



LE SUD



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WELCOME



Welcome to LE SUD, the first offering in Auckland Theatre Company's 2010 season of plays.

LE SUD has been on quite a journey to reach you here tonight.

Originally commissioned by the Wanaka Festival of Colour, Auckland Theatre Company assisted Dave Armstrong in the initial development of the script through our NEXT STAGE season in 2008. Raymond Hawthorne's workshop production was a huge hit with the NEXT STAGE audience.

LE SUD went on to play sell-out seasons in Wanaka, Christchurch and Wellington throughout 2009.

Now, at last, it is our great pleasure to finally present the Auckland season of Dave Armstrong's wickedly revisionist comedy. Dave has presented plenty of laughs for Auckland Theatre Company audiences over the years – with NIU SILA, THE TUTOR and WHERE WE ONCE BELONGED to his credit.

Together with Raymond, Philippa Campbell (Auckland Theatre Company's Literary Manager), and our stellar cast, Dave has revisited and revised the play to give it satiric spice for Auckland, 2010. My thanks to them all for dedication, hard work, talent and determination to bring out all the comic possibilities of this terrific script.

Thanks too, to the hugely talented design team, Tracy Grant Lord and Phillip Dexter, the set construction team at 2 Construct and Auckland Theatre Company's Production team – for their contribution to this production.

We have an exciting year of theatre for you in 2010. If you're not a subscriber already, why not take out a subscription? You'll get great savings on your theatre tickets and be eligible for all the extra benefits ATC subscribers enjoy. Check out our website www.atc.co.nz for further details.

Enjoy the show!

Colin McColl



LES SUD-ZÉLANDAIS

Francois Duvauchelle – **Andrew Grainger** Dominique Le Bons – **Jennifer Ward-Lealand**
Tama Te Tonga – **George Henare**

THE NORTH ZEALANDERS

Jim Petersen – **Michael Lawrence** Moana Maree Matakana – **Miriama McDowell**
Lyndsey Marsland – **Gregory Cooper**

CREATIVE

Direction – **Raymond Hawthorne** Set & Costume Design – **Tracy Grant Lord**
Lighting Design – **Phillip Dexter MSc** Dramaturg – **Philippa Campbell**

Special thanks to:-

Jennifer Ward-Lealand dressed by **Adrienne Winkelmann**
Andrew Grainger dressed by **Working Style**
Miriama McDowell dressed by **Trelise Cooper**

PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Bonnie Burrill**
Senior Stage Manager – **Fern Christie** Technical Operator – **Robert Hunte**
Costume Supervisor – **Judith Crozier** Properties Master – **Bec Ehlers** Set Construction – **2 Construct**

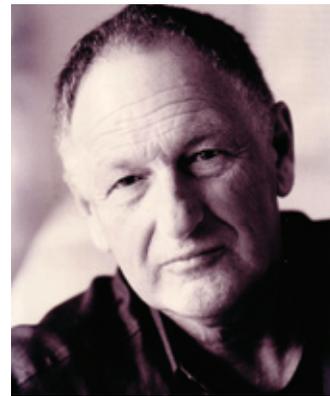
AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: The French Bakery, Tabou Bar & Bistro, Bouchon Creperie, Wine Café Kingsland, Greenpeace Aotearoa NZ, Liz Mitchell, Marion Nouvel, Tim Blake, Herve Michaud, Te Ikanui Kapa, Anna Marbrook, Stephen Lovatt, Bruce Phillips, Andrew Ford, Kura Forrester, Amber McWilliams, Alex Roux, David Lord.

By arrangement with



LE SUD was originally commissioned by the Wanaka Festival of Colour.

Le Sud is the first Auckland Theatre Company production for 2010 and opened on February 11th and was developed with the assistance of Auckland Theatre Company's NEXT STAGE Season. LE SUD is approximately 120 minutes long with an interval. Please remember to switch off all mobile phones, pagers and watch alarms.



Dave Armstrong's play LE SUD is a gem of originality.

Initially commissioned by the Wanaka Festival, Auckland Theatre Company swiftly and perceptively selected the play for a 10-day intensive workshop in their NEXT STAGE Festival of New Plays in October 2008.

I was asked to direct this workshop. I had a gifted team of very smart actors, Anna Marbrook's skill as a dramaturg and of course, the presence of the playwright Dave Armstrong to rewrite as he saw fit. It was ten days of extreme creative pleasure to see this play emerge.

From my first reading of LE SUD I was completely drawn to the play and for many reasons. Firstly, for its delightfully original premise, offered Dave an enormous amount of comedic scope. He chose six delightfully contrasting characters to inhabit this imagined world. This, coupled with his potent, ironical, political savvy and complimented by his saucy, witty, risqué humour lurches us into a chaotic, eccentric and outrageous comedy of manners.

Further – Dave very cleverly drew on the classical structures of Moliere's famous comedies adding much style and structure to LE SUD.

Workshop processes are not an easy ride for the playwright or for anyone participating. It takes a strong intelligence coupled with humility and an ability to objectively assess the suggestions and criticisms that can be hurled at a playwright.

All these qualities and more are at Dave's disposal. He had to endure a fairly critical, incisive group of actors eager to see his play extend, grow and succeed (to say nothing of myself!). But Dave was awe inspiring in his ability to accept and assess the harsh criticisms that came, and his ability to effortlessly re-write his script was admirable. The actors learned new lines overnight. When scripts were put down. I think we all realised we had a hit on our hands. The actors were just great in that workshop.

Our faith (and ATC's) in Dave's LE SUD was swiftly affirmed in the first three workshop performances at the Musgrove Theatre when it was showcased. The laughter

was riotous and constant, appreciation of the political jokes very apparent and the feed back from the audiences after each performance was positive and heartening. It was a thrill.

Since that workshop, LE SUD has premiered at the Wanaka Festival of Colour and played sell out seasons throughout New Zealand.

Now we have it in Auckland. LE SUD has been rewritten for ATC. With his usual skill and aptitude Dave has most cleverly updated Le Sud to set it in the impending Super City and is still daily giving us new ideas as the politics change. Philippa Campbell, Literary Manager for ATC, and I have aided this process. So we have a new and original LE SUD for Auckland.

Thanks to the actors of the original workshop process and to the current cast of LE SUD who are still contributing to its accessibility.

Mostly though – thanks Mr. Armstrong, Dave, 'you're a little beauty'. It's been a pleasure. Enjoy!

Raymond Hawthorne

Qantas Newsstand Magazine of the Year

NORTH & SOUTH



THE GREAT DIVIDE
read all about it

ON SALE NOW



SYNOPSIS

Francois Duvauchelle, the Prime Minister of LE SUD, Dominique Le Bons, his deputy, and Tama te Tonga, LE SUD's Minister of Indigenous Affairs, are in a luxurious conference room in Wanaka, preparing for a meeting with North Zealand's Prime Minister, Jim Petersen, to negotiate a deal on power prices. Petersen arrives with MMP partners Lyndsey Marsland from the Freedom Party, and Moana Maree Matakana of the Te Ika a Maui Party. Their bickering reveals North Zealand is in the throes of a number of deep problems.

Negotiations begin amiably enough but quickly descend into chaos. Cultural insults are traded and Tama calls for smoko to calm things down. The North Zealanders plot to woo the womanising Duvauchelle with Moana Maree as the bait and from that point on deals and counter deals are frantically made. Despite a long lunch and a fair share of diplomacy, all parties continue to parley for their own ends and as the situation heats up and the arguments get really dirty, an agreement is eventually reached – in very surprising ways.



TRELISE COOPER

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Quay Street, The Viaduct, 366 1964



FROM THE BEGINNING

with Dave Armstrong

ATC Literary Manager Philippa Campbell talks to Dave Armstrong.

What was the inspiration for LE SUD?

When I studied New Zealand history at primary school, I was told that in 1839, if the English hadn't got to Akaroa in time, we would all be speaking French. I was fascinated by how different our country would be if we had been colonised by the French. The bread would certainly be better, and the All Black backline might have more flair. Then there's the whole Maori question – would they have been as ripped off by the French as they were by the English? (My guess is yes they would have – read a history of Banks Peninsula if you don't believe me). That's how LE SUD got started. I loved the idea of a poor English-speaking North Island begging for cheap hydropower from a wealthy yet socialist French-speaking South Island. I also loved the idea of Maori who spoke French as well as their own language.

What happened next?

I was commissioned to write the play by the Wanaka Festival of Colour then lucky enough to have Auckland Theatre Company programme LE SUD as part of its 2008 NEXT STAGE season. ATC brought together a wonderful cast of actors, including George Henare and Jennifer Ward-Lealand, under the direction of theatre legend Raymond Hawthorne. The group rigorously workshoped the script. Each night I would go and complete my 'homework' and the results, for me, were incredible. Like a French nuclear test, it was a blast.

So an explosive process? What did working with Raymond and the workshop cast allow you to discover about the play?

Structure, structure, structure, structure! Raymond pulled the structure apart (in the nicest possible way) and persuaded me to rewrite. Ray is a hard taskmaster but he is also a lovely man and was a real mentor for me. People generally think of me as a hardworking writer, but in a sense, Raymond



made me feel lazy so that when I went to rewrite, I did it with heaps of application. And of course, most of all, Raymond is enormous fun. Like a very good play, a rehearsal with Raymond is full of comedy but also intense drama and conflict. He's also the only person I know who can call me 'peachy-pie' and get away with it.

The NEXT STAGE process includes public presentations of each of the workshoped plays. Some playwrights hate the exposure of their work before an audience in an 'unfinished' state. What was it like sitting in those first audiences at The Musgrove Studio watching the play?

The cast and direction of that NEXT STAGE season was so good I didn't consider LE SUD unfinished. It was meant to be a reading yet actors like George and Jennifer had all their lines memorised and were adding wonderful bits of business – real pros. The opening night at Musgrove Studio was weird because the audience was a bit snooty (the French word is bourgeois) and was more like



the audience of a pretentious art exhibition. However, the next night was full of drunk thespians who howled with laughter. But the real test was the third night. It was a paying audience, it was packed out and they absolutely loved it. Same in Wellington. It was after that third performance at the Musgrove Studio that I knew that I had a real play on my hands.

Your plays do travel remarkably well around the country and this one is no exception. Why do you think and have you been surprised by the responses from the different audiences?

I think LE SUD travels well throughout the country because it's totally about New Zealand. Initially Southerners thought Northerners would hate being laughed at in LE SUD, and vice-versa, but I think the Kiwi sense of humour is remarkably consistent throughout the country. In fact, people laughed about their own towns and cultures in LE SUD more than at others. It just shows how much the country is

crying out for satire.

You've referred to yourself as an equal opportunity satirist; is everything and everyone is up for grabs as far as your subject matter goes?

You betcha! The people at the top of my hit list are the moralists and the hypocrites – the ones who delight in telling you how to live and then do exactly the opposite themselves. Does the word 'perkbuster' ring a bell? Sometimes representatives of minority groups deserve it if they're pretentious or stupid but the pompous and powerful are far more fun to laugh at.

You've called yourself a left-liberal. What kind of help or hindrance are your own politics when it comes to writing satire?

Yes, I call myself a left-liberal but most left-liberals think I'm a right-wing sexist, racist, homophobic bastard. It's enough to make me fall off my greenie bicycle! Right-wing bloggers and politicians seem to really love my stuff which would make me feel



uncomfortable were it not for the fact that right-wingers book for plays well in advance and think concession prices are socialist rubbish so always pay full price. But given that I had Labour, Act, National and Green politicians all coming to LE SUD in Wellington and saying they loved it, I must be doing something right.

You've written a new draft of LE SUD for this Auckland production, which you also did for the ATC production of THE TUTOR. Without revealing too many state secrets, can you tell us about the joys and challenges of that process?

The joys are being able to open up a whole can of new satirical worms. I loved writing this version of LE SUD as I could vent my spleen on lots of Auckland issues. And the super-city is a gift from heaven for a satirist. Thanks Rodney, I owe you one. The challenge is keeping things topical and tapping into local feelings. Aucklandising LE SUD also made the characters come alive more. Knowing Lyndsey went to King's College and

that Moana has an expensive Parnell apartment even though she's meant to be a radical flax-roots Maori makes them more interesting and engaging characters.

You're a musician, a teacher, and you've written a novel and short stories, and for the theatre and television, and an opera. How did you get started as a writer?

I got started as a satirist partly thanks to a brilliant school teacher called Nola Fox who read us satires by Swift and by performing little musical cabaret sketch shows with my mate Danny Mulheron and unknown actors (at the time) with names like Jackie Clarke, Rima Te Wiata and Mark Wright.

Are there themes or questions in particular that you find yourself coming back to as a playwright; areas you think are more fruitful to explore on stage rather than on screen or in prose?

I think if my plays, serious and comic, have one thing in common it is that they are full of passionate New Zealand characters who discover that despite their many differences – be it age, ethnicity, class, politics, or culture – they have more in common than they think. In NIU SILA, palagi and Polynesian grow together (then apart), in THE TUTOR left and right, in LE SUD.... well, you'll just have to watch it and find out.



Lots of dramatic writers are lured into the world of television in particular and abandon the stage. You're very loyal to the theatre though – so far at least.

I love writing for television but it is totally different from writing plays. In an ideal world I would do both. But I will never abandon playwriting, it's just so much fun.

Finally, if you could have dinner with three playwrights from the past, who would they be? And what would have to be on the menu to make for a perfect evening?

After writing LE SUD, I would have to invite Moliere – the greatest comic writer of all time. And being a cultured Frenchman, Moliere probably knows his wines. Bertolt Brecht would probably be invited as he would bring along some really good cigars, and I love his plays. Tennessee Williams would get too drunk, so Oscar Wilde can complete the lineup as long as he understands it's BYO snuff. On the menu would be my wife Caroline's bacon and egg pie because I've never met anyone who hasn't adored it.

WHAT REALLY HAPPENED

By Peter Tremewan

The South Island really was quite close to becoming a French colony. On Banks Peninsula in 1838, a French whaling captain, Langlois, obtained some Maori signatures on a land sale document. Back in France he got businessmen and politicians behind an attempt to declare French sovereignty over "Southern New Zealand": the South Island, Stewart Island and the Chathams.

The French had no colonies in the Pacific and were looking for a place where they could install a military base, a penal colony and French settlers. The South Island, with its very sparse Maori population and temperate climate, seemed a perfect choice. In December 1839 King Louis-Philippe and his cabinet signed a formal agreement with a group of wealthy businessmen from Nantes and Bordeaux who were funding the scheme.

The French navy lent Langlois a ship, the Comte de Paris, to take the first settlers out. It also sent a warship, the Aube, whose captain, Lavaud, would formally represent

the French government and have extensive powers. This was seen as imitating the way the British were sending Captain Hobson out to declare British sovereignty over places in the North Island where a British company was sending settlers.

Akaroa, to be renamed Port Louis-Philippe, was chosen as the place where the

two French ships would rendez-vous and set up a small settlement. They would then systematically buy up land from the leading South Island chiefs so that they could quickly set up other settler towns at strategic places around the coast.

Lavaud, who had some French Marist missionaries on board the Aube, made a fatal mistake when he decided to go against his instructions and drop them off at the Bay of Islands before proceeding to Akaroa. This meant that, in July 1840, he

met up with Hobson and found out that the British had already declared British sovereignty over the South as well as the North Island.

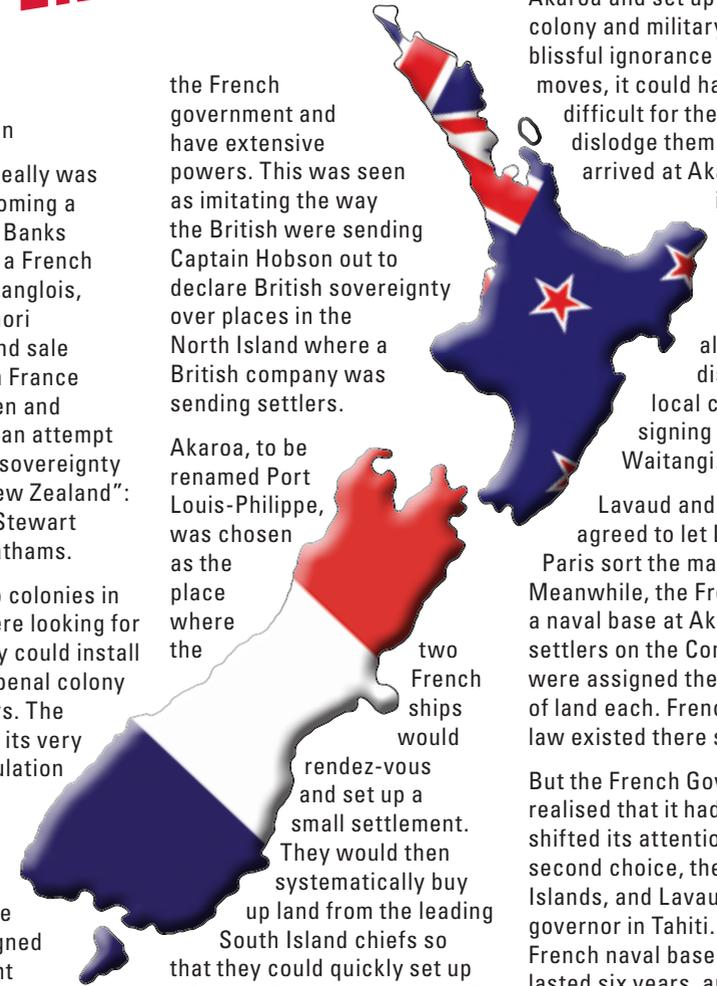
If Lavaud had gone directly to Akaroa and set up a French colony and military base in blissful ignorance of the British moves, it could have been very difficult for the British to dislodge them. If he had arrived at Akaroa in May instead of the Bay of Islands in July, he could also have dissuaded the local chiefs from signing the Treaty of Waitangi.

Lavaud and Hobson agreed to let London and Paris sort the matter out. Meanwhile, the French set up a naval base at Akaroa and the settlers on the Comte de Paris were assigned their five acres of land each. French and British law existed there side by side.

But the French Government realised that it had lost and shifted its attention to its second choice, the Marquesas Islands, and Lavaud became governor in Tahiti. Even so, the French naval base at Akaroa lasted six years, and tens of thousands of New Zealanders can now trace their ancestry back to the French settlers of Akaroa.

Canterbury University Press is about to publish a second edition of Peter Tremewan's French Akaroa. An Attempt to Colonise Southern New Zealand.

Peter Tremewan is an adjunct Associate Professor in French at The University of Canterbury.





NEXT STAGE

a script

ATC Literary Unit archivists recently discovered a verbatim transcript of part of a recent workshop of a comedy 'Le Nord' by playwright Daniel Legweak (recently changed to Le Gweak) and directed by eminent theatre director Crummond Rawprawn. It may give you some idea how a good workshop actually works.

A rehearsal room with bad light and strong coffee. Six actors, a director, stage manager and a playwright sit around a desk.

RAWPRAWNE: This rewrite is so much better than the first draft. And the playwright even remembered to number the pages this time!

Everyone cheers and claps. Le Gweak bows.

RAWPRAWNE: So the scene we've just read – what do you all think?

Everyone clams up – too embarrassed to say anything.

RAWPRAWNE: Come on people, this is a workshop – you have to say what you think.

LE GWEAK: Crummond's dead right. I've been in the business a while now, I can take it. I've worked in New Zealand television so I can take anything.

The famous actress Genevieve Nord-Zealand, who is playing the character Martinque, takes a big breath.

GENEVIEVE: It's the right scene for this part of the play, but it's not quite working.

The prominent Maori actor, Hori Tau O.B.E looks up from his script.

HORI: Perhaps it could do with a couple more jokes. Or maybe some funny jokes.

The actor playing Hinemoa, wearing sunglasses, shows the playwright her breakdown of the script.

HINEMOA: And maybe a bit more structure. Or maybe some structure.

The actor playing Lawrence has a number of question marks next to some of his lines.

LAWRENCE: And maybe some actual character development...

The actor playing French President Maurice also tries to be helpful

MAURICE: And perhaps not so many clichés. Is cliché another French word? I must ask my dialogue coach. I just think the script needs a little extra.

RAWPRAWNE: (sighing) Jesus Christ, it needs f***** something.

Le Gweak squats in the foetal position on the floor with his hands over his ears and eyes. He gets up.

LE GWEAK: As I said, guys, you know how much I love honest feedback.

RAWPRAWNE: And you know how much we all love this play, schnookums. If we're critical of some scenes, it's because they're not quite as wonderful as the others.

LE GWEAK: I know. I know. That scene could be better. I'm sorry.

RAWPRAWNE: Good, so stop apologising and start rewriting, a***hole.

GENEVIEVE: The main problem is that what is at stake between the characters is a bit weak.

RAWPRAWNE: As weak as piss.

LE GWEAK: I think Hinemoa's status in the scene might be the problem.

RAWPRAWNE: (to actress playing Hinemoa) And poopie pie, I'm not sure that the characters would wear sunglasses in the evening.

HINEMOA: She doesn't wear sunglasses, I'm just hung over.

GENEVIEVE: Would Martinique say 'des garçons' or 'de garçon'? I think 'des garçons' is correct.

LE GWEAK: I dunno. I'll ask someone who speaks French.

HORI TAU: Half the play is in French. Surely you must speak the language?

LE GWEAK: Non.

HORI TAU: That's incredible.

MAURICE: Or as the French say – incredible!

LAWRENCE: So is my character a list MP or an MP of a general seat?

LE GWEAK: It doesn't really matter.

RAWPRAWNE: (exploding) Of course it f***** matters; it matters to the actors and it matters to the audience.

LE GWEAK: But I don't mention it in the script.

RAWPRAWNE: But you should still know. The writer must know everything about his character.

LE GWEAK: Okay, let's make him a list MP.

RAWPRAWNE: What number on the list?

LE GWEAK: Who cares?

RAWPRAWNE/ACTORS: We all care!

LE GWEAK: Okay, he's number two on the list...

The playwright finally has an idea.

LE GWEAK: Which means because he's ambitious, he'd want to get rid of number one on his list which will give us some action to drive the scene!

Everyone claps and cheers. Rawprawn looks at his watch – it is 5pm.

RAWPRAWNE: I thank you all for your work today, especially the playwright for a wonderful script which has made a quantum leap in the last few days. It's in a great state and will be a major success.

LE GWEAK: Why thank you, Crummond.

RAWPRAWNE: So rewrites start at 10am tomorrow.

–THE END–



Daniel Le Gweak would learn a lot by sitting in a workshop or rehearsal room with Dave Armstrong! Nurturing LE SUD through THE NEXT STAGE and then being able to reunite Dave with Raymond to develop the special new 'Auckland' draft of the play that you will see tonight, has been enormously rewarding. Playwrights are hybrid creatures. Part of their work is immensely private, and part challengingly public, and the climax of course, is the thrill of the production and the response of audiences.

THE NEXT STAGE is a cornerstone of the Literary Unit's public development programme. It brings together writers, theatre makers and audiences in an examination and celebration of the potential of vibrant and compelling new plays.

For more information visit www.atc.co.nz/LiteraryUnit

Philippa Campbell
Literary Manager

"THE WIFE WHO SPOKE JAPANESE IN HER SLEEP was adapted from a popular short story of mine and it was really exciting to see it come alive through the process from the workshop to actual performance. A writer spends so much time working in a kind of solitary trance-like isolation - it was almost overwhelming for me to see the actors and other theatre technicians bring the piece to life in such a colourful transformative production."

— Vivienne Plumb (THE WIFE WHO SPOKE JAPANESE IN HER SLEEP)

Participate in our annual festival of semi-staged readings, where three new scripts are showcased by some of New Zealand's best actors, and you get the chance to see new plays in development.

THE NEXT STAGE is a vital part of Auckland Theatre Company's mission to bring utterly original, fervently New Zealand stories to the stage, and after each performance we welcome comments from the audience in a discussion with the author and director.

Previous seasons have taken the audience by surprise, showcasing new plays from remarkable talents that are entertaining, challenging and enthralling.

The programme will be announced on 19 July. However, with strictly limited seating available, you can book now to secure your seats to this popular event.

Musgrove Studio
12-16 October

PLAY ONE

Tuesday 12 October, 8pm
Friday 15 October, 6.30pm
Saturday 16 October, 2pm

PLAY TWO

Wednesday 13 October, 8pm
Friday 15 October, 9pm
Saturday 16 October, 5pm

PLAY THREE

Thursday 14 October, 8pm
Saturday 16 October, 8pm

THE NEXT STAGE



ANDREW GRAINGER

"To quote the famous English actor and theatre manager David Garrick, 'You can fool the town with tragedy but comedy is a serious business.' Dave Armstrong has written a stylish and witty comedy in the manner of a classic Moliere. It's a high comedy demanding expertise of playing. Francois the French Prime Minister of LE SUD is charming, sexy and very badly behaved but with great vulnerability. I love playing him. Thank you Mr. Armstrong."

Andrew's career as an actor began in the 1980's and was born out of a love of musicals. The much celebrated shows SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS, all performed

on London's West End, were amongst his first professional productions. OLIVER! was his recent debut for Auckland Theatre Company.

Originally from Britain, Andrew immigrated to New Zealand 3 years ago, and has rapidly built up an impressive collection of credits, having appeared in local television programmes SHORTLAND STREET, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT and THE CULT. Highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS; appearing with footballer Vinnie Jones in the feature film MEAN MACHINE and working alongside Robert Redford in SPY GAME.

Andrew featured in Silo Theatre's 2009 production RUBEN GUTHRIE and has a cameo role in THE LOVELY BONES directed by Peter Jackson.



JENNIFER WARD-LEALAND

"I love playing the role of Dominique! I'm relishing the chance to play such a big character with a huge secret (thank you Dave Armstrong). Comedy has to be so deftly played - rhythm, pace, timing, clarity - everything counts. We get to really flex our acting muscles in this show and to have had so much fun in rehearsals has been the icing on the cake (as North Zealand PM, Jim Peterson, would say!)."

Since she first trod the boards at the age of seven, Jennifer has become one of New Zealand's leading actresses. In 1982, she trained at Auckland's influential Theatre Corporate and has since then worked extensively in theatre, film,

television, musical and radio.

In 1989/90, she toured New Zealand and internationally with THE FRONT LAWN, performing to sell-out houses. In the mid 90s she moved to Australia to appear in the comedy television series of FULL FRONTAL and played Viola in the Adelaide International Festival's production of TWELFTH NIGHT. She has performed to sell-out houses in BERLIN and THE GOAT (Silo Theatre), TWELFTH NIGHT (Auckland Theatre Company), DECADENCE (Licentious Productions) and most recently appeared in OLIVER! for ATC.

Jennifer has devised and performed two cabarets FALLING IN LOVE AGAIN featuring the songs of Marlene Dietrich, and THE LOOK OF LOVE which she has toured extensively throughout New Zealand, and most recently to Australia. Jennifer serves as a trust board member of Silo Theatre, is President of NZ Actors Equity and in 2007 was named an Officer of the New Zealand Order of Merit for Services to Theatre and the Community.

www.jenniferwardlealand.com



GEORGE HENARE

"We all know leaders are merely figure heads and that the real power lies with those just out of camera shot. Being of the appropriate ethnicity, having a flare for foreign languages and having observed the political shenanigans of those who should know better, I feel highly qualified to play the wily Tama te Tonga, Minister for Native Affairs extraordinaire. Playing Tama te Tonga is, in the vernacular d'aujourd'hui - tumeke. The driving force behind Tama is of course a healthy bank account, so collusion, conspiracy and diplomacy are all in a days work. Bon appétit!"

At the recent 2010 New Year Honours, George was made a Companion of the New Zealand

Order of Merit (CNZM) for Services to the Theatre. His recent work for Auckland Theatre Company includes FOUR FLAT WHITES IN ITALY and the NEXT STAGE presentation of LE SUD by Dave Armstrong. He also starred in Roger Hall's WHO WANTS TO BE 100? as well as THE CRUCIBLE, GOLDIE, CABARET, WIND IN THE WILLOWS (as Toad) and INTO THE WOODS.

He was honoured in the Tairawhiti Museum FAMOUS FACES book and exhibition and received a Te Waka Toi Award for contribution to Maori Theatre. He was also a 2008 Laureate Winner in the prestigious Arts Foundation of New Zealand Laureate Awards.

This is well-won recognition for an extraordinary career that began in 1965 when George performed in the New Zealand Opera Company's PORGY AND BESS, which starred Inia Te Wiata. Since then he has worked in theatres throughout New Zealand including Downstage Theatre, Maori Theatre Trust, Circa Theatre, Mercury Theatre, Court Theatre, Taki Rua and Stetson Productions. His range of characters encompass both comedy and tragedy, and most

memorably includes King Lear, Sweeney Todd, Henry Higgins, Dracula, Othello, Frank n Furter, and Hongi Hika.

Appearances in Australia include performances with Melbourne Theatre Company, Belvoir Street, Ensemble Television and commercial tours of JESUS CHRIST SUPERSTAR and PHANTOM OF THE OPERA.

George's many television and film works include ONCE WERE WARRIORS, RAPANUI, THE SILENT ONE, JOHNNY LINGO, HERCULES, XENA, SHORTLAND STREET, OCEAN GIRL and fellow Arts Laureate Briar Grace Smith's POTIKI'S MEMORY OF STONE. Radio drama and narrations for documentaries and books also figure in his repertoire.

In 1988, George was awarded an OBE for Services to Theatre. At the 1994 Entertainer of the Year Awards he won Best Theatrical Performance as Pilate in JESUS CHRIST SUPERSTAR. He was named Best Actor at the 2000 NZ Television Awards for NGA TOHU SIGNATURES and Narrator of the Year by The Royal New Zealand Foundation of the Blind in 2001. In 2006, George received a Chapman

Tripp Best Actor Award for his portrayal of Willy Loman in Circa Theatre's DEATH OF A SALESMAN.

George was born in Gisborne, the third youngest of ten children. He spent much of his childhood on a farm in the Whakaangiani Valley, inland from Te Araroa on the East Coast of the North Island.



MICHAEL LAWRENCE

"North Zealand's Jim Petersen is a nice sincere bloke, who's cleverer than he may seem. Unfortunately, on occasions emotions get the better of him, but fundamentally he just wants people to get on. He also has an eye for a good dessert."

Michael originally trained as a stuntman and worked and performed as one until he chose to pursue acting, where he trained at the very influential Theatre Corporate (headed by Raymond Hawthorne) in the early eighties and from there moved to the Mercury Theatre.

His many theatre credits include CREDITORS, THE HOTHOUSE (Ford Transit Productions), TRUE WEST

(Burn Toast Productions), DECADENCE (Licentious Productions), SEXUAL PERVERSITY IN CHICAGO (Greenwich Theatre, London), THE CHAIRS (in French and English language, AK09), THE HOMECOMING (AK07), MISS JULIE, OLD TIMES, THE CARETAKER, THE BIRTHDAY PARTY (Potent Pause Productions), OLIVER!, A STREETCAR NAMED DESIRE, DEATH OF A SALESMAN, JULIUS CAESAR, THE BEAUTY QUEEN OF LEANNE, TWELVE ANGRY MEN, THE HERBAL BED (Auckland Theatre Company), ASHES TO ASHES (Assembly Point Productions), EAST (East Street Productions), TWELFTH NIGHT, BURN THIS, A VIEW FROM THE BRIDGE, THE THREE MUSKETEERS, SQUATTER, JUDY and KING LEAR (Mercury Theatre).

For television, RUDE AWAKENINGS, LONDONS BURNING, DUGGAN and OPEN HOUSE. Film appearances include KING KONG, LORD OF THE RINGS, TOY LOVE, FEATHERS OF PEACE, THE PRICE OF MILK, EAST END ROCKERS, CLOSER and CAME A HOT FRIDAY.



MIRIAMA MCDOWELL

"Moana Maree Matakana is a little bit Tama Iti, a little bit "Mutiny On The Bounty", a little bit Malibu Barbie. Plus some of my best friends are really staunch wahine Māori – when they need to be. What really attracted me to LE SUD is the huge amount of technique and skill required to pull off a comedy of such class. I'm enjoying learning from some of the best. Mais l'information plus important, c'est que j'ai vecu 92% dans School C French. Formidable!"

Miriama last appeared for AUCKLAND THEATRE COMPANY in Stephen Sinclair's THE BACH. Audiences will also remember her as Hibiscus in the feature film NO. 2, a role for which

she received a New Zealand Screen Award nomination as Best Supporting Actress.

Miriama's stage credits include TE KARAKIA and THE PROPHET (Taki Rua Productions), BIG RIVER (Downstage Theatre), POTIKI'S MEMORY OF STONE (Court Theatre) and 100 COUSINS (Massive Company).

Her television appearances include OUTRAGEOUS FORTUNE, TAONGA, INTERROGATION and as Dr. TK's love interest in SHORTLAND STREET. Watch out for her leading role in the new television series THIS IS NOT MY LIFE, to be screened on TV2 later in the year.



GREGORY COOPER

“Lyndsey Marsland is a Pakeha North Shore male, with an IT degree who’s bad at sport. I’m a Pakeha Christchurch male, with a Commerce degree who’s bad at sport. That’s where the similarity ends. Lyndsey is also a rabid little right-winger who says outrageous things only suitable for talk-back radio. It’s been fun exploring my right side but don’t expect to hear me on talk-back radio anytime soon.”

Gregory began his professional acting career at Christchurch’s Court Theatre nearly two decades ago and as an experienced improviser, he has tutored and performed at many ‘impro’ theatre festivals around the world. Several of Gregory’s children’s plays have been performed at the Court Theatre

and Downstage Theatre and most recently he co-wrote and performed in the highly acclaimed THE COMPLETE HISTORY OF NEW ZEALAND ABRIDGED throughout New Zealand.

Since moving to Auckland Gregory has performed in many corporate events, including as Creative Director for Conartists, smoked pot on SHORTLAND STREET and skipped around in green tights as ‘Heroic Fawn Number One’ in THE LION THE WITCH AND THE WARDROBE. Keep an eye out for HEROIC FAUN NO.ONE, his one man show about the experience.

LE SUD is his debut performance for Auckland Theatre Company and he thanks Mark Hadlow for putting in a good word for him.



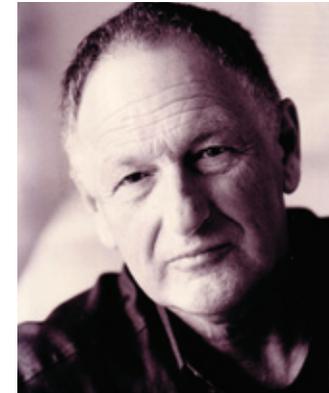
DAVE ARMSTRONG / PLAYWRIGHT

Dave has emerged as one of New Zealand’s most prolific and popular playwrights.

His hit NIU SILA co-written with Oscar Kightley, played a sold out Auckland Theatre Company season at AK05 and won a Chapman Tripp Award for Best New Play.

Auckland Theatre Company also staged his adaptation of Sia Figiel’s WHERE WE ONCE BELONGED in 2008 and acclaimed comedy THE TUTOR in 2007. He has also written KING AND COUNTRY, which has toured throughout New Zealand.

For television, Dave co-created and co-wrote the comedy series SEVEN PERIODS WITH MR GORMSBY and wrote for the satirical series SPIN DOCTORS.



RAYMOND HAWTHORNE / DIRECTOR

Raymond is one of New Zealand’s most senior practitioners in the Performing Arts arena. His impressive repertoire (now spanning fifty years) commenced in 1955 when he became a member of The New Zealand Players (New Zealand’s first major professional theatre company under the direction of Richard Campion) with whom he toured for two and a half years. In 1957 he was granted a NZ Government Bursary to study at the Royal Academy of Dramatic Art, London (RADA).

On his graduation from RADA in 1959 he pursued a career in the UK as a singer, actor and dancer but became aware that his interest in the performing

arts was moving towards directing for theatre and to the teaching of acting. A career change into these areas was successful and he remained in England for the next 13 years, returning to RADA to teach and direct.

Raymond returned to New Zealand in 1971 and joined the Mercury Theatre (then under the directorship of Anthony Richardson) and within two years had instigated the formation of Theatre Corporate (a Community Theatre/ Theatre in Education / Resource Centre) in Auckland. He was Director of Theatre Corporate for eight years until 1981.

In 1982 he was Director of the National Opera for New Zealand. He directed two landmark operas for the company, Brecht/Weills’ THE RISE AND FALL OF THE CITY OF MAHAGONNY and Benjamin Britten’s THE TURN OF THE SCREW.

In 1985 Raymond was appointed Director of Mercury Theatre. This was a major position he held for seven years. During his tenure there he directed 12 major operas, numerous musicals and a wide variety of classic and modern plays.

In 1992 he established his own acting studio, THE ACTOR'S SPACE. This recessed in 1997 but resumed classes in June 2005. In November of 1997 he became the Head of Major in 'Directing and Writing for Theatre and Screen' at UNITEC School of Performing and Screen Arts. At the end of his sixth year involvement, he was made Head of School.

Raymond directed the first Auckland Theatre Company production LOVELOCK'S DREAM RUN and has acted and directed for the Company in the last 16 years. Highlights include performances in SOMEONE WHO'LL WATCH OVER ME, TRAVELS WITH MY AUNT, THE JUDAS KISS, WAITING FOR GODOT, WHO WANTS TO BE 100? and THE CRUCIBLE.

Other directing credits include ANGELS IN AMERICA, THREE TALL WOMEN, THE HERBAL BED, JULIUS CAESAR, THE WIND IN THE WILLOWS, CABARET, INTO THE WOODS, TRAVESTIES, HIGH SOCIETY and OLIVER!.

In the 2000 Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (ONZM) for Services to the Theatre.



TRACY GRANT LORD / SET & COSTUME DESIGNER

"In his stage directions for LE SUD, Dave Armstrong describes the location of the play as 'the conference room of a garish, newly constructed chateau on the shores of Lake Wanaka....'Château D'Infinity' with implied views out across the lake. Never having been asked to create any such place before, and with Raymond's central location for the oval table, I have taken a bold approach and drawn on a range of design influences - from the Parisian interiors of the Palais de l'Elysée and the Pompadour Banqueting Room in the Hôtel Le Meurice, through to recent images of the Obama administration's Oval Office in the White House."

The room is encompassed by scenic wallpaper in 20 panels based on an original called 'Sauvages de la Mer Pacifique'. Designed in 1806 by Frenchman Jean Gabriel Charvet and manufactured by Joseph Dufour, it depicts, in the period's fashionable neoclassical style, the explorations of the South Pacific of Captain James Cook and his French contemporary Jean François de Galaup, comte de La Pérouse."

For Auckland Theatre Company, Tracy has most recently designed OLIVER!, FOUR FLAT WHITES IN ITALY, THE FEMALE OF THE SPECIES, THE CRUCIBLE and HIGH SOCIETY. Her earlier work for Auckland Theatre Company includes designing productions of ARCADIA, MASTERCLASS, THE HERBAL BED, DANCING AT LUGHNASA, WIND IN THE WILLOWS, VITA AND VIRGINIA, TRAVESTIES, A STREETCAR NAMED DESIRE, THE JUDAS KISS, WIT and THE GRADUATE.

For Melbourne Theatre Company, she has designed costumes for HYSTERIA, MEASURE FOR MEASURE, ARCADIA, LES LIAISONS DANGEREUSES, THE BLUE ROOM, THE HERBAL BED,

INHERITANCE, THE GLASS SOLDIER and ROCK'N'ROLL. For Sydney Theatre Company, she has designed costumes for THE THREEPENNY OPERA and THE MISER. For the Royal New Zealand Ballet, she has designed ROMEO AND JULIET, ihi FrENzy, THE WEDDING, ABHISHEKA and CINDERELLA and for the Australian Ballet, RELIC.

Her designs for opera include LUCIA DI LAMMERMOOR, DON GIOVANNI, THE MAGIC FLUTE, CARMEN, THE PEARLFISHERS, LA TRAVIATA, THE FLYING DUTCHMAN, THE MARRIAGE OF FIGARO, and costume design for FALSTAFF for the Australian Opera.

Tracy is a Winston Churchill Fellow and has a Bachelor of Spatial Design. Her work has been selected five times for exhibition at the Prague Quadrennial and also at World Stage Design 2005. One of the highlights of her career is an Olivier Award nomination for Best New Dance Production in the UK (2005) for the RNZB's ROMEO AND JULIET.



PHILLIP DEXTER MSc / LIGHTING DESIGNER

"The play is set in a static room located on the shores of Lake Wakatipu, Wanaka. There are references in the script to the view out the window. The challenge is to help the audience believe the view is there on a set with no apparent windows. Light is used to suggest the view and the passage of time. As this is a stylized set design it is important to not get too realistic but make sure the light is still helping to tell the story."

Phillip's previous lighting designs for Auckland Theatre Company include EQUUS, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, DOUBT and UP FOR GRABS. He works regularly for all the major theatre companies in New

Zealand. Recent productions include GOD OF CARNAGE, FOUR FLAT WHITES IN ITALY, ROCK 'N' ROLL (Circa Theatre, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington), LUCIA DI LAMMERMOOR and TURANDOT (NZ Opera).

While based in London Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory – Royal College of Music (London).

Phillip is director of Limeburner Design Ltd (www.limeburner.co.nz), which specializes in theatre and architectural lighting design. Training includes a Master of Science in light and lighting UCL, London. Product design includes lighting instruments for film recently used on the studio components of AVATAR and THE LION, THE WITCH AND THE WARDROBE.

AUCKLAND UNDER THREAT

We can laugh tonight about the idea of the French having colonised part of Nouvelle Zelande, but invasion has not always been a joking matter. Not for the descendants of the Pakeha invaders anyway.

By Brian Rudman

In the Vietnam War years, a pro-war parliamentary candidate tried to scare the pants of Onehunga voters with her battle cry; "Asia is closer by plane, than Wellington is by train." Her alarms failed to stir the masses.

The editor of the Daily Southern Cross newspaper, David Luckie, had more success in 1873 with a spoof tale on his front page about the Russian fleet having descended on Auckland. Readers woke to the news that a Russian ironclad battleship, Kaskowiski, had slipped up the Waitemata Harbour, captured a guardian British warship and seized not only our leading citizens, but all the gold in the banks. Thousands of Aucklanders packed for a quick get away while crowds rushed to the doors of the newspaper demanding more information. They had failed, in their panic, to notice the phonetic similarity between the invader's name and a popular spirituous refreshment.



A GALLIC SHRUG 28 Aug NZ Herald

© Sir Gordon Minhinnick. Cartoon supplied courtesy of the Minhinnick Family Trust.

Indeed for more than a century, stretching through to the end of the Cold War, Russian invasion has been a recurring fear. In the 1870s and 1880s, guns were placed around the harbour and mines purchased, ready to be laid across the inner harbour from North Head to Bastion Point. In 1886, when Mt Tarawera, near Rotorua, erupted, many Aucklanders thought the noise was a Russian man-o-war bombarding Onehunga.

The French had been an earlier worry. In 1837, eccentric Baron Charles de Thierry, arrived in the Hokianga with a group of colonists claiming to be sovereign chief of a French colony. It came to naught, as did fears of a French colony in Akaroa in 1840. A decade on,

Auckland's military defences at Port Britomart and Albert Barracks were expanded, not just because the Maori were getting restless, but from fear of the French takeover of New Caledonia.

More than a century later, their fears were finally realised. The French slipped in and blew up the Rainbow Warrior....

Brian Rudman is a columnist with the New Zealand Herald.

ON-BOARD THE RAINBOW WARRIOR

New Zealand/French relations hit an all time low 25 years ago with the bombing of the Rainbow Warrior.

By Bunny McDiarmid

On July 10th 1985 I and the rest of the crew were working on board the Rainbow Warrior to get her ready to go to sea again. We had arrived in Auckland three days earlier to a big welcome from the anti nuclear movement and were due to depart two weeks later for Tahiti Nui French Polynesia with a flotilla of sailing boats to protest against the French nuclear testing programme at Moruroa atoll. France had been testing its nuclear weapons there since the mid 1960s. Many experts feared for the integrity of the coral atoll and its ability to contain the radioactivity from contaminating the marine environment and those who lived and worked there.

Before reaching New Zealand, our tight crew of thirteen had been at sea in the Pacific for ten months. The Marshall Island in the North Pacific, where the US had conducted its nuclear testing, was our first stop. Here we spent eleven days helping three hundred and fifty people of



Portrait series crew of 1985 Rainbow Warrior. Subject: Deckhand Bunny McDiarmid (left) and engineer Hanne Sorensen, in 1985 © Greenpeace

the Rongelap community move from their home island because they had been contaminated by radioactive fallout from the US tests. This really brought home to us the human cost of nuclear weapons. We also visited Kiribati and Vanuatu, two countries that were opposing Japan's plans to dump waste from their nuclear power programme into the deep Pacific, their fishing grounds.

Fernando Pereira our photographer and my watch mate documented our voyage. From his tiny, hot cupboard darkroom below deck, he produced beautiful images that

told the stories so much better than any of our words could.

The crew was tired when we reached Auckland and some of us took the opportunity for a few days break from the ship. I was the only New Zealander on the crew and my family lived in Auckland so I was happy after seven years away to just be back in Auckland.

On July 10th in the evening we had a party on board for our chief campaigner Steve Sawyer's birthday. Many of the skippers of the other boats that were part of the anti-nuclear flotilla sailing with us

to Moruroa joined us, as well as a Frenchman who showed up on the dock and was invited on board. I left around 11pm with my partner Henk, one of the engineers, and we left on Henk's motorbike to stay at my parents' house. I took my photo albums because I wanted to show my folks.

Near midnight, the detonation of two bombs that had been attached underwater to the Rainbow Warrior by two French secret service agents, sank her in four minutes and killed Fernando. The first bomb blew a hole in the side of the ship large enough to drive a truck through. Between blasts, those on board, many of whom were sleeping, scrambled to get off the ship. Fernando, who had gone below to get his precious camera gear and to make sure that everyone was out of the lower accommodation, was knocked unconscious by the second blast and drowned.

The French Government had dispatched a team of secret service agents (including the man invited on board that night) to 'neutralise' the anti nuclear efforts of Greenpeace in the Pacific. The clumsy French agents left a trail of clues that indicated they had no appreciation of New Zealand having any capacity to solve such a crime. But this bombing happened to New Zealand, not just to Greenpeace. The public support given to the local police to catch the culprits was enormous and resulted in two of them being caught at the airport when they tried to leave.



© Greenpeace

heading for the European market were held up causing economic problems back home; New Zealanders required visas to enter France.

The French Defense Minister Hernu, resigned as a result of the bombing, but justice at the highest level did not result as the 'nuclear hub' of countries closed ranks in support of France and the US Ambassador to the UN, Jean Kirkpatrick said at the time that it wasn't terrorism because they didn't mean to kill anybody! The UN negotiated a settlement between New Zealand and France so that the two convicted spies served their time at the French Military base in French Polynesia. France broke this agreement and returned both spies home within two years.

France never apologised, justice for the killing of Fernando never happened and relations between NZ and France were soured for a very long time. However,

international opposition to the French testing programme eventually forced France to stop testing in the Pacific in 1996. The Tahitian workers are still trying to get recognition and compensation for the effects of the programme. For more information contact: Moruroa e tatou

Bunny McDiarmid is the Executive Director of Greenpeace Aotearoa NZ. This July 10th marks the 25th Anniversary of the Rainbow Warrior bombing.

We asked Rebecca Jones & Benjamin Convery from Tabou Bar and Bistro for their favourite recipe.

Duck and wild mushroom tarte tatin

Ingredients

2 confit duck with bones removed and diced

25g chopped Italian parsley

1 small red onion finely chopped

250gms chopped button mushrooms

250gms wild mushroom mix

(if using dried, refresh for a few hours before use)

20mls lemon juice

*This recipe makes 10 x 100gm portions. The mixture may be frozen and used as needed.

First...

Combine ingredients, add 200mls creme fraiche, bring to boil, reduce slightly, season to taste, remove from heat and chill

And then...

Line 10 x 10cm tart cases with foil and grease with butter. Spoon mixture into each pushing right up to the edges and smooth the top. Cut out 10cm rounds of puff pastry and place on top of each case, add egg wash and bake at 190°C for 15 minutes or until golden. Allow to cool.

Lastly...

To serve, lift foil lined tart from case, turn it upside down on baking tray and gently remove foil, reheat until warm, about 10 minutes. Place on plate, pastry should be on the bottom, garnish with quenelle of walnut or hazelnut creme fraiche and micro herbs.

Tip...

You can make a smaller version for canapés by lining patty pans with foil and using smaller rounds of pastry.

Bon appétit!

Tabou Bar and Bistro
462 New North Road, Kingsland

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

THE IMPORTANCE OF BEING EARNEST

By Oscar Wilde

Maidment Theatre

11 Mar – 3 Apr

One-hundred-odd years on from its spectacular debut, Oscar Wilde's "trivial comedy for serious people" is as fresh and scintillating and subversive as ever. A self-acclaimed arbiter of London taste and manners, Lady Bracknell is adamant that her beautiful daughter Gwendolen marries well.

SILO THEATRE

Auckland

THAT FACE

By Polly Stenham

Herald Theatre

19 Mar – 10 Apr

When children are forced to act like parents, and parents ignore their duties, who has the right to dictate the future? Written with youthful swagger, tremendous heart and a dark, mischievous sense of humour, Stenham explores the strains of neglect and active abuse.

CENTREPOINT THEATRE

Palmerston North

HIGHLIGHTS - THE BLONDES & THEIR SONGS

By Georgia Wood

13 Mar – 27 Mar

A sassy salute to some of the great vocalists and personalities of our time, tour Planet Blonde with Georgia and rediscover the iconic blondes and their classic songs. Pop out with Madonna, take a sentimental journey with Doris and get the fever from Peggy all in one night.

BATS THEATRE

Wellington

WHO'S NEAT? YOU!

By Lucy O'Brien & Ralph McCubbin Howell

15 Feb – 5 Mar

Everyone is special, right? Climb aboard our mobile classroom to ask; what if you're just not? Set in a ten-tonne truck parked near BATS, this disenchanting black comedy is brought to you by some of the hottest young theatre practitioners in Wellington.

CIRCA THEATRE

Wellington

MARY STUART

By Friedrich Schiller in a new version by David Harrower

27 Feb – 3 Apr

Eleven top actors star in this tragic account of Mary Queen of Scots and her cousin, Elizabeth I of England. Seduction, greed and deception lie at the heart of these two iconic women whose lust for power sparked one of the most exhilarating displays of passion and politics the world has ever seen.

DOWNSTAGE THEATRE

Wellington

APOLLO 13: MISSION CONTROL

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INTERNATIONAL ARTS
FESTIVAL

27 Feb – 9 Mar

To deliver a truly inter-galactic experience, the theatre is transformed with retro computers, giant video screens and elaborate consoles. As three astronauts trapped 200,000 miles from earth fight for their lives, audience members seated in MISSION CONTROL must make the critical decisions necessary to bring the heroes safely home.

THE COURT THEATRE

Christchurch

HOME LAND

By Gary Henderson

20 Feb – 20 Mar

Deeply moving, this award-winning play examines what we do with our aged. Ken Taylor aged 80 has been on his farm for as long as anyone can remember. Ailing in health, his children decide to send him to a retirement home, Ken has other thoughts.

FORTUNE THEATRE

Dunedin

CONJUGAL RITES

By Roger Hall

19 Feb – 13 Mar

Married 21 years, there's definitely very little left of the honeymoon for Barry and Gen. From teenage children to sagging bodies and changed priorities - it's the married life many of us recognise and understand. Sit back and enjoy Roger Hall's CONJUGAL RITES and remember that being in love isn't just about saying it - it's about living it, everyday.

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

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