

# FALLEN ANGELS

BY NOËL COWARD



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## From the ARTISTIC DIRECTOR

Welcome to the first play in Auckland Theatre Company's 2014 season, Acts Of Faith.

In 1925, Noël Coward was the toast of London with four of his works playing simultaneously to capacity houses in West End theatres: the notorious drama THE VORTEX (starring Coward himself as a drug-addicted young socialite), the musical revue ON WITH THE DANCE, and two fabulously funny comedies, HAY FEVER and FALLEN ANGELS. It's a testament to his talent (and no surprise that he earned the nickname, The Master) that audiences around the world are still enjoying these works almost 90 years after they were written. They continue to zing with their seemingly effortless style, wit and élan.

Of course, in reality, this effortlessness is very difficult to achieve and the works need actors of great style and technical skill to deliver them convincingly. So we're blessed with the team we have secured together to bring you this sparkling new production of FALLEN ANGELS.

Director Raymond Hawthorne and designer Tracy Grant Lord are consummate stylists and very experienced theatre makers, with productions like TRAVESTIES, LE SUD and OLIVER! for Auckland Theatre Company to their credit. The powerhouse comedic talent of actors Lisa Chappell, Stephen Lovatt, Claire Dougan and Stelios Yiakmis have delighted Auckland audiences over the last few years. They're joined in this production by Jonathan Allen and newcomer Priyanka Xi, both making their Auckland Theatre Company debut. My thanks to them and to all of the creative team, including the hugely experienced Jennifer Lal (Lighting Designer) and John Gibson (Sound Design). Many thanks too, to the staff and production team here at Q Theatre for their support.

If you haven't subscribed to our 2014 season, Acts of Faith, there is still plenty of time to do so. Packed full with all the things that make theatre so good – great stories and great characters brought vibrantly to life by New Zealand's finest stage talent. If you don't want to miss a single show in our 2014 season, why not subscribe? You'll save money and enjoy a host of other exclusive subscriber benefits. An ATC subscription also makes a great gift.

Enjoy the show.

Colin McColl  
Artistic Director, Auckland Theatre Company



# FALLEN ANGELS

BY NOËL COWARD

## CAST

*Julia* — Lisa Chappell

*Jane* — Claire Dougan

*Frederick* — Stephen Lovatt

*William* — Stelios Yiakmis

*Saunders* — Priyanka Xi

*Maurice Duclos* — Jonathan Allen

## CREATIVE

*Direction* — Raymond Hawthorne

*Set & Costume Design* — Tracy Grant Lord

*Lighting Design* — Jennifer Lal

*Sound Design* — John Gibson

*Scenic Image* — © Mark Fowler, Martin and Fowler Studio Inc.

## PRODUCTION

*Technical & Production Manager* — Paul Nicoll

*Company Manager* — Fern Christie

*Stage Manager* — Natalie Braid

*Wardrobe Supervisor* — Kristen Sorrenson

*Wardrobe Assistant* — Kasserine Ross-Sheppard

*Props Master* — Natasha Pearl

*Georgia Bowker* — Intern, Toi Whakaari Acting Course

*Set Construction* — 2Construct

**AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:** Bernie Brown from Skycity Theatre, John Keane from John Keane Upholstery Services, David Lord and Romain Pupier.

*FALLEN ANGELS* is the first Auckland Theatre Company production for 2014 and opened on February 15 at Q Theatre. *FALLEN ANGELS* is approximately 100 minutes including a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

## NOTE



## DIRECTOR'S

Opportunities to see and hear Noël Coward's plays don't come about all that often in New Zealand. *FALLEN ANGELS* remains hugely popular in America and in England, but not many people in Auckland, including myself, know the work well. It's a wonderful opportunity for theatregoers here to see the play and hear Coward's exquisite language.

When I first read it, I thought "this is a difficult play". I couldn't find where it came from and how it was inside itself - what motivated it on Coward's part. But after a lot of research and through the rehearsal process I have discovered so much content inside it and there is so much to anchor it emotionally.

*FALLEN ANGELS* is a women's play with two extraordinarily well-written and strong female characters. Coward knew men and women well and was able to write about the male and female force well before it was considered an appropriate subject for theatre. This lends the play a timelessness that makes it highly accessible to a modern audience.

I thought finding two actresses who could master the rhythm of the language would be extremely difficult but I was lucky that two such wonderful actresses as Lisa Chappell and Claire Dougan were available to play the roles. And of course, they have to be matched with husbands who could stand up splendidly against these female roles and again I was blessed to be able to cast Stephen Lovatt and Stelios Yiakmis. So the result is a fine but small ensemble of actors who really recreate the play that Coward envisaged.

Tracy Grant Lord's design encompasses everything from 1925 when the play was written, through to contemporary times now. It is very unusual in that it has a contemporary feel about it but at the same time is markedly in period.

The use of Coward's music in the foyer and in the theatre, before we start, sets up this genius of the man. As always it is wonderful to work with John Gibson, on the musical structure and the sound plot for the show. He brings a wonderful authenticity to this in his work. The lighting designer, Jennifer Lal, has been phenomenally understanding of what is required for the play and sensitive to the play's style.

I trust you will enjoy the play as much as I do!

- Raymond Hawthorne

## Act One

In an exclusive London flat, Julia Sterroll teases her husband Fred, and introduces him to their new servant Saunders. Julia tells Fred they're not "in love" anymore, but not to worry – after all, who still has passion after five years of marriage? Fred's friend Willy arrives and says his wife, Jane, has also woken up with a funny feeling. Willy and Fred leave for golf. Julia dreamily plays a love song on the piano. Jane arrives, in a complete tizzy because she's got a postcard from Maurice, who was her lover – and Julia's – seven years ago. The card says he is coming to visit her today. Jane and Julia dither. Should they flee or face him? They remember how wonderful and romantic their affairs were, and fuel the fire by singing the love song. Eventually they agree to face Maurice together so neither will give in to his charms. But then, knowing they won't be able to resist, they decide to flee, leaving Maurice a letter.

## Act Two

Later that night, the two women are dressed to the nines, swigging back cocktails and champagne over dinner, getting drunk and over-excited. Several false alarms get them in a flutter: a phone call from Julia's Uncle Hugo; a "foreign gentleman" at the door; a wrong number calling on the phone. They have a heated discussion about whether they'd give in to Maurice, and accuse each other of lying. Jane declares that Maurice called her and that she knows where he is; Julia is furious. Jane leaves "to go straight to Maurice" and Julia collapses in hysterics.

## Act Three

Next morning, Julia is grouchy taking breakfast. Willy arrives alone; he and Fred have had an argument so he's sneaked out of the hotel and come back early. He's looking for Jane, but Julia has no idea where she is. She declares Jane has run off with a Frenchman. He doesn't believe her at first, but is finally convinced and they leave to look for Jane. Fred arrives, closely followed by a bedraggled Jane, still in last night's evening dress. Saunders tells them Julia has recently left with a gentleman. Jane sees Maurice's name and number written down, and has hysterics. There is a showdown between the couples, interrupted by the arrival of Maurice and his French charm. The women are thrilled and their husbands grouchy. Maurice laughs at their anger and declares he will tell them the real truth – and he presents another story altogether. Julia and Jane, are flustered, but back him up. Maurice sweeps the women to his flat upstairs on a pretext, leaving Willy and Fred perplexed and alarmed...



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# THE ORIGINAL "Absolutely Fabulous"

by Amber McWilliams



In 1925, the opening season of Noël Coward's *Fallen Angels* nearly didn't open at all. The Lord Chamberlain (official censor then of all theatre productions) was reluctant to grant it a performance licence, finding its script "*extremely dubious - the women's obvious willingness to go wrong, would cause too great a scandal*". But after a few dialogue changes Lord Cromer passed it, deciding that the script was "*unreal farcical comedy*".

When the play did open, the Chamberlain's first reaction was mirrored in a major way by the London media, who trumpeted moral outrage. "*Degenerate, vile, shocking, obscene, and nauseating*" were just a few of the epithets hurled by the critics.

The cause of their raised eyebrows and chest-thumping was that in the play, two married female characters reminisce that seven years prior, before they were married, they both had sex with the same man. Plus - both admit to each other that they might do it again when he comes to visit London after a long absence.

The wives have been married for five years and both lament that their marriages lack passion ... the husbands appear to find the outdoor game of golf more pleasurable than any indoor activities. The women are bored, and eager to reclaim the excitement they once knew years before with a fine-looking young Frenchman - who has sent a message that he is arriving soon.

Boosted by champagne and lust, they anticipate the titillation of what will happen when he becomes 'available' again.

All this disturbed the then-current public illusions that sex was never discussed by women, and that it occurred strictly within marriage. Even Romeo and Juliet were married. And 15 years had passed since blind eyes were turned to the widely acknowledged affairs (said to be over 50 of them) conducted by the previous king, now replaced by those straightest-of-laces George V and Queen Mary.

Pre-marital sex was then perceived as solely the 'right' of men. The two tipsy women do not agree that this should be so. One

“...Clearly these characters are of the ‘comfortable’ classes – a genre seldom portrayed as drunk, particularly the women...”

wife says to the other: "*Men don't have the monopoly over wild oats*", and her friend replies "*No, but it is our duty to make them think they have*".

When one of the husbands eventually learns of his wife's pre-marital dalliance he announces that she should be humble and ashamed, but his nettled wife snaps "*Do you expect me to believe you led a model life before marriage?*"

To make matters worse, the 'fallen angels' are seen knocking back cocktails (brought by a maid of course) to the point of 'unsteadiness' while eating Oeufs au plat Bercy (as decreed by Coward). During all this, their husbands are again playing golf. Clearly these characters are of the 'comfortable' classes – a genre seldom portrayed as drunk, particularly the women.

These were scandalous themes for 1925 British audiences – and not just in Britain. The play was banned in Holland.

Coward launched three other new plays in 1925, and described the media reaction to *Fallen Angels* as:

*"vituperative to the point of incoherence - but capital for the box office."*

Audience queues formed overnight for every performance, to see this apogee of bold sexual attitudes on the civilised public stage.

Within the play, nobody actually has extra-marital sex – they just talk about it. But in 1925 people were shocked at that, because extra-marital carry-on was perceived as something which even if it existed (it did) was simply never talked about. Coward didn't agree. He wrote firmly that frank talk was not doing any harm:

*"Rocks are infinitely more dangerous when they are submerged. The sluggish waves of false sentiment and hypocrisy have been washing over reality far too long. Sex being the most important factor of human nature is naturally, and always will be, the fundamental root of all good drama."*

So in 1925 the polite humour of what used to be called 'drawing room comedies' took a jolt. In some ways *Fallen Angels* can be looked on as the beginning of the end of this genre (once described by the late Professor Musgrove as "*beautifully dressed people among elegant furniture; ring bell, enter the maid...*").

“... beyond the theatre or screen, there can still be very strong moral unrest about certain sexual dalliance...”

Some commentators point to 1925's boundaries being pushed as the first fragile public groundwork being laid, which later grew strong enough to nurture *Sex in the City*, *Desperate Housewives* and *Absolutely Fabulous*.

Over the eighty years following Coward's unbelievable chutzpah in the perceived 1925 boldness of *Fallen Angels*, a pathway slowly but eventually widened into a no-holds-barred situation, where even the 'f' word now proliferates on television, stage and movies, and anything goes.

That is if we mean public acceptance of a bold script portrayed by actors. However, there is plenty of evidence that in real life beyond the theatre or screen, there can still be very strong moral unrest about certain sexual dalliances. Even in New Zealand, the discovery of such can lead to street protests, oceans of front-page ink, and demands for resignation. Rather the same as the 1925 media reaction to *Fallen Angels* – just with different adjectives.

In 1950 Coward looked back at *Fallen Angels* opening twenty-five years earlier, and wrote:

*“It was described as amoral, disgusting, vulgar and an insult to British womanhood. It was of course none of these things. British womanhood has been cheerfully insulted by it on various occasions for almost a quarter of a century since.”*

A few years later he slightly updated the 1925 script. By then, popular vernacular had become more front-line and one wonders if Coward considered changing one character's name – or perhaps the original line spoken about him by one of the (clearly randy) women. She says – “*I'm too fond of Willy*” ...



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# CAST



## Lisa Chappell (*Julia*)

Lisa's love of theatre began at a young age when she played the Ichneumon Fly in THE INSECT PLAY at Rangitoto College. After that auspicious start, a diverse range of roles followed, including; spoilt brat in GLOSS, repressed lesbian in DESPERATE REMEDIES, cattle farmer in MCLEOD'S DAUGHTERS and mercenary deprogrammer in THE CULT – the latter two garnering Lisa Logie and Qantas awards respectively.

Last year Lisa wrote, performed and produced a one woman show about cannibalism and ice-cream called FRED, which Sydney Morning Herald called, "a highlight of the Sydney Fringe Festival". She brings FRED to Auckland audiences at The Basement in April. "It was the perfect preparation for Noël Coward, 10,000 words non-stop!" In her most recent performance, another self-penned piece called, ON/OFF, she played a drunk cabaret singer, "which was a great warm-up for tonight's second act".

Lisa is thrilled to be back at Auckland Theatre Company, where her previous productions include; ALL MY SONS, DESIGN FOR LIVING, THE 39 STEPS, THE IMPORTANCE OF BEING ERNEST, BADJELLY THE WITCH and THE MOTOR CAMP, and is honoured to be working with the inimitable Raymond Hawthorne for the first time.

## Claire Dougan (*Jane*)

Claire has been working in the theatre for fifteen years, having graduated from UNITEC School of Performing Arts in 1997. She appeared in a number of Auckland Theatre Company shows in her early years, including DEATH OF A SALESMAN, CABARET, INTO THE WOODS, HIGH SOCIETY and FOUR CITIES.

Claire spent six years living in Christchurch and in that time, appeared in around twenty-five shows for the Court Theatre, including a number of musicals. This gave her the opportunity to tackle a wide variety of roles, with highlights including Daisy in THE GREAT GATSBY, Masha in THE SEAGULL, and Katherine Mansfield in ON THE ROCKS.

She has also enjoyed working at our southern most theatre, Fortune Theatre in Dunedin, in THE MOTOR CAMP, GOD OF CARNAGE and LOVE, LOSS AND WHAT I WORE.

She is thrilled to be back at Q Theatre for Auckland Theatre Company, having appeared as Lady Jane Rochford in ANNE BOLEYN last year, and is delighted to be playing alongside the fabulous Lisa Chappell, in this, her first foray into the world of the genius Mr Coward.





### **Stephen Lovatt** (*Frederick*)

Stephen, now mid career (he hopes) has performed in theatre, radio, television and cinema throughout New Zealand and Australia over the last 24 years. Recently, he has been on New Zealand television in TOP OF THE LAKE and HARRY.

Theatre highlights include THE MOTOR CAMP (Auckland Theatre Company) and WHEN THE RAIN STOPS FALLING (Silo Theatre). Television highlights include SPARTACUS, GO GIRLS, and 5 years as Max on NEIGHBOURS.

Stephen finished shooting on Gaylene Preston's HOPE AND WIRE in April 2013, then returned to the stage for Auckland Theatre Company's ANNE BOLEYN last year. He is delighted to be treading the boards once again in FALLEN ANGELS.



### **Stelios Yiakmis** (*William*)

Since making his screen debut on TV special OPTIONS in 1990, part Greek, part Kiwi actor Stelios Yiakmis has been seen onscreen on both sides of the Tasman.

Yiakmis graduated from drama school Toi Whakaari in 1991, after completing a Bachelor of Arts at Otago University. By then he had already won a few small screen roles for Wellington company Gibson Group. Among them was his television debut as part of the young cast of OPTIONS, made as part of a Ministry of Education campaign to help teenagers into jobs.

His big break came in 1994, when he moved to Auckland to join the cast of SHORTLAND STREET. Over five action-packed years as hunky doctor Johnny Marinovich, he romanced Ellen (Robyn Malcolm) and got Jenny (Maggie Harper) pregnant, was falsely accused of sexual abuse, then in 1998 became a widowed solo father when his new wife (Alison James) died after a failed attempt to save someone else's life.

Yiakmis went on to act in short-lived Hercules spin-off YOUNG HERCULES (playing a suitor to Hercules' mother) and low-budget romance THIS IS NOT A LOVE STORY, before relocating to Australia. There he added to his policeman-heavy resume with recurring roles playing detectives on both MCLEOD'S DAUGHTERS and the medical drama ALL SAINTS.

In 2006 he joined the ensemble cast of acclaimed Australian feature JINDABYNE, inspired by Raymond Carver's story *So Much Water So Close to Home*. Yiakmis played one of a group of friends (alongside USUAL SUSPECTS import Gabriel Byrne) who discover



the body of an aboriginal woman, while on a fishing trip.

Yiakmis went on to play roles in two Kiwi television productions: BIG ARI, one of the associates of drug kingpin Marty Johnstone on LAND OF THE LONG WHITE CLOUD (the Kiwi leg of the Underbelly franchise), and obnoxious financier Derek Pearson on 2013 crime drama THE BLUE ROSE.

Returning to the theatre, Stelios starred as Professor Kevin Maloney in Auckland Theatre Company's production of THE HERETIC last year.





**Priyanka Xi**  
*(Saunders)*

Priyanka is a relative newcomer to the Auckland scene. With a background in stage and screen during her teen years, her credits include THE KILLIAN CURSE and THE WATER HORSE. After veering off to explore other creative avenues, she then found her passion for acting reignited tenfold.

Priyanka has just completed her year of training at The Actors' Program, ending with the highlight of performing in CAMINO REAL.

Priyanka loves the performing arts and is excited to be working with Auckland Theatre Company for the first time. Having worked with Raymond at The Actors' Program, she is thrilled at the opportunity to work with him again, along side this fabulous cast, in FALLEN ANGELS.



**Jonathan Allen**  
*(Maurice Duclos)*

Jonathan is a graduate of the School of Performing and Screen Arts from Unitec. During his time there he was involved in numerous theatre productions, playing the lead role as John Proctor in the Arthur Miller classic THE CRUCIBLE, again under the direction of Raymond Hawthorne.

Supporting roles include those in THE CHERRY ORCHID, VICTORY and Shakespeare's MEASURE FOR MEASURE under the direction of Micheal Hurst.

After graduating in 2004, Jonathan went on to play various roles on television, most notably on SHORTLAND STREET, then in the feature film YOU MOVE YOU DIE, released in 2007. His latest success in 2012 was playing the role of McCann in the THE BIRTHDAY PARTY by Harold Pinter, directed by Raymond Hawthorne, produced by (potent pause) Productions.



# CREATIVE TEAM

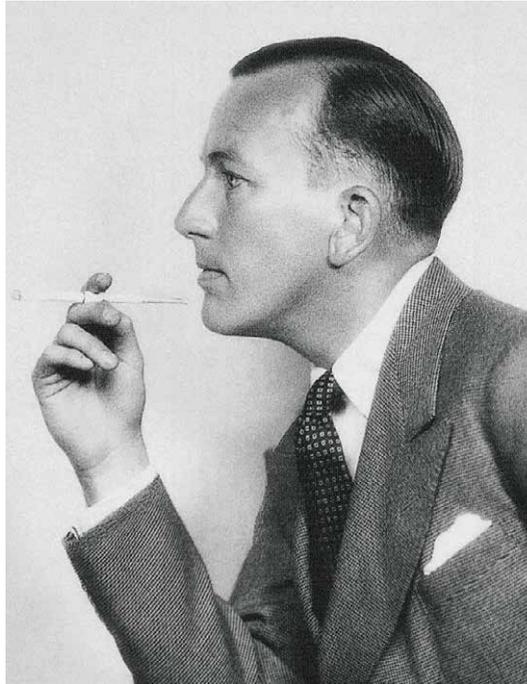
## Noël Coward – Playwright

"I'm an enormously talented man, and there's no use pretending that I'm not."

Noël Coward is one of the most famous comic playwrights in the English language. He wrote nearly fifty plays, as well as more than a dozen revues and music shows.

Coward was born in 1899, on 16 December. Because it was so close to Christmas, his parents named him Noel. He loved to perform from an early age, dancing for family guests when he was only four. By the time he was seven he could play tunes by ear on the piano, although he never had formal piano lessons, and even as an adult he could only play in three keys: E flat, B flat and A flat. ("The sight of two sharps frightens me to death" he once claimed.)

His first professional theatre role was aged 12 in a children's theatre fairy play, *THE GOLDFISH*. He went on to play in West End productions, including *Lost Boy Slightly* in *PETER PAN*. He continued to perform throughout his teens, and began writing his own plays. In 1920, aged 20, Coward starred in his own play, *I'LL LEAVE IT TO YOU*, at the New Theatre in London. Throughout the 1920s he continued to write plays that were produced to much acclaim in England and the United States, including *THE VORTEX*, *FALLEN ANGELS*, *HAY FEVER* and *EASY VIRTUE*. He was also writing and recording music for HMV, releasing popular tunes such as "Mad Dogs and Englishmen" and "Mrs. Worthington".



During World War II, Coward served in Intelligence, and toured as a troop entertainer. His post-war plays were reasonably successful but he never again achieved the hits of the 1920s and 30s. However, he remained prolific to the end, continuing to produce scripts and music until his death at his home in Jamaica on 26 March 1973.

Coward's work was well recognised in his lifetime. In 1969, he was knighted, and elected a fellow of the Royal Society of Literature. He also received a lifetime achievement Tony Award.

## Raymond Hawthorne

### – Direction

Raymond is one of New Zealand's most senior practitioners in the performing arts arena. His impressive C.V. (now spanning fifty five 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). He toured with the Players 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).

Raymond graduated from RADA in 1959, he pursued a career in the UK as an actor, singer, director and teacher. He returned to RADA as a tutor/director.

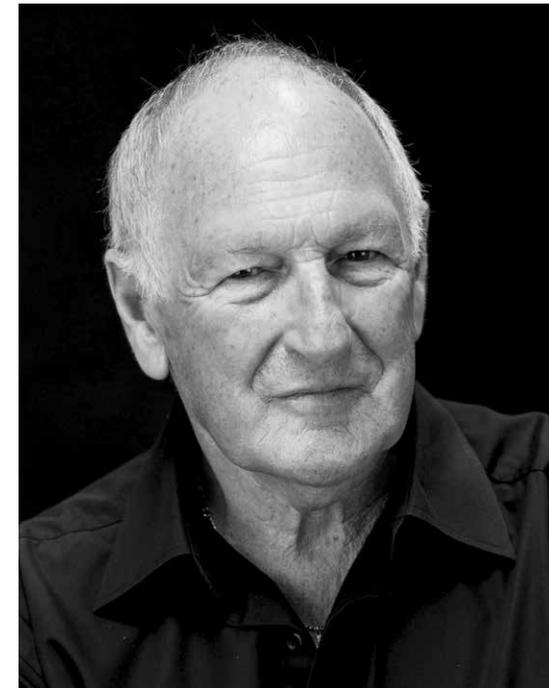
In 1971 he returned to New Zealand and joined the Mercury Theatre (then under the direction of Anthony Richardson) and within two years instigated the formation of Theatre Corporate of which he was artistic director for eight years.

In 1982 he was appointed Director of the National Opera of New Zealand and in 1985 became the Director of the Mercury Theatre, a position he held for seven years.

In 1992 he established his own acting studio, *THE ACTOR'S SPACE*. This recessed in 1997 but resumed operation in 2005.

In 1997 he became the Head of Major in Directing and Writing for Theatre and Screen at the School of Performing and Screen Arts (SPASA) Unitec and taught acting techniques and directed for the Acting Major. He was Head of School for his last year at Unitec.

Raymond directed the first Auckland Theatre Company production, *LOVELOCK'S DREAM*



*RUN*, and has acted and directed for the Company throughout the last 21 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?*, *THE CRUCIBLE*, *A MIDSUMMER NIGHT'S DREAM* and *ANNE BOLEYN*.

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*, *OLIVER!*, *LE SUD* and *POOR BOY*.

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 and Costume Design*

Tracy Grant Lord is a leading stage designer of theatre, opera and ballet. She has worked as a freelance designer with the major companies throughout Australasia including Opera Australia, The Australian Ballet, The Royal New Zealand Ballet, Sydney Theatre Company, Melbourne Theatre Company, Singapore Dance Theatre, Queensland Ballet Company and Black Swan Theatre Company.

Tracy has received two Helpmann Award Nominations (Australia) for her work on the STC production of *IN THE NEXT ROOM* (2011) and the MTC production of *THE IMPORTANCE OF BEING EARNEST* (2012).

Other career highlights include the acclaimed Royal New Zealand Ballet's *CINDERELLA* and 50th Anniversary production of *ROMEO AND JULIET* which premiered at Sadlers Well's in London in 2004 and received an Olivier Award nomination for Best New Dance Production in the UK. Tracy is a Winston Churchill Fellow, has a Bachelor of Spatial Design from Auckland University of Technology and her work has been chosen to represent performance design in New Zealand at the Prague Quadrennial (Czech Republic) seven times. She was also selected to present her work at the World Stage Design exhibition in Toronto (Canada) in 2005.

Recent projects have included the set and costume design for both Melbourne Theatre Company's *TRUE MINDS* (2013) and *PRIVATE LIVES* (2014) and also the Costume design for Queensland Ballet's new production of *CINDERELLA* (2013).

Tracy is currently working on several projects for 2014 and 2015 including the costume design for a new production of *RIGOLETTO* for Opera Australia premiering in April.

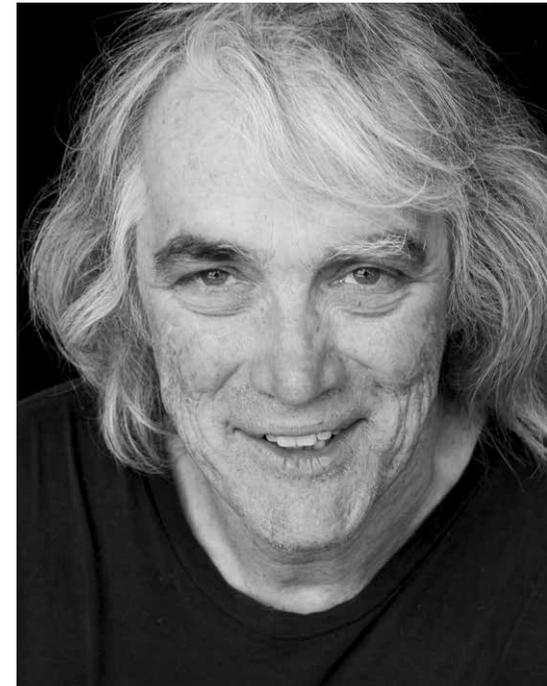
## **John Gibson**

*– Sound Design and Musical Direction*

John has been composing original music for New Zealand theatre, film, dance and television since 1980. During that time he has composed over 100 scores and sound designs for theatre.

In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film *RAIN OF THE CHILDREN*. This year he composed a six speaker sound design for *SYDNEY BRIDGE UPSIDE DOWN* and performed in Edinburgh in a comedy he wrote and directed called *GORDON SIX PENCE HE IS MUSIC*.

Previous works for Auckland Theatre Company include: *AWATEA*, *A MIDSUMMER NIGHT'S DREAM*, *IN THE NEXT ROOM (OR THE VIBRATOR PLAY)*, *ON THE UPSIDE DOWN OF THE WORLD*, *POOR BOY*, *THE WASTELAND*, *CALENDER GIRLS*, *HORSEPLAY*, *OLIVER!*, *THE POHUTUKAWA TREE*, *THE WIFE WHO SPOKE JAPANESE IN HER SLEEP*, *CAT ON A HOT TIN ROOF*, *WHO NEEDS SLEEP ANYWAY?*, *WHERE WE ONCE BELONGED*, *THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD*, *EQUUS*, *THE DUCHESS OF MALFI*, and the arrangements and musical direction of *SWEET CHARITY*.





**Jennifer Lal**  
– Lighting Design

Jennifer is a Wellington based lighting designer who has won a handful of Chapman Tripp Lighting Design Awards. Most recently she has been touring GIFTED around NZ.

Last year in Auckland Jennifer lit HUI for the Auckland Arts Festival, THE PITCHFORK DISNEY at Q Theatre, THE MODERN MAORI QUARTET at Gelatos and COLT for Tempo Dance Festival.

Previously for Auckland Theatre Company she has lit THE BELLBIRD and WHEELER'S LUCK.

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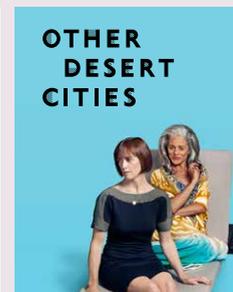
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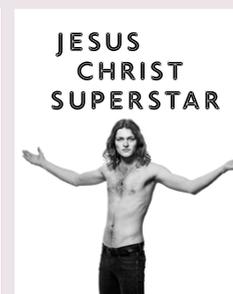
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For more information on Wine Searcher go to [www.wine-searcher.com](http://www.wine-searcher.com)

To find out how you can become a sponsor of Auckland Theatre Company please visit [www.atc.co.nz/partnerships](http://www.atc.co.nz/partnerships)

## CALL ATC ON 309 3395 TO SUBSCRIBE



## Waterfront Theatre Project: 2013 Recap

2013 was another fantastic year for Auckland Theatre Company and the Waterfront Theatre Project. In just 12 short months, AUT University announced its investment of \$5 million to the new theatre, Creative New Zealand increased their contribution by an additional \$1.5 million and our generous private donors committed a collective total of \$500,000, bringing the total funds raised to \$33.1 million.

In December of last year, Auckland Theatre Company lodged an application to the NZ Lottery Significant Projects Fund requesting funding for the remaining \$3 million dollar deficit. The outcome of this application is due to be announced by late February/March. If successful, construction of the Waterfront Theatre can begin by the middle of 2014.

With the board of Waterfront Theatre Limited appointed and agreements with Waterfront Auckland close to being finalised, we are going all out to fundraise for the remaining money needed to build the new theatre.

If you have been thinking about donating to this innovative project and becoming a lasting part of the thriving Auckland Waterfront then now is time to do so. We have a range of different donation levels, from our Founders

Club starting at \$5,000, to our 'Take a Seat' campaign that allows donors to sponsor a seat in the new theatre with their personal message for \$1,000. Or choose your amount and donate at [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz) as all support is gratefully received.

*For more information on the project and how to give please contact Linden Tierney – ATC Development Manager on 309 0390 ext 272 or [linden@atc.co.nz](mailto:linden@atc.co.nz)*



Artists Impression Credit: Gordon Moller

## SUPPORTERS OF THE NEW THEATRE PROJECT



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## Waterfront Theatre Project – 2013 'At a Glance'



# BIG, BOLD & BEAUTIFUL

# WEEKENDS WITH THE NEW ZEALAND FESTIVAL

Here are just some of the many exciting events that are happening in Wellington over the New Zealand Festival's four weekends. To see the full line-up, head to [festival.co.nz](http://festival.co.nz) or pick up a Festival brochure from a Ticketek outlet. Book your tickets online at [festival.co.nz](http://festival.co.nz) or [ticketek.co.nz](http://ticketek.co.nz), by phone on 0800 TICKETEK (842 538) or in person at Ticketek agencies nationwide.

## Fri 21 Feb – Sun 23 Feb

## Fri 28 Feb – Sun 2 Mar

## Fri 7 Mar – Sun 9 Mar

## Fri 14 Mar – Sun 16 Mar

BIG

### THE WELLINGTON INTERNATIONAL AIRPORT SEASON OF DECA DANCE »

Wonder at the extraordinary flair and skill of the 18-strong Batšheva Dance Company. St James Theatre (FRI/SAT/SUN)



© Gail Dagon

### A MIDSUMMER NIGHT'S DREAM (AS YOU LIKE IT) »

Be charmed as six-metre-high puppets fall in love in this hugely inventive take on a Shakespearean classic. St James Theatre (FRI/SAT/SUN)



© Royal Shakespeare Company

### THE BIG BANG

Bring your friends and family and help us launch the Festival at this spectacular free event. Civic Square (FRI) Partnered by TV3

### DOCTOR WHO SYMPHONIC SPECTACULAR

Enjoy a massive night of music and monsters with fellow Doctor Who fans. TSB Bank Arena (FRI /SAT)

### UNMYTHABLE

Embark on an epic journey through all the Greek myths, with comedy, cross-dressing, stories and song. Hannah Playhouse (SAT/SUN)



© Andy Phillips

### THE WESTPAC SEASON OF « BEYOND

See an awe-inspiring performance by one of the world's leading circus companies. Opera House (SAT/SUN)

### RIME OF THE ANCIENT MARINER »

Be delightfully disturbed by British cabaret cult darlings The Tiger Lillies and their macabre take on Coleridge's classic poem. St James Theatre (SAT/SUN)



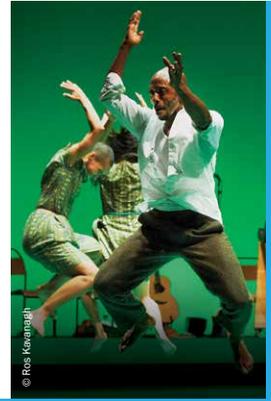
© Victor Frankowski

### RIAN »

Fill your soul to the brim with joyful contemporary dance and folk music from around the world in this uplifting show. St James Theatre (FRI/SAT)

### THE CONTACT SEASON OF POWER PLANT

Don't miss your last chance to see this world famous light and sound experience. Wellington Botanic Garden (FRI/SAT/SUN)



© Ross Kerridge

BOLD



### « CHARLES BRADLEY

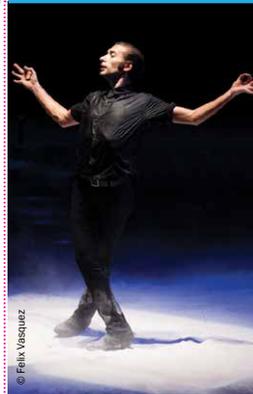
Hear the man who overcame a life of hardship to become one of soul music's modern heroes. James Cabaret (SAT/SUN)

### BULLET CATCH

Steel yourself for a theatrical magic show with the most notorious finale in show business. Hannah Playhouse (SAT/SUN)

### OUR BROKEN VOICE

Enter the tense fiction of this immersive free event that is shaped by its audience. Central City (FRI)



© Felix Vasquez

### « LA CURVA

Witness the lightning-quick footwork of the 21st century flamenco innovator Israel Galván. Opera House (FRI/SAT/SUN)

### ANADAMAR

Embrace the opportunity to hear a compelling contemporary opera from one of the world's most talked about composers. Michael Fowler Centre (SUN) One night only



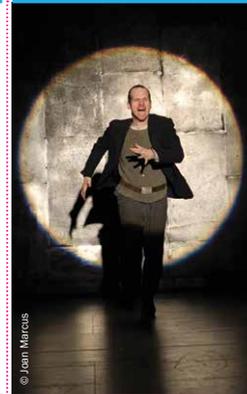
© Rochelle Seator

### « CANDICE MCQUEEN: NASTY

Be dazzled by a larger-than-life immortal demi-goddess in this comedy cabaret show. James Cabaret (SAT/SUN)

### NEW ZEALAND FESTIVAL WRITERS WEEK

Choose from a wide-ranging line-up of sessions with stars of the literary world, including Man Booker Prize winner Eleanor Catton, astrophysicist Marcus Chown and American National Book Award finalist Rachel Kushner. 7 Mar – 12 Mar



© Jean Marcus

### « AN ILIAD

See a great actor at work in this powerful one-man show from NYC-based theatre collective Homer's Coat. Opera House (FRI)

### MY STORIES YOUR EMAILS

Discover the dark side of the internet in this thought-provoking character comedy show. Hannah Playhouse (FRI/SAT)

BEAUTIFUL

### DAWN PŌWHIRI

Join the Festival in welcoming international and local artists to Wellington as the sun rises over the harbour. (FRI)

### THE WETA DIGITAL SEASON OF NEEDLES AND OPIUM »

Experience an extraordinary theatre show about art, love and obsession from the creator of Cirque du Soleil's *K2*. Opera House (FRI/SAT/SUN)



© Nicola Frank Vachon

### THE CONTACT SEASON OF POWER PLANT »

Step into an enchanting world of light and sound installations at Wellington's Botanic Garden. Wellington Botanic Garden (FRI/SAT/SUN) Season runs till the end of the Festival.

### BREL: THE WORDS AND MUSIC OF JACQUES BREL

Be moved as a host of Kiwi stars, including Jon Toogood, perform songs by a legend of modern music. James Cabaret (FRI/SAT/SUN)



© Kirstin Hopkins

### TOM CREAM – ANTARCTIC EXPLORER »

Be riveted by the true stories of one man's courage in the face of impossible odds. Soundings Theatre (FRI/SAT/SUN)

### THE QUIET VOLUME

Immerse yourself in a live literary experience for two that will shake up your understanding of reading. National Library of New Zealand (FRI/SAT)



### TALES FROM THE FORBIDDEN CITY

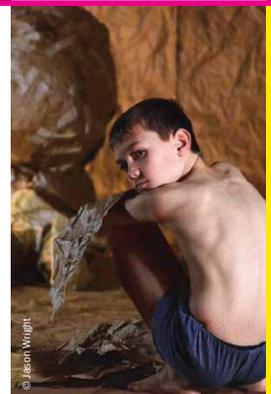
Be among the first in the world to hear China's most renowned contemporary ensemble play new works with the New Zealand String Quartet. Michael Fowler Centre (SUN)

### AGE »

Check out a new work by a rising star of New Zealand dance that brings together performers from three generations. Soundings Theatre (FRI/SAT/SUN)

### YO LA TENGO

Pay tribute to one of the world's best loved and most respected indie bands. Opera House (SAT) One night only



© Jason Wright

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?



## AUCKLAND THEATRE COMPANY

**PANIORA!** by Briar Grace-Smith  
Maidment Theatre

20 March – 12 April

Co-produced with the New Zealand Festival and presented in association with Okareka Dance Company.

A thousand whanau secrets are woven into fate as an East Coast hapu fights to preserve its unique heritage. The Paniora have Spanish blood coursing through their veins. Prosperous, passionate and proud, the Hotai-Martinez family lives in an elegant homestead where they speak Spanish, eat tapas and dance the flamenco. Yet, beneath their fervent pride, they have demons to face; the one thing that can bring the Paniora - their "casta" or spirit - together is the thing that's driving them apart.

## SILO THEATRE

Auckland

**Angels in America, double bill: Millennium Approaches and Perestroika**

by Tony Kushner  
Q Theatre

21 March – 13 April

Great plays always have something to say to us. This one has the pulse of the urgent present. It is dramatic. It is hilarious. It is a melodrama. It is a soap opera. It is heroic. It is daring. It is human.



## CENTREPOINT THEATRE

Palmerston North

**The War Artist**  
by Carl Nixon

15 March – 12 April

"He painted what couldn't be said".

The War Artist is a funny, bittersweet, and moving tribute to the New Zealand Army's first official war artist, George Edmund Butler.



## CIRCA THEATRE

Wellington

**Gloria's Handbag** by Helen Moulder and Sue Rider  
Circa One

22 March – 19 April

It is 2021 in Nelson and Gloria, aged 97, hasn't long to live. Her son Craig is pushing her to move to a "retireville" but she wants to die in her own home.

On a whim, Gloria buys an extraordinary designer handbag. This purchase sets off a series of unusual events which transform Gloria's remaining days and enable her to send a message to the future.



## THE COURT THEATRE

Christchurch

**When The Rain Stops Falling** by Andrew Bovell  
Court One

8 – 29 March

Betrayal, love and abandonment reverberates through four generations of one family in an epic drama that connects a 1959 London flat to the heart of the Australian desert in 2039.

An international drama of rare beauty.

## FORTUNE THEATRE

Dunedin

**Book Ends** By Roger Hall

8 February – 8 March

Every Tuesday morning, members of the all-male Cabin Fever Club meet for coffee at The Sour Dough Café. All gold-card holders, they are literary types: one former editor, one freelance writer, an actor, a novelist, a playwright and a formerly famous poet.

They are cantankerous, opinionated, envious, erudite, insecure and often amusing. What binds them together is their mutual love of books. But how long are books going to last?



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



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Claire Dutton and Michael Cox founded STRANGELY NORMAL in late 1977. They began selling vintage clothing alongside '50s inspired menswear at Cook Street Market.

[www.strangelynormal.com](http://www.strangelynormal.com)

Scenic Image by Mark Fowler, Martin and Fowler Studio.  
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## John Stephens & Co Ltd

John Stephens & Co Ltd is a small, exclusive company specialising in English and French antiques, which John personally buys and imports to New Zealand. With a unique approach to antiques the company has established for itself a loyal customer base.

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**AUCKLAND  
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