within twelve months WELL HUNG and MEETING PLACE were produced in North America, Robert acquired a leading US agent and became an active member of New York's *New Dramatists and Playwrights Horizons*.

From 1975 to 1986 Robert lived in New York, type-setting to pay the rent between royalty cheques. But he returned regularly to New Zealand, where he wrote for both television and radio and co-wrote the screenplay for the feature film PICTURES with John O'Shea. He prided himself on his ability to write for different



Country Cops at Circa Theatre, 1985. Bruce Phillips, David Copeland © Richard Wallace



Country Cops at Circa Theatre, 1985. John Smythe, Bruce Phillips, David Copeland © Richard Wallace

mediums and followed productions of his work carefully. FAMILY PORTRAIT became UNFAMILIAR STEPS and eventually emerged as BERT AND MAISY, with stage, radio and television versions in America, Australia and New Zealand. A number of his plays, including the New York-set HIGH AS A KITE, were performed in both New Zealand and the US. Circa Theatre became his Wellington base from the mid 1980s with productions of THE AFFAIR, CHINA WARS, COUNTRY COPS, BERT AND MAISY and GLORIOUS RUINS.

Robert welcomed scores of New Zealanders to New York all the while searching out opportunities to spend extended time back in New Zealand. During his time as the 1987 Burns Fellowship at Otago University he decided to return permanently to New

Zealand, buying his first home in Dunedin in 1988.

The Dunedin years were productive ones, with local productions of THE AFFAIR and GLORIOUS RUINS. He was writer in residence at Dunedin's Fortune Theatre and also involved with the Globe Theatre. By the end of 1991 he had two new plays and two film projects underway, and had just completed a closely guarded, major work.

Robert died in Dunedin hospital 7 January 1992 of AIDS-related illness, which he chose not to make explicit. His funeral and wake were packed with family, friends and supporters. In the final weeks he continued to talk about future plans, including his intention to establish his Dunedin cottage as a resource for writers.

JOYFUL AND TRIUMPHANT Robert's last play, opened at Circa six weeks after his death and was heralded as a potential classic of New Zealand theatre. The original production toured to Auckland, Sydney and London and was revived twice and has subsequently received productions throughout the country. Ginette McDonald directed an adaptation for television and the playscript is published by Victoria University Press.

Nonnita Rees co-founded Playmarket with Robert Lord, Judy Russell and Ian Fraser. She works in arts and cultural policy, currently with Creative New Zealand, and is Chair of the Robert Lord Writers Cottage Trust.

Robert Lord Writers Cottage

Robert Lord's one hundred year old Dunedin worker's cottage is available as a rent-free residency for writers.

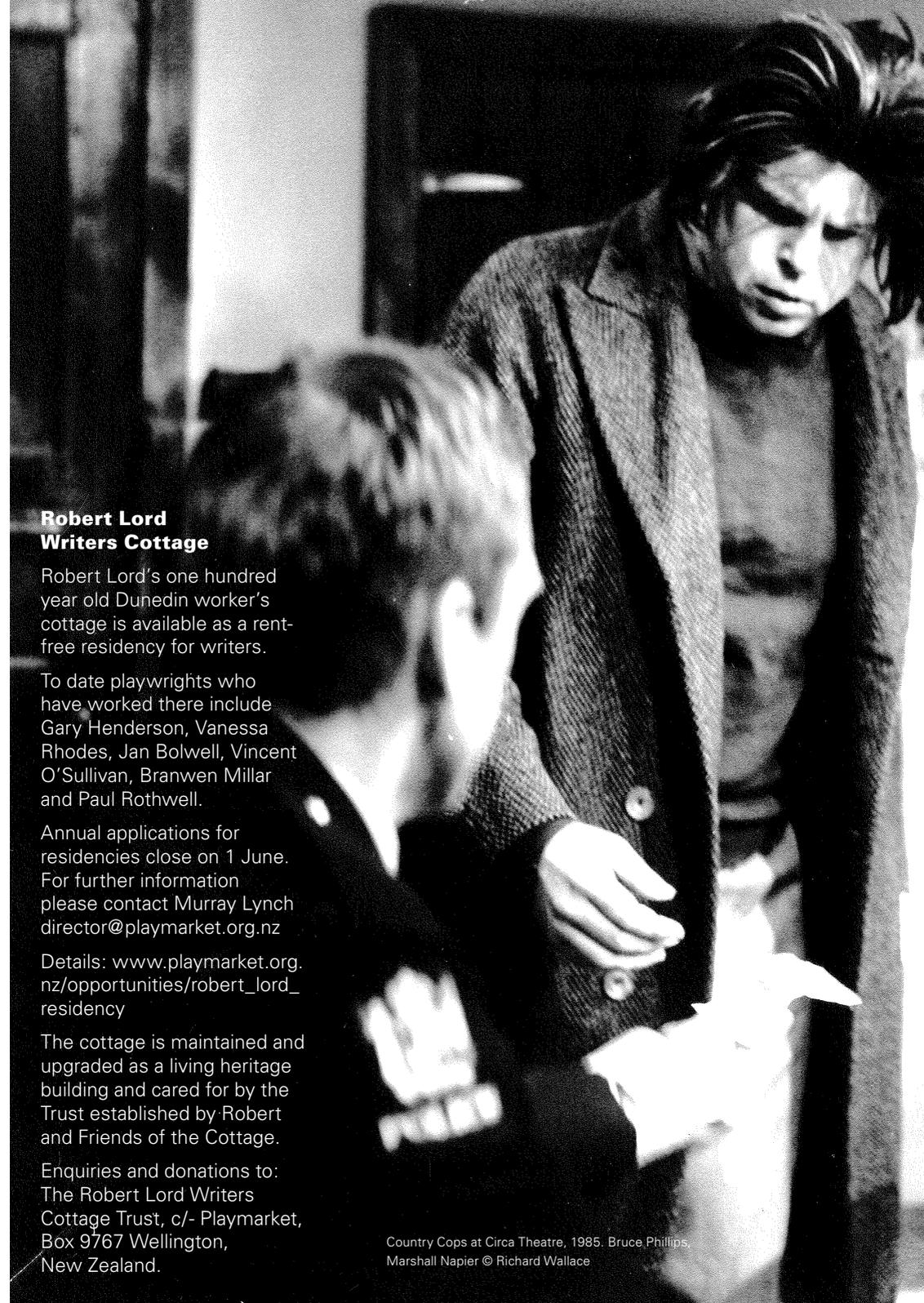
To date playwrights who have worked there include Gary Henderson, Vanessa Rhodes, Jan Bolwell, Vincent O'Sullivan, Branwen Millar and Paul Rothwell.

Annual applications for residencies close on 1 June. For further information please contact Murray Lynch director@playmarket.org.nz

Details: www.playmarket.org.nz/opportunities/robert_lord_residency

The cottage is maintained and upgraded as a living heritage building and cared for by the Trust established by Robert and Friends of the Cottage.

Enquiries and donations to:
The Robert Lord Writers Cottage Trust, c/- Playmarket, Box 9767 Wellington, New Zealand.



Country Cops at Circa Theatre, 1985. Bruce Phillips, Marshall Napier © Richard Wallace

“If there was ever a murder saga in New Zealand police history, it must surely have been the 1970 Crewe killings, which led to the arrest, imprisonment and eventual pardoning of Arthur Allan Thomas.” *IN THE LINE OF DUTY* by Murray Hill

ON THE CASE

In June 1970, husband and wife Harvey and Jeannette Crewe disappeared from their home in Pukekawa, a small New Zealand town south of Auckland. Jeanette’s father, Len Demler, discovered the couple’s eighteen-month old daughter, Rochelle, in their blood-spattered home five days after Jeannette and Harvey were last seen. The bodies were discovered in the Waikato River some months later, weighted and bound with wire. It was established that both had been shot dead with a .22 rifle.

Police suspected a local farmer, Arthur Allan Thomas, of the double murder. A stub from the axle that was presumed to have been used to weight down one of the bodies was found on the Thomas’ farm, as was wire which matched that used to tie up the bodies. The police test-fired a number of rifles,

only two of which were a potential match for the murder weapon, and one of these belonged to Thomas. When the Crewe’s garden was searched for the third time, a shell case was found with markings that showed it had been fired from Thomas’ rifle. In March 1971, Thomas was brought to trial and convicted of the couple’s murder.

Thomas’ conviction sparked huge public controversy. Many people, including Thomas’ wife Vivien, protested his innocence and suggested a miscarriage of justice. Pat Booth of the Auckland Star newspaper publically criticized police handling of the case, and led a campaign accusing them of fabricating evidence against Thomas. On appeal, the case went to a second jury trial in 1973, and Thomas was again found guilty of the murders. However, after huge public protest, Prime

Minister Robert Muldoon intervened and set up a Royal Commission of Inquiry to make an independent investigation into the case. In 1979, Thomas was granted a Royal Pardon and released from jail.

In 1980, the Commission’s findings announcing that two police officers had planted a key piece of evidence were released. Detective Inspector Bruce Hutton and Detective Sergeant Len Johnston had buried the shell case from Thomas’ .22 rifle in the Crewe’s garden to implicate Thomas. The Commission wrote: “That a man is wrongly imprisoned on the basis of evidence which is false to the knowledge of police officers is an unspeakable outrage ... a shameful and cynical attack on the trust all New Zealanders have and are entitled to have in their police force and system of administration



CRIME CREWE MURDERS 1970 Detectives search for clues in the garden of the Crewe homestead © New Zealand Herald

of justice.” Thomas was awarded \$950,000 in damages to compensate for the time he had spent in jail and the loss of the use of his farm. However no charge has ever been brought against the two officers involved. Nor has the identity of the fair-haired ‘mystery woman’ who witnesses say fed baby Rochelle Thomas in the days after the crime ever been revealed, although some argue that her identity was known to the police investigating the crime.

“I had great faith in the police in the early days... I had nothing to hide. I helped the police where I could and they let me down.”

Arthur Allan Thomas, in the *New Zealand Herald*, 27 September 2010

The Crewe case was a turning point in New Zealand’s history, marking a sea-change in the public’s perception of the police. The case has remained of keen public interest, and has been the subject of a number of books: Evan Swain’s *The Crewe Murders* (1971), Terry Bell’s *Bitter Hill* (1972), Pat Booth’s *Trial by Ambush* (1975), David Yallop’s *Beyond Reasonable Doubt?* (1978) (which inspired the film of the same name), Chris Birt’s *Final Chapter* (2001) and most recently Ian Wishart’s *Arthur Allan Thomas: The Inside Story* (2010). These texts put forward various theories, from the suggestion that the case was not a double murder but a murder/suicide, to the argument that the crime was in fact perpetrated by a member of the police involved in the investigation. Each new theory has provoked a barrage of public comment, with some defending those implicated

and others calling for their prosecution.

In 2010, the fortieth anniversary of the crime, the Crewe’s daughter Rochelle wrote to Prime Minister John Key to request that the case be reopened or at least subjected to another independent inquiry. The request was refused, on the grounds that responsibility to investigate cold cases lies with the police force. A police review of the case is being undertaken.

The Crewe murders remain on police records as an unsolved case.

CAST



SIMON FERRY

Since graduating from Toi Whakaari in 1993 Simon has appeared on stage and screen both nationally and internationally. With over 50 professional productions to his name he was invited as an international artist in residence to the Globe Theatre, London in 2004. He then went on to take up the mantle of Artistic Director at Centrepoint Theatre in Palmerston North. Since 2009 Simon has been relishing being back on the boards again as a freelance artist. He last appeared in Auckland touring his own solo show, LULLABY JOCK.



PUA MAGASIVA

"The adrenaline of performing live on stage is just something else!"

Born in Samoa in 1980, Pua moved to Wellington when he was 2 years old with his five brothers and younger sister. Following in the footsteps of older brother Robbie, he began acting when he was still at school. His first theatre experience was ISLAND GIRLS written by Oscar Kightley, and his first Auckland Theatre Company show was WHERE WE ONCE BELONGED in 2008. On television, Pua has appeared in SHORTLAND STREET, OUTRAGEOUS FORTUNE, POWER RANGERS and has just returned from shooting EAST, WEST 100 and PANIC ON ROCK ISLAND in Sydney. When he's not working Pua enjoys spending time with family and friends, and also loves to play touch football when he can.



CARL BLAND

With over 25 years of experience on stage and screen, film credits include I'LL MAKE YOU HAPPY (for which Carl was nominated Best Actor), LAUNDRY WARRIOR and THE WHOLE OF THE MOON. His numerous stage productions include SAVAGE HEARTS and KING LEAR (Theatre At Large), MONDO NUOVO (Shona McCullagh), HAMLET (Watershed Theatre) and ROMEO & JULIET (Mercury Theatre).

He has written and created his own shows with Peta Rutter under the name Nightsong Productions. Shows include THE BED SHOW, THE HOUSE OF DOORS, CAMELS and SOFA STORIES, collaborating with Theatre Stampede. They also made HEAD (winner of Chapman Tripp Most Original Production) and 360 for The New Zealand International Arts Festival last year.



DENA KENNEDY

Dena most recently joined Auckland Theatre Company's workshop programme as director of Thomas Sainsbury's SUNDAY ROAST. In 2009, Dena completed The Bridge Project Master Class with Dakin Matthews and made her debut appearance in SHORTLAND STREET. Theatre works include THE MAN THAT LOVELOCK COULDN'T BEAT, RED FISH, CLOUD 9, BLUE FISH (Circa Theatre), DYING CITY (Silo Theatre), BARE and OTHELLO (Centrepoint Theatre) and Downstage Theatre's BOSTON MARRIAGE for which she was nominated Best Supporting Actress. On television, she has appeared in GO GIRLS, THIS IS NOT MY LIFE, SEVEN PERIODS WITH MR GORMSBY, THE INSIDERS GUIDE TO HAPPINESS and FACELIFT.



ADAM GARDINER

"WELL HUNG is my first time working with these genius comedians.

Ben our director, whom I knew to be great fun at parties and know now is also a joyous tyrant.

Pua, third of the Magasivas I've had the pleasure of working with, a family truly over-represented in the good looking and talented statistics.

Dena, who I've been a fan of ever since seeing her brilliant work in HAVE CAR WILL TRAVEL.

Carl and Simon, both of whom I've admired since before theatre converted to metrics, and was delighted to discover were clowns and buffoons both.

We're also the first cast to break in the new Auckland Theatre Companyw rehearsal rooms! Apologies to our stage manager Fern for all the times I took the expression too literally."

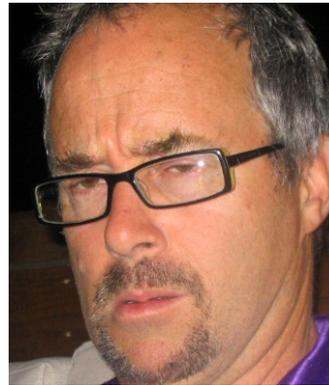
CREATIVE TEAM



BEN CROWDER / DIRECTOR

Ben is a co-founder and director of Auckland's independent company Theatre Stamped. He studied drama at both Otago and Auckland Universities and went on to continue his professional training at The John Bolton Theatre School in Melbourne. His productions are well known for their theatricality, bold physicality and visual flair.

Work includes THE YOUNG BARON, BLOSSOM, BADJELLY THE WITCH and THE HUNCHBACK OF NOTRE-DAME. In past years he has collaborated with Nightsong Productions resulting in the works HEAD and most recently 360 – which enjoyed an acclaimed premiere season at The New Zealand International Arts Festival in Wellington, March 2010. In 2009 Ben directed SIT ON IT for ATC's Young and Hungry Festival – he will return to Young and Hungry this year to helm DISORDER. WELL HUNG is his first mainstage production for ATC.



STEPHEN SINCLAIR / SCRIPT EDITOR

"I've co-written a number of stage comedies, including THE SEX FIEND with Danny Mulheron, LADIES NIGHT with Anthony McCarten, and BLOWING IT with Stephen Papps. WELL HUNG has been the strangest collaboration by far. But despite Robert's corporeal absence we have enjoyed a strong creative partnership, with artistic differences blissfully absent. I wish all my collaborations had been this easy!"

The genre of farce presents to a writer a curious paradox: while it has the reputation of low-brow comedy, the actual crafting requires considerable intellectual agility - all the set-ups and pay-offs and interweaving of storylines involve furious mental juggling. I think Robert and I managed to keep all the balls in the air. I hope you agree."

Stephen has been writing for the stage and screen for over thirty years. His hit comedy LADIES NIGHT (co-written with Anthony McCarten), which won the Moliere Award in France for Best Stage Comedy of 2001, continues to be performed throughout Europe and South America. Other plays include THE BACH and THE BELLBIRD, both of which were presented by Auckland Theatre Company. Reviewing THE BELLBIRD for the NZ Herald, Peter Calder called it *"a play of heart and soul and a valuable addition to our literature."*

He has also had a long screenwriting partnership with Academy Award winners Peter Jackson and Frances Walsh, notably on THE LORD OF THE RINGS: THE TWO TOWERS. He has written and directed several short films, and recently completed his first feature, RUSSIAN SNARK, which premiered at the Auckland Film Festival last year.



ANDREW FOSTER / SET DESIGNER

"Researching the seventies has been a lot of fun; I've been revisiting my childhood. And partly because we've just had our first child, I've thought a lot about the vivid pictures that form the beginnings of memory. Yet, it's surprising filtering through magazines, and television from the time, to recognise the potency of design in defining an era."

I've also discovered that we made some really good television dramas and current affairs programmes in the seventies. Some of the writing and acting in our early television was excellent. In fact I'm left feeling that we've somehow lost some of our craft in this respect.

But the vivid colour schemes and matching furnishings of shows like CLOSE TO HOME don't quite co-ordinate with my memories. Upon scrutiny, what I've really found interesting is looking through the aesthetics of a design and recognising the

eclectic origins of the parts. Things in a room hardly ever belong to one period in time. They've been collected, or left there, during that room's life. And this was our launching point with WELL HUNG. To consider the influence of time on a building; in this case a small police station. The fashions and styles of the years, the echoes of the people who've worked there. It's something I would hope is closer to the stuff of memories than a carefully crafted colour palette, or an 'on-trend' furnishing.

I grew up with parents working in the theatre. I think my first design involved tying string to just about every book in my father's extensive library, in our hallway. In the show I more or less relayed how scared I was, in between sending book after book flying off the shelves. To his credit Dad didn't stop the show immediately.

Despite this early affection for the form, this is my first farce and my first box set. Mr Ben Crowder has ensured that it is every bit as playful, and just as much fun.

This is my second show for Auckland Theatre Company, I designed ROMEO & JULIET last year. Other recent designs include THE TRIAL at the Edge and A CLOCKWORK ORANGE for The Silo."



ELIZABETH WHITING / COSTUME DESIGNER

"My inspiration for this piece came from the various TV series which were filmed around the 1970s including CLOSE TO HOME, PUKEMANU and IT'S IN THE BAG. The movies GOODBYE PORK PIE and SLEEPING were fascinating too. My own experience was also very helpful! I had my first child in 1973 and have photographs of family outings featuring my fashion experiments which were very useful, if slightly embarrassing.

We all wanted to celebrate the period but not slavishly adhere to it if comedy could be found elsewhere. For this reason I pushed the police uniforms to circa 1976 when the zip fronted, polyester, brighter blue uniforms were introduced. We found only one reference to the police shorts for Bert but feel sure they

existed in this context — and if they didn't, they should have!

I have a collection of 1970's home decorating and craft magazines which provided the starting point for the colour scheme for the costumes. Unfortunately I couldn't find the perfect place for the string art or macramé plant hangers I found while doing this research."

In New Zealand Elizabeth has designed costumes for Auckland Theatre Company (including the 2010 hit production of THE IMPORTANCE OF BEING EARNEST), The Silo, Court Theatre, Red Leap and Okareka, Black Grace, Douglas Wright Dance, Michael Parmenter, Atimira and Shona McCullagh and the Royal New Zealand Ballet. She also designed a play for Pop-Up Theatre in London, which was performed at the Edinburgh Festival. This year she is designing CAVALLERIA RUSTICANA and PAGLIACCI for the NBR New Zealand Opera 2011 winter season.

Theatre design credits include EQUUS, CABARET, INTO THE WOODS, SWEET CHARITY, HAIR, THE ROCKY HORROR PICTURE SHOW, THE DUCHESS OF MALFI, THE PILLOWMAN, MY NAME IS GARY COOPER, THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT GATSBY and CABARET (Court Theatre), THREE DAYS OF RAIN, IRMA VAP, THE SCENE, HOLDING THE MAN,

WHEN THE RAIN STOPS FALLING and ASSASSINS (The Silo).

In 2010 she won the Chapman Tripp Costume Design Award for THE ARRIVAL (Red Leap Theatre). She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for FALSTAFF, and again in 2007 with a team of designers who created the exhibition BLOW.



BRAD GLEDHILL / LIGHTING & SOUND DESIGNER

"Farce needs to be bright in order for the audience to connect with the comedy. My main aim has been to make our small country police station feel as natural as possible while still giving a feeling of shadow and contrast within the brightness, utilising the skylight and entrance way as a main source of light to give a feeling of the day passing by. I've also created visual and aural effects to emphasise when the outside world seeps inside the station. This has given me the opportunity to add a few little gags of my own without getting in the way of the story."

Brad designs and creates light, sound and video imagery for theatre and events for his new company All Stages Creative working with the likes of Auckland Theatre Company, Nightsong Productions and Theatre Stampede (working with Ben Crowder, Carl Bland and Pete Rutter on both "360"

for the Wellington International Arts Festival and the award-winning HEAD), Silo Theatre, TAPAC, Tempo, The Outfit and Spotlight Systems.

Auckland Theatre Company productions include STEPPING OUT, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, THE THIRTY-NINE STEPS, YOUNG & HUNGRY FESTIVAL 09/10, WHO NEEDS SLEEP ANYWAY?, THE FEMALE OF THE SPECIES, DESIGN FOR LIVING, MY NAME IS GARY COOPER, THE TUTOR, THE SHAPE OF THINGS, THE TALENTED MR RIPLEY, PLAY 2 and PLAY 2.03.

Other designs include LITTLE WHITE MEN, THE LOVER, SEXY RECESSION CABERET, PRIME CUTS 09, THE CUT, ALADDIN, MEASURE FOR MEASURE, MINIATURES, LASHINGS OF WHIPPED CREAM, KNOCK KNOCK TURN, CORAM BOY and Theatre/Dance works created for Unitec by Shona McCullough, Michael Parmenter, Michael Hurst, Leo Gene Peters, Cathy Downes, Malia Johnston, Black Grace, Simon Ellis, Daniel Belton, Raewyn Hill, Katie Burton and Chris Jannid.

ATC Literary Unit would like to thank all the artists who contributed so generously to the daring feats at the heart of the development of new New Zealand plays in the 2010 Workshop Programme and festival of new work The Next Stage.

OUR BIG THANK YOU!

Adam Gardiner

Aleni Tufuga

Alison Quigan

Anapela Polataivao

Andi Crown

Andrew Grainger

Arthur Meek

Asalemo Tofete

Ave Robertson

Ben Crowder

Catherine Wilkin

Chelsie Preston

Crayford

Dave Armstrong

Dave Fane

Dena Kennedy

Edwin Wright

Fasitua Amosa

Francois Byamana

George Henare

Goretti Chadwick

Ian Hughes

Ian Mune

Ilona Rogers

Ioheto Ah Hi

James Ashcroft

James Beaumont

John Leigh

Keisha Castle-Hughes

Kirsty Cameron

Laurel Devenie

Lisa Chappell

Margaret-Mary Hollins

Margot McRae

Mark Mitchinson

Martyn Wood

Mike Hudson

Natano Keni

Nicola Kawana

Paddy Leishman

Paul Baker

Paul Gittens

Peter Elliott

Pip Hall

Rachel Forman

Rashmi Pilapitiya

Rawiri Paratene

Raymond Hawthorne

Renee Lyons

Rima Te Wiata

Roy Ward

Sam Snedden

Semu Filipo

Shimpal Lelisi

Stephen Lovatt

Stephen Sinclair

Stuart Devenie

Stuart Hoar

Tandi Wright

Tainui Tukiwaho

Tamara Scott

Te Kohe Tuhaka

Thomas Sainsbury

Tony Rabbit

Toby Leach

Teuila Blakey

Vela Manusaute

Victor Rodger

Victoria Schmidt

Above: Laurel Devenie & Colin McColl in the rehearsal ON THE UPSIDE-DOWN OF THE WORLD

CRACKING THE OVERSEAS MARKET

By Roger Hall

It's luck, really. There's no luck in writing a performable play. None at all.

Getting it on is the tricky bit.

And before you can do that, you have to get someone to read it.

In my case, David Yallop, who had been in New Zealand to research the Arthur Allan Thomas case, saw the play and took a copy of it to his London agent, Jenne Casarotto. And how did he know of how to get hold of me? He was married to a cousin of a friend... Luck.

(In turn I did much the same for LADIES NIGHT writers, Stephen Sinclair and Anthony McCarten, by introducing them to Jenne Casarotto, a profitable relationship for them and Jenne.)

Getting people to read it. When GLIDE TIME was being a truly big hit in New Zealand, Derek Nimmo was touring the country in a comedy production and was in Dunedin. Nimmo was not only an actor, he was a producer. I took him to lunch. Reminding him that there was no such thing as a free lunch, I gave him the script of GLIDE

TIME. What had I got to lose? (Except the price of the lunch.) But Nimmo never read it. The nice thing from my point of view is that later, when MIDDLE AGE SPREAD was on in the West End, Nimmo thought that was the script I'd given him and he was heard in the Garrick lamenting the fact that he had never bothered to read it.

In Mark Medoff's case (famous for CHILDREN OF A LESSER GOD, though this was not the play in question) his dentist in New Mexico asked him what he did for a living "Playwright" said Medoff.

"Ah," said the dentist, "my brother works on Broadway".

"Yeah, right" thought Mark, but sent it off to the dentist's brother all the same and in time WHEN YA COMING BACK, RED RYDER was produced. On (or "off," which is very close) Broadway. The lesson is follow up all leads, however unlikely they may seem.

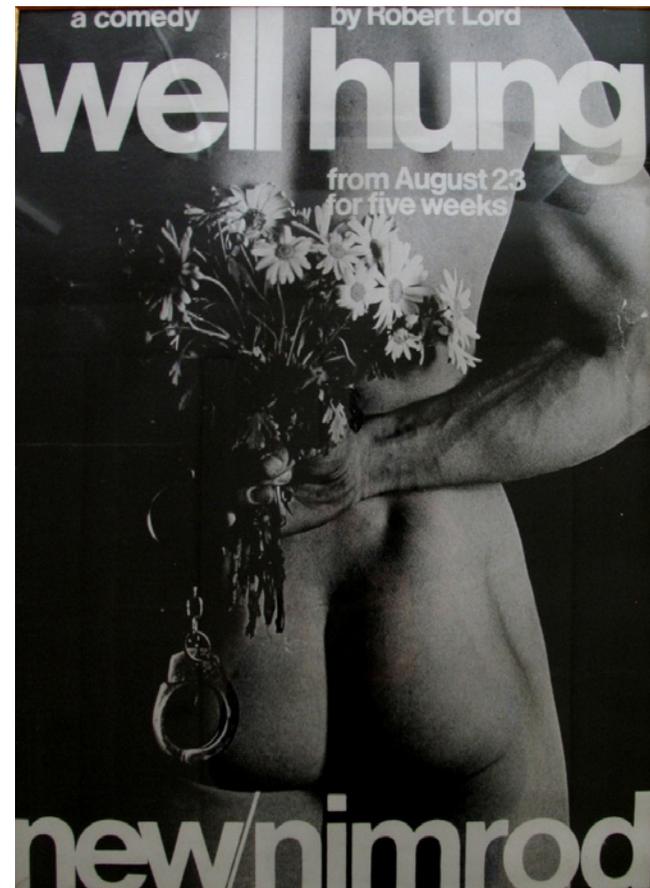
In Bob Lord's case, after he moved to New York to live, he had left some scripts with an agent, and one of these was in an in-tray or on a desk when someone picked it up and read it, and liked and wanted to do it, but-- But what Bob had

forgotten to do was put his name on it. Sounds unlikely, but that's how Bob told it. But Bob was traced, and the play presented.

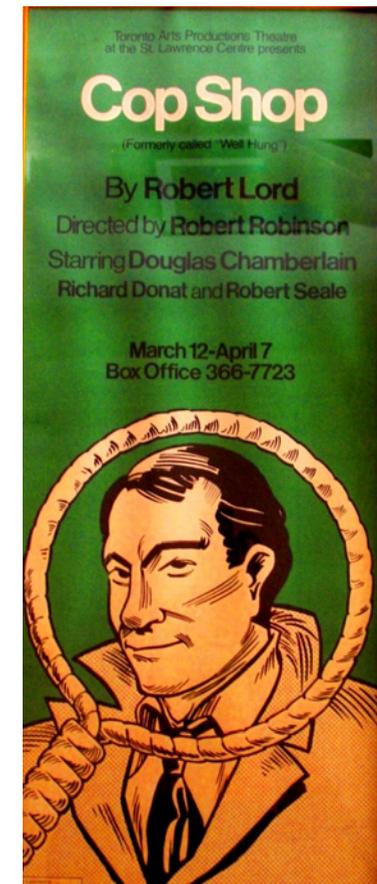
While it is true Bob had plays produced in America and Canada, I think it's fair to say that he found it hard to make a living. So he applied for the Robert Burns Fellowship in Dunedin in 1987, which allowed him to return to New Zealand, and re-establish himself here.

He had an office next to mine and I could hear him reading out lines of dialogue, testing them.

THE AFFAIR and GLORIOUS RUINS and then the play that well and truly made his mark in New Zealand, JOYFUL AND TRIUMPHANT. But alas, he didn't live to see it.



Posters held in the Collections of the Hocken Library, Dunedin



Robert Lord's plays were performed overseas. The original WELL HUNG premiered in New Zealand and also played in Australia, before it was retitled and rewritten as COUNTRY COPS and received productions in the USA and Canada. But how does a play that starts off in New Zealand get to be produced overseas?

Roger Hall's award-winning play MIDDLE AGE SPREAD went from Wellington to the West End in 1978.

Here's the dilemma: be saved from unwanted parental responsibilities or keep the baby, made in love - or in this play's context, keep the baby made in an affair with your boss's missus.

1970S A DECADE OF SOCIAL UPHEAVAL

For many people, abortion and family planning are not black and white matters. Rewind a few decades: abortion was not only illegal but also feared, even among medical practitioners. But when Britain took steps toward abortion reform in 1965, the abortion debate began to heat up here too.

In the 1900s, 906 illegitimate births were registered in New Zealand. In 60 years the rate of illegitimacy per thousand births had doubled and up to 5,698 babies were born out of wedlock and by 1968, 1 in 8 live births was illegitimate. This led the Family Planning Association (FPA) to conduct a pilot scheme in Auckland offering the contraceptive pill 'Norlutin' free to mothers. An emergency contraceptive option, particularly popular on Monday mornings, became available in the 1970s, known as the 'morning-after' pill. And alongside this, a debate about the legitimacy of abortion erupted between conservative Catholics who were pro-life, and feminists fighting for entitlement over their bodies.

Chastity and self-control never made it to the table.

The FPA continued to discreetly promote contraceptive use by all sexually active people, including unmarried women. This flew in the face of the strong stance the Medical Association of New Zealand took in 1965 clearly advising doctors against prescribing the pill to unmarried woman. Then in 1971, the Health Department announced a change in its fertility policy by making a bold move allowing public health workers to initiate the discussion of contraception rather than responding to requests from patients. Three years later, Plunket rooms began to stock reading materials on contraception and the country's first private abortion clinic opened, reflecting an enormous change in public attitudes to both the legality and acceptance of abortion.

Previously, within the Crimes Act 1961, any woman or girl guilty of the intention 'to procure miscarriage either by drug, instrument or any other

means whatsoever' was liable to imprisonment for up to fourteen years. This law also applied to anyone complicit in the act. By May 1975, three Heylen Polls conducted on attitudes towards abortion, reported that 56% of New Zealanders wanted abortion available to terminate any unwanted pregnancy and unrestricted access to abortion for women of childbearing age.

The 1977 Contraception, Sterilisation and Abortion Act set up a Supervisory Committee, with powers to issue licences to institutions enabling them to perform abortions and to appoint certifying consultants and counselling services. The Act also dealt with the procedure for obtaining an abortion, and the maintenance of records on abortion services. Government grants to licensed practitioners grew to over \$1 million by the early 1980s as medical professionalism became increasingly important with the new contraceptive techniques and health professionals were trained to tackle the difficult field of community sexual health education.



Sergeant Bert Donnelly (Simon Ferry) and his missus Lynette (Dena Kennedy) on their wedding day
© Amber McWilliams

With a new kind of 'sex talk' happening throughout the country, for a moment it looked as though the public sexual morality of past generations, with its associated naivety, fear of ostracism and disease, would be swept aside. No longer would desperate women have to engage in

shady deals on back alleys to buy oral contraceptives on the black market and, under the Act, justice was also finally served to a number of reckless "doctors" whose practice of illegal abortions had led to the deaths of twelve young women in the mid 60s.

A modern era of public sexual debate and knowledge had begun, though not everyone would agree with Fleur Adcock who wrote at the time: *"All together we've come to the conclusion that sex is a drag."*

Certainly that's not how the characters in WELL HUNG see it!

When Hortensia entertains at home, we're guessing she serves up hors d'oeuvres like these.

SWEET LIKE HORTENSIA



Flamed Caramel Pineapple

Take a ripe pineapple, cut into 4 pieces, cutting carefully through the green top. With sharp knife, slice off the hard core. Cut pineapple down into wedges, then run a knife along base of wedges, releasing them from the shell.

(If the pineapples are not too large, allow one pineapple for 4 persons.)

Take another pineapple, cut off top about quarter-way down. Hollow out inside of pineapple to take a small metal bowl. (The hollowed-out pineapple pieces can be reserved and used to replenish the pineapple quarters as they empty.)

Place metal bowl in position. Place hollowed-out pineapple in centre of heat-proof dish (a large wooden plate is good), arrange pineapple quarters decoratively around.

Arrange small bowls of rum or brandy, brown sugar, and whipped cream round dish. Have a small fork and plate for each guest.

When ready to serve the dessert, three-quarters fill metal bowl with methylated spirit and set aflame.

Guests use fork to spear a juicy piece of pineapple, dip it in the rum, roll it in brown sugar, then hold it over the flame until the sugar caramelises—it will take about a second. Then dip in the whipped cream—and eat!

Strawberries are delicious served this way, too, but have more flavour if allowed to stand in rum 10 to 15 minutes. Serve small bowls of rum-soaked strawberries round the pineapple.

NOTE: When lit, methylated spirit will burn for some time. If necessary to use more spirit, put it in another perfectly clean bowl; do not add more spirit to that already burning; do not pour fresh spirit into a hot bowl.

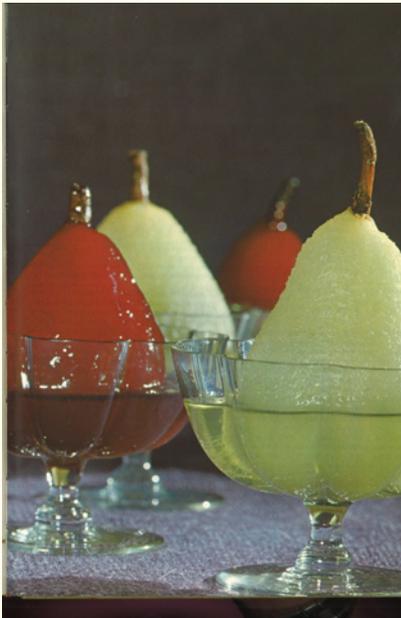
Pears in White Wine

6 medium pears	1 dessertspoon lemon
1 cup sugar	juice
1 pint water	4 whole cloves
1 pint white wine	2 in. cinnamon stick
grated rind 1 lemon	

Peel whole pears thinly, keeping a good shape and leaving stalks in place. Place pears and remaining ingredients in saucepan. Liquid should just cover pears; if necessary add more water and wine in equal proportions. Cover, simmer gently 20 minutes, (depending on ripeness of pears), or until tender. Strain syrup, pour over pears, refrigerate. Serve with syrup spooned over.

Serves 6

Pears in Red Wine: Substitute red wine for white in the above recipe. When pears are cooked, cool then refrigerate. For jellied glaze on pears, as shown in picture, dissolve $\frac{1}{2}$ packet port wine jelly crystals in $\frac{1}{2}$ cup boiling water; cool. Brush the jelly glaze over the cold pears. Repeat the brushing several times, if a rich glaze is desired. Serve with the strained syrup.



Marshmallow Pavlova

4 egg-whites	1 dessertspoon cornflour
1 cup castor sugar	1 teaspoon vinegar

Beat egg-whites, until stiff, add $\frac{1}{2}$ cup castor sugar, beat thoroughly until sugar is dissolved (approx. 5 minutes). Add remaining sugar, a tablespoon at a time, beating well after each addition. Lightly fold in sifted cornflour, then vinegar. Take 30 in. length of aluminium foil, fold in half lengthwise. Make circle of foil and secure. Place on thickly cornfloured tray, fill pavlova mixture into foil; level off top (do not make into a shell). This mixture will make one deep 9 in. pavlova. Do not use this mixture to make small individual pavlovas.

Baking in Electric Oven Preheat oven to moderate, reduce heat to slow, bake $1\frac{1}{2}$ hours, cool in oven.

Baking in Gas Oven Preheat oven to moderate, reduce heat to slow, bake $1\frac{1}{2}$ to 1 $\frac{3}{4}$ hours, cool in oven.

Be very careful when peeling off collar, so as not to break crisp coating.

NOTE: This is a favourite type of pavlova—with its deep, soft, marshmallowy centre and crisp, slightly chewy coating. It has, when cooked, a rather 'untidy' appearance, compared with other mixtures—but the taste, texture, and flavour are delightful. In the preliminary cooking, this mixture rises very high; toward end of cooking time, the centre falls, leaving a high, crisp shell around. (It will fall a little more as pavlova cools.) The filling or topping is put inside the high, crisp shell.

Fresh fruit salad or strawberries make a colourful topping, spread whipped cream over. Or fill with whipped cream and spread fruit over top. Do this as near to serving time as possible.



Chocolate Dessert Fondue

2 14½ oz. cans evaporated milk	
2 teaspoons instant coffee powder	
¼ cup sugar	1 dessertspoon rum
8 oz. dark chocolate	

Place milk, sugar, grated chocolate, and coffee powder in fondue dish. Heat to boiling point, stirring, then lower heat and simmer gently 5 minutes, stirring constantly. Stir in rum. A small fondue dish is used for this rich dessert sauce. Pineapple, pears, bananas—in fair-sized pieces—go well with the chocolate flavour. Or any other fresh or canned fruits can be used.

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

POOR BOY

By Matt Cameron
& Tim Finn

Maidment Theatre
17 March – 9 April

This New Zealand premiere features Tim Finn classics including UNSINKABLE, POOR BOY, and I HOPE I NEVER. Jem is about to shock his family with a startling announcement on his seventh birthday. Across town, the Prior family still grieves for their son, Danny, killed by a car seven years ago. When the lives of these two families are flung together a gripping mystery begins to unravel.

CENTREPOINT THEATRE

Palmerston North

FOUR WOMEN

By Leilani Esmæ Sieni
Salesa

26 Feb – 12 Mar

A fascinating insight into the journey of Woman One, as she traverses the oceans, frightening men and dominating the world with her size 11 feet. Directed by Vela Manusaute and starring Anapela Polataivao with Stacey Leilua.

BATS THEATRE

Wellington

THERE'S SO MUCH
TO LIVE FOR

By Hungry Mile Theatre
22 Feb – 26 Feb

Morrissey finds himself in a strange new world which is simultaneously real and dreamed. Its inhabitants call themselves the Romanox and regard E Coli as some neighbourhood scoundrel, rhyming like the Mad Hatter and threatening to kill Morrissey - all in the same breath. Will he get out alive?

CIRCA THEATRE

Wellington

OUR MAN IN HAVANA

By Graham Greene

Adapted by Clive Francis
25 Feb – 26 Mar

Performed by four actors playing over 30 roles in the style of THE 39 STEPS, British Secret Service latest recruit, Jim, is a struggling vacuum cleaner salesman. To avoid suspicion, Jim begins to concoct a series of hilariously intricate fictions which later turn out to be closer to the truth than he could have ever imagined.

DOWNSTAGE THEATRE

Wellington

LOVE YOU APPROXIMATELY
By the clinic

16 Feb – 5 Mar

This story explores a connection that crosses cultures, languages and time-zones, creating a poignant contemporary love story which has become a reality for many. Imogen is in New Zealand and Pere lives in Spain. Bravely they attempt to maintain a long distance relationship using all the technology they have at their disposal: webcam, online chat, emails and text messages

COURT THEATRE

Christchurch

MIDNIGHT IN MOSCOW

By Dean Parker

19 Feb – 19 Mar

There's a spy in the New Zealand embassy. Loyalties to self, each other and country are tested as suspicion swirls around a group of Kiwis a world away from home. Stylish and captivating, this new play presents a side of New Zealand seldom seen on stage.

FORTUNE THEATRE

Dunedin

THE WONDER OF SEX
18 Feb – 12 Mar

Attempting to re-enact legendary moments from the coital history of humankind, THE WONDER OF SEX probes into the fascinating world of famed sexual encounters such as Lady Chatterley's Lover, Casanova, The Kama Sutra and the Orgies of Rasputin. Not to mention a whole host of marital tips and answers to all your sexual problems.

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

Metro

Magazine

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THEATRE
COMPANY**

"If you're a fan of Finn's songs, it's a must-see."

BY MATT CAMERON AND TIM FINN

POOR BOY

17 March – 9 April
Maidment Theatre

STARRING

Jennifer Ward-Lealand
Rima Te Wiata
Sophia Hawthorne
Andrew Grainger
Roy Snow
Cameron Douglas
Finn McLachlan
Mitchell Hageman

DIRECTION

Raymond Hawthorne
John Gibson

DESIGN

Tracy Grant Lord
Phillip Dexter MSc

**AUCKLAND
THEATRE
COMPANY**

Presented in association with Poor Boy Enterprises Pty Ltd and Llegup
Pty Ltd Executive Producers Erica Gregan & Lydia Livingstone