

ARTISTIC DIRECTOR

Colin McColl

Welcome to *Twelfth Night* or, *What You Will*. What a glorious play it is! Regarded as Shakespeare's most perfectly constructed comedy - with its exquisite blend of high comedy and bitter-sweet pathos, its magical setting and insanity of desire - *Twelfth Night* is the cornerstone of our Things We Do For Love season.

There are no dud characters in *Twelfth Night*. Each one is a gem and actors relish playing them. I'm thrilled we have assembled a stellar cast for this production - bringing vast experience and youthful new energy to the Bard's words and characters. Welcome back to Jennifer Ward-Lealand, George Henare, Jason Smith, Peter McCauley, Paul Barrett, Andrew Laing and Oliver Driver. And a big welcome to Tandi Wright, Jacque Drew, Charlie McDermott and Paolo Rotondo, plus Rachael Blampied, Esther Stephens, Ben Kissel and Brian Rankin - our four seconded drama school students from UNITEC School of Performing and Screen Arts - who all make their Auckland Theatre Company debuts in this production.

Michael Hurst is a consummate interpreter of Shakespeare. His knowledge and experience of the plays coupled with his sure theatricality allows him to make informed choices that bring Shakespeare's four hundred year old texts vividly to life. My huge thanks to him and his creative team, John Verryt, Elizabeth Whiting, David Eversfield and Jason Smith.

Many thanks, too, to our core funders Creative New Zealand and Auckland City Council.

And special thanks to the Lion Foundation for their support of ATC Literary Unit and ATC Education Unit.

Twelfth Night is the first play in our Winter Season. Up next is the devastatingly funny 'desperate housewives' comedy *The Blonde, The Brunette and The Vengeful Redhead*. International film star Kerry Fox returns home for this tour de force one woman play opening at the Maitland Theatre August 24. Wrapping up the Winter Season is Michael Galvin's darkly funny *The Ocean Star* - starring Adam Gardiner, Greg Johnson and Dean O'Gorman at the Maitland Theatre from September 28.

Enjoy!



Colin McColl





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Shakespeare's Twelfth Night

It's all about love

CAST OF CHARACTERS

Tandi Wright is **VIOLA** A castaway and sister to Sebastian. Something of an optimist. A blessing in disguise. Falls in love.
 Paolo Rotondo is **SEBASTIAN** Also a castaway. Brother to Viola. Comes from a good family. Falls in love.
 Jennifer Ward-Lealand is **OLIVIA** Rich, introspective, latently passionate. An elegant expression of wealthy reserve.
 Could be connected with the entertainment industry. Also falls in love.
 Jacque Drew is **MARIA** Olivia's secretary – not from these parts. Forceful, witty, wants to be loved.
 Paul Barrett is **MALVOLIO** Olivia's steward or manager. Full of self love.
 George Henare is **SIR TOBY BELCH** Olivia's uncle. Used to be in vaudeville. Wouldn't know love if he fell over it.
 Peter McCauley is **SIR ANDREW AGUECHEEK** The last of his line. Once was loved.
 Andrew Lang is **ORSINO** Minor nobility. In love with love. Likes music.
 Grant Hewitt is **CESARIO** A strangely beguiling young man. Naturally effeminate. Seems to know a lot about love.
 Oliver Driver is **FESTE** An entertainer. Named after a festival. Somehow love just doesn't cut it.
 Jason Smith is **FABIAN** The food of love.
 Charlie McDermott is **ANTONIO** An adventurer. Has to make room for love.
 Charlie McDermott is also **SEA CAPTAIN** Tough. Has seen it all. In love with the sea.
 Brian Rankin is **VALENTINE** and Ben Kessel is **CURIO** Orsino's people. Upwardly mobile. Love is cool I guess.
 Esther Stephens is **RACHAEL** and Rachael Blampied is **ESTHER** Olivia's women. Here to learn. Believe in love.

Director **MICHAEL HURST**

Set Design **JOHN VERRY** Lighting Design **DAVID EVERSFIELD**
Costume Design **ELIZABETH WHITING** Composer/Music Director **JASON SMITH**

Production Manager **ROBYN TEARLE** Technical Manager **BONNIE BURRILL**
Rehearsal Stage Manager **AILEEN ROBERTSON** Season Stage Manager **VICKI SLOW**
Assistant Stage Manager/Wardrobe **JANE BARKER** Lighting and Sound Operator **ROBERT HUNTE** Set Construction **2CONSTRUCT**
Costume Construction **THE COSTUME STUDIO** Properties Buyer **BEC EHLERS** Wigs and Hair **WIGFX**

Shakespeare's Twelfth Night is the fourth Auckland Theatre Company production for 2006.

This production was first performed at the Mairangi Theatre on July 13, 2006.

Twelfth Night is approximately two hours and 15 minutes long, including a 15 minute interval.

Please remember to switch off all mobile phones, pagers and watch alarms.



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DIRECTOR'S NOTE

Michael Hurst



Twelfth Night is Shakespeare's only play with a subtitle – "What You Will". Will is "volition". The heroine's name is Viola, whose "will" drives the play. The self-loving opposite of Viola is Malvolio ("bad will") and her balance in love, the woman who is unable to move forward because her true love is mired in grief, is Olivia — volition or "will" confused and slightly jumbled (Olivia is almost an anagram of Viola). "Will" is also an Elizabethan synonym for sexual desire and, of course, an abbreviation of William.

Viola herself is unable to move forward until her "other half", the supposedly drowned identical twin Sebastian is restored to her. Looked at in terms of the psyche, Viola subverts the course of "will" by denying her female side and overpowering it with a male disguise. She throws out her balance as well as the balance of the play, and neither can be brought under control until she herself is reintegrated as a whole person. This of course happens when Sebastian is revealed as having survived the shipwreck, and only at this point, the very end of the play, can everyone's true "will" be put back on line. Everyone has a happy ending except for Malvolio (though one might argue that Feste the fool is never happy) and it is this darkness at the edges of things which makes the play stand out as a kind of lozenge of golden, romantic light in the shadows of the mundane.

All this, and we haven't really got past the title!

Twelfth Night is a beautiful, emotional, intellectual and extremely funny play, justly regarded as one of Shakespeare's greatest. It is full of secrets, connections and resonances that often operate on a level below consciousness. It is sublime.

“What is love? ’Tis not hereafter;
Prevent mirth hath prevent laughter,
What is to come is still unsure,
In delay there lies no plenty,
Then come and kiss me, sweet and twenty,
Youth's a stuff will not endure.”

ΣΥΝΟΨΙΣ

Separated in a storm at sea, twins Viola and Sebastian are washed ashore on different parts of the coast of Illyria, each believing the other to be drowned. To protect herself in this unknown land, Viola disguises herself as a young man, Cesario, and enters the service of Duke Orsino. Viola's male disguise proves all too effective, however, when Orsino employs her as a go-between in his persistent love-suit to the unresponsive Countess Olivia; for Olivia, while still disdaining Orsino, falls immediately in love with his emissary. Meanwhile, Olivia's riotous uncle, Sir Toby Belch, her 'secretary' Maria, the hanger-on Sir Andrew Aguecheek (who is also interested in Olivia) and the clown Feste, play a practical joke on Malvolio, Olivia's self-righteous steward. Tricked by a forged letter into thinking that Olivia is in love with him, and acting on what he believes to be her instructions, Malvolio makes such a fool of himself that he is confined as a madman. The situation is complicated when Sebastian arrives on the scene and is mistaken by everyone for "Cesario", his disguised sister. Confusion reigns until chance at last brings Viola and Sebastian together in the same place, to the amazement of all.

Period and Setting

Illyria, the setting of *Twelfth Night*, was a region on the coast of the Adriatic Sea. Once part of the Ottoman Empire, it corresponds roughly with what is now the joint state of Serbia and Montenegro. This production is set within an ex-pat community somewhere in the tropics, circa 1950.

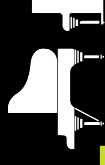
Twelfth Night

The play's title also refers to the Christian festival of Epiphany (the visit of the Magi to the infant Jesus) on January 6, twelve days after Christmas. This was traditionally a time of merry-making, and although there is no further allusion to *Twelfth Night* in the text, a holiday atmosphere does prevail in the play. *Twelfth Night, or What You Will* was originally written to be performed as a *Twelfth Night* entertainment in 1602.

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Mercury Theatre Archive, Auckland City Libraries

“What Country, Friends, Is This?”

ILLYRIA IN NEW ZEALAND by Roy Ward

1910s – 1920s No-one did more to bring Shakespeare to New Zealand in the early part of last century than Allan Wilkie. Wilkie’s company toured continuously to all parts of the country and throughout Australia, with more than twenty plays in the repertoire. Wilkie himself played Malvolio in *Twelfth Night*, drawing heavily on British theatre influences. (He had played a small role in Sir Herbert Beerbohm Tree’s London revival of the play). As David Carnegie notes, for Wilkie “Australia and New Zealand were an extension of the British provinces”.

1912 The Grafton Shakespeare and Dramatic Club was formed for “the presentation to its members of plays by Shakespeare and a few other dramatists of classical repute”. *Twelfth Night* must have featured in its long history. The club found a home at St Andrew’s Hall and survived there, incorporated in the New Independent Theatre, well into the 1970s.

1930 The Workers Educational Association did much to foster community theatre. The WEA asked Dannevirke High School headmaster E.A. Hogben to present a series of lectures on modern dramatists. Interest was such that the Dannevirke Drama Society was born – and local headmaster Hogben produced *Twelfth Night*. With no professional theatres outside the touring companies, amateur groups would flourish for several decades.

1935 Hoping to satisfy “both those seeking a good laugh and those with higher cultural aspirations”, Christchurch’s Little Theatre presented *Twelfth Night*, under the direction of Professor L.G. Pocock. The student newspaper *Carta* enthused: “...even a Philistine scared away from Shakespeare by his own manglings at High School or Wilkie on the legitimate stage, will find a freshness in this delightful comedy”. The Little Theatre was entering a Golden Age.



Ngaio Marsh in 1943, aged 48

1968 Patric and Rosalie Carey’s tiny Globe Theatre was founded in their Dunedin home in 1961. For much of the decade that followed it was an important force in New Zealand theatre, producing both classics and major new works from around the world and effectively bridging amateur theatre with the developing professional scene. Rosalie Carey recalls a “shy newcomer” making his Globe debut in *Twelfth Night*, as one of the young men at Orsino’s court. Simon O’Connor would go on to an impressive career as an actor and writer.

1948 Christchurch Repertory’s *Twelfth Night* drew praise from the New Zealand Arts Year Book “in spite of a lamentable Pygmalion which followed”. The Year Book noted the emergence of Bernard Kearns (Sir Toby Belch) who went on to a substantial career as an actor and broadcaster.

1951 Ngaio Marsh returned from England, hoping to create a permanent professional touring company. Though best known for her crime novels, Marsh had been an aspiring actress in Wilkie’s company and became a trail-blazer of Shakespearean production in New Zealand. After a positive opening in Auckland, Marsh’s company went on tour with *Twelfth Night* in the repertoire.

Houses were disappointing, and Marsh’s biographer notes: “Ngaio’s description of the last performance... in Blenheim... is full of heartache.” A hopeful dream had turned into a disaster.

1956 Where Marsh had failed, Richard and Edith Campion succeeded with the creation of the New Zealand Players in 1953. Amongst the new professional company’s aims: “to play from Whangarei to Invercargill”. For his *Twelfth Night*, Richard Campion drew on his experience at the Old Vic Drama School in London and strove for a modern performance style free from the trammels of what he called “upholstered Shakespeare”.

1962 Vivien Leigh’s tour of the Antipodes provided a distraction from her personal problems. “The shattering disillusionment of her marriage (to Laurence Olivier) gave her a tremendous urge to tour – not the provinces, but the world”. Of the three plays performed by the Old Vic for I.C. Williamson’s company, *Twelfth Night* was Miss Leigh’s first choice. The UK Theatre Record prophesied that “this current tour will prove one of the happiest experiences of Vivien Leigh’s life” not least because her leading man was John Merivale “who has been her closest personal friend throughout the trying months which followed the collapse of her marriage”.

1967 The new Ngaio Marsh Theatre in Christchurch opened with *Twelfth Night* and Ngaio Marsh herself in charge of production. Marsh wrote to a friend: “We ran for 3 weeks to capacity houses and made a net profit of almost 1000 pounds. Crikey”.

1971 Downstage, New Zealand’s oldest professional theatre company (founded in 1965) has never produced *Twelfth Night* but its summer offering this year was *Your Own Thing* “a groovy rock musical” set in the city of Manhattan Island, Ilyria, where Orson is a theatrical agent and Olivia the operator of a discotheque. Viola and Sebastian are shipwrecked rock singers (of course). Songs included *Baby! Baby! (Somethin’s Happ’nin’)* and *The Now Generation*.

1975 Hippy-length hair and kaftans also featured in the Fortune Theatre’s *Twelfth Night* (only two years into the Dunedin company’s long history and still in its original home at the Athenaeum). Audiences were delighted when Malvolio’s cross-gartering was presented in the form of extra-long knitted rugby socks. Jan Prettejohns directed.

1979 Centrepoint, Palmerston North’s professional theatre company, had been running for six years when it moved to new premises at the corner of Pitt and Church Streets where the company continues to operate. The opening production in the new venue was *Twelfth Night* directed by Paul Minifie, now manager of Auckland’s Maidment Theatre (home to this 2006 ATC production). Centrepoint’s cast included Marshall Napier as Sir Toby Belch.

1988 Raymond Hawthorne’s *Twelfth Night* for Auckland’s Mercury Theatre featured a cast familiar from other Mercury and Theatre Corporate productions. Elizabeth Hawthorne played Viola, Paul Gittins was Feste, Alison Bruce was Olivia and George Henare, who had already played over a hundred roles for The Mercury, was Malvolio.

1989 Simon Bennett’s Wellington production at The Depot (later transferring to a revitalised Bats Theatre) stressed frenetic comedy with a young cast of eight playing all the roles. Amongst them, Cameron Rhodes, John Leigh and Robyn Malcolm (a self-confessed “Shakespeare freak”) whom Bennett’s director’s notes credited for “the idea and the omph”.

1992 The Mercury Theatre had folded and Auckland Theatre Company was in its infancy. Simon Bennett returned to *Twelfth Night* at a popular new venue The Watershed.

1994 Paul Barrett made his first appearance as Malvolio in Elic Hooper’s Court Theatre production in Christchurch. For the imprisonment scene, his head and hands were encased in a box of clear polycarbonate. The effect was striking – particularly at a technical rehearsal when Barrett found himself unable to breathe until changes were quickly made.

1995 Murray Lynch’s festive production for Circa Theatre, Wellington, was set on a 1920s cruise ship, designed by John

Parker. The play began with music from a wind-up gramophone and ended with a Charleston danced by the cast.

1997 New project-based professional companies were emerging to challenge and/or complement the established theatres. In Dunedin, Lisa Warrington directed *Twelfth Night* for WOW Productions at Otago University’s Allen Hall Theatre. Simon O’Connor (a “shy newcomer” at Dunedin’s Globe in 1968) returned to the play, this time as Malvolio.

2003 The Bacchanals’ lively production was intended to tour the South Island from their Wellington base. When a tour on that scale proved prohibitive for the unfunded company they opted to take the play north. Their main Wellington performance was in the old Legislative Council Chambers at Parliament (a family connection to MP Jonathan Hunt proved useful) before moving on to slightly less imposing venues in Martinborough, New Plymouth, Wanganui, Taupo, Napier and beyond. Director David Lawrence remembers “The Dannevirke show, to a decent crowd, was a great night and we had a fantastic night at the campsite afterwards...” The old touring ethos lives on...

Sources:

A Dramatic Appearance, New Zealand Theatre 1920-1970 by Peter Harcourt
Ngaio Marsh, A Life by Margaret Lewis
A Theatre in the House, The Careys’ Globe by Rosalie Carey
The Little Theatre, Golden Years of the New Zealand Stage by Glyn Strange
Arts Year Book 1948, ed Howard Wadman
David Lawrence at www.thebacchanals.co.nz
Special thanks to David Carnegie

Circa Production of Twelfth Night 1995



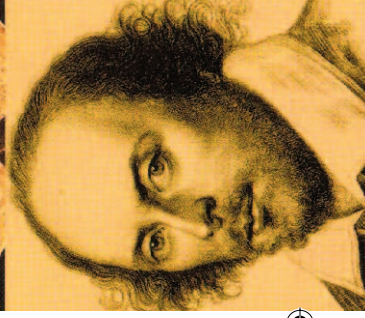


"If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut, tut! for goodness' sake! what the dickens! but me no buts - it is all one to me, for you are quoting Shakespeare".

(Bernard Levin. From The Story of English. Robert McGrum, William Cran and Robert MacNeil. Viking, 1986).

The Shakespeare authorship controversy

BY PROFESSOR EMERITUS MAC JACKSON, THE UNIVERSITY OF AUCKLAND



Theories that the plays we know as Shakespeare's were really written by somebody else began to emerge in the mid-nineteenth century, when it was argued that Sir Francis Bacon was the true author. Current top contender is Edward de Vere, the seventeenth Earl of Oxford. But dozens of candidates have been proposed. Last year a claim for Sir Henry Neville's authorship made front-page news in the *New Zealand Herald*.

Why do all knowledgeable Shakespeare scholars dismiss such theories?

William Shakespeare was christened on 26 April 1564 in the Holy Trinity Church of Stratford-upon-Avon, where he was buried on 25 April 1616. He had become one of the town's wealthiest property owners. In his will, in which many Stratford people are named, including his daughters Susanna and Judith, he bequeaths money to his 'fellows', John Heminges, Richard Burbage, and Henry Condell, who are named with Shakespeare in several documents as actors and shareholders in the foremost London theatre company of the age, the Chamberlain's Men, which after 1603 became the King's Servants.

So modern anti-Stratfordians are forced to admit that Shakespeare of Stratford became an actor and theatre owner in London. But they contend that he merely served as a front for the real writer of the plays, getting them staged as his own. Yet Heminges and Condell were responsible for publishing the posthumous collection of the plays in the First Folio of 1623, 'to keep the memory of so worthy a friend and fellow alive as was our Shakespeare', as they wrote in their signed preface.

In order to account for this evidence, anti-Stratfordians have to postulate a conspiracy of gigantic proportions. The First Folio has pretentious verses by Ben Jonson and others celebrating Shakespeare's achievement. During Shakespeare's

lifetime there were more than twenty clear references to him as a playwright, many by literary folk who knew him well. His monument, erected in the Stratford church before 1623, commemorates him as a great writer. It is incredible that all those responsible for these allusions were liars or dupes.

Anti-Stratfordian theories had their origins in several misconceptions, excusable 150 years ago but not now. One is that Shakespeare had a deprived boyhood and that a Stratford lad who never attended university would have been incapable of writing the plays. But Stratford had an excellent grammar school and Shakespeare's works reflect the curriculum. His father rose to be Mayor. And in London, books on all subjects were freely available. The second mistake is to credit Shakespeare with quite staggering erudition. But in fact, Shakespeare acquired, through reading and through listening, just enough knowledge of various subjects for the purposes of writing his plays. The conspiracy theorists also deplore a lack of documentary evidence about Shakespeare's life. But we know more about him than about any playwright of the period except Ben Jonson. And in the British Library multi-authored manuscript play, *Sir Thomas More*, we even have a scene in Shakespeare's own handwriting. But anti-Stratfordians keep very quiet about that.

The University of Auckland is proud to host the Shakespeare in Winter lecture series, July 26 - August 30. The lectures are presented by some of the world's most respected Shakespearean authorities, including Dymna Callaghan (University of Syracuse, NY), David Schalkwyk (University of Capetown, SA) and the University's own Mac Jackson, Michael Neill and Tom Bishop. Acclaimed actor/director Michael Hurst, O.N.Z.M., will also present a lecture, in conjunction with this production of *Twelfth Night*. The lectures are free and open to the public. For more information, please contact Pauline Sheppard: (09) 373 7599 ext.84464 or visit <http://www.arts.auckland.ac.nz/shakespeare>

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Creative Team



Director - Michael Hurst

Michael has appeared in several Auckland Theatre Company productions including: *The Duchess of Malfi*, *Rosencrantz and Guildenstern are Dead*, *The Rocky Horror Show*, *Travesties*, *Waiting for Godot* and the title role in *Goldie*. Directing credits include *Hamlet*, *Macbeth*, *Othello*, *Romeo and Juliet*, *Measure for Measure*, *The Merchant of Venice*, *King Lear*, *The Tempest*, *Cabaret*, *Lysistrata*, *Ladies Night*, the NZ feature film *Jubilee* and *Love Mussel*. In 2003, Michael became an Arts Laureate of New Zealand, an honour in recognition of his continuing contribution to New Zealand theatre. In 2005 he became an Officer of the New Zealand Order of Merit (ONZM) for services in the Arts.



Set Design - John Derry

Set Design is as good as it gets for a designer; no kitchens, no lounges, no doors and windows - just characters in whatever environment the director and designers decide to overlay. Michael and I were sitting on the beach in January having an early *Twelfth Night* meeting and talking about 'Ilyria' being a beautiful relaxing place where everyone has nothing better to do than fall in love and of course there it was in front of us. I hope you enjoy watching this production as much as we did making it. This year I've designed sets for *Glide Time* and *Plenty* for the Silo. Still to come are *Bad Jelly the Witch* and *Take Me Out*, also for the Silo and *Don Pasquale* for NBR NZ Opera.



Lighting Design - David Everstfield

I particularly enjoy including theatre as part of my design portfolio as it is such a collaborative medium. Creative statements made by set and costumes require support from the lighting to be displayed "in their best light". As such, the requirements for *Twelfth Night* have come about in conjunction with the other departments and to meet their needs. The remainder of this year will see me lighting *Cirque Rocks!* for Westies, *Wearable Art Awards* for Wellingtonians and *Sweet Charity* for Auckland Theatre Company audiences.



Costume Design - Elizabeth Whitting

I feel honoured to be designing the costumes for *Twelfth Night*, Auckland Theatre Company's second Shakespeare with Michael Hurst directing. My delight comes from the ability to participate in the creation of a new perspective on a wonderful classic. We have decided to set the play in a period which salutes the fifties but which is not essentially a period piece. We want to make the characters immediately recognisable to a modern audience but lose nothing in the translation. This year has been an exciting one for me as I have concentrated solely on my design work, and by the end of this year will have designed *Doubt*, *Twelfth Night* and *Sweet Charity* for Auckland Theatre Company, *Don Pasquale* and *Faust* for NBR NZ Opera and *This is How it Goes*, *Plenty* and *Take Me Out* for the Silo Theatre.



Composer/Music Director - Jason Smith

My approach to the music in *Twelfth Night* was informed largely by the fact that a piano is onstage throughout. There is no 'soundtrack' as such - we have purposefully limited ourselves to whatever music can be played onstage as part of the dramatic landscape. In rewriting the songs, I set the traditional lyrics to my own melodies. Rather than adopting an existing musical style for them, Oliver (Feste) and I have focused on finding our own 'voices'. As a composer, my job is often finished by opening night. With *Twelfth Night* I am looking forward to exploring the performance possibilities throughout the season.

Cast



Paul Barrett

Paul was last seen on stage in Auckland Theatre Company's production of *Mum's Choir*. Other Auckland Theatre Company credits include: *The Bach*, *Caligula*, *Spreading Out*, *A Christmas Carol*, *Art*, *Masterclass*, *Foreskin's Lament*, *Waiting for Godot* and *Noises Off*. Paul was also a band member in the *The Rocky Horror Show* in 2002. Other recent theatre credits include: *Mr. Marmalade*, *Under Milkwood*, *The Goat and Jacques Breil is Alive and Well and Living in Paris*. Film experience includes: *Atomic Twister*, *Ike-Days of Thunder* and *Spooked*. Television experience includes: *Being Eve*, *Shortland Street*, *McPhail and Gadsby*, *Secret Agent Men*, *Cleopatra 2525*, *Maddigan's Quest* and *Interrogation*. Paul has been a proud member of Actors Equity since 1980.



Rachael Blampied

Rachael is currently in her third year at UNITEC School of Performing and Screen Arts and joins the cast of *Twelfth Night* on secondment. *Twelfth Night* is Rachael's debut performance with Auckland Theatre Company. Previous theatre experience includes: *The Laramie Project*, *It All Seems to Add Up*, *Last Laughs*, *Marat/Sade*, *Three Sisters* and *Class Act*. Rachael made an appearance in John Chong Nee's Scenarios music video. She also presents for Alt TV's *Alt First XV* music show.

Jacque Drew

Jacque received her training at the University of Portland (Oregon, US) and The Royal Academy of Dramatic Art (London). *Twelfth Night* is Jacque's first appearance with Auckland Theatre Company. New Zealand Theatre experience includes: *The Women*, *Suddenly Last Summer*, *Steel Magnolias* and *Danny and the Deep Blue Sea* - for which she won a Chapman Tripp award for Best Actress. Theatre experience (US) includes: *Much Ado About Nothing*, *Taming of the Shrew*, *Othello*, *King Henry VI*, *Richard III* and *The Merchant of Venice* (US). Jacque's film experience includes: *Body of Evidence*, *Dr. Giggles* and *Things I Never Told You*. Television appearances include: *Northern Exposure*, *Under Suspicion*, *America's Most Wanted* (US) and *Interrogation* and *Doves of War* (NZ). Jacque has been a proud member of Actor's Equity since 2006.

Oliver Oliver

Oliver was the Associate Director of Auckland Theatre Company from 2000 - 2003 during which time he led the Company in establishing the industry training/audience development programme Second Unit, the ATC Literary Unit, the annual Play Reading Series, the Education Unit and the ATC Ambassador Programme. He became acting Artistic Director in 2003 before leaving to host the newly created TVNZ current affairs arts show, *Frontseat*. Theatre credits include: *Bash*, *Caligula*, *The Rocky Horror Show*, *Serial Killers*, *Rosencrantz and Guildenstern are Dead*, *The Blue Room*, *The Vagina Monologues*, *Bellbird*, *Ladies Night*, *Small God*, *New Gold Dream*, *The Talented Mr. Ripley*, *The Shape of Things*, *Stones in his Pockets*, *It's in the Bag*, *Tape*, *Play 2*, *Play 2.03*, *The Goat* and most recently the 30th Anniversary production of *Glide Time* for the Silo Theatre. Oliver is a board member and Patron of the Silo Theatre, a resident director at Curious Film, host of the radio show *Almost Monday* on Newstalk ZB, a member of Actors Equity and a responsible dog owner.



George Henare

2006 marks George Henare's 41st year in the business of stage, screen, TV and recording. For Auckland Theatre Company George has performed in *Goldie*, *Julius Caesar*, *Wind in the Willows*, *Cabaret* and *Into the Woods*. Other theatre experience includes: *Haruru Mai*, *Purapurawhetu* (which toured New Zealand twice as well as Canada and Greece) and *Jesus Christ Superstar* - for which he won a Best Theatrical Performance Award at The Entertainer of the Year Awards in 2002. George was named Best Actor at the 2000 TV Guide New Zealand Television Awards for his role in *Nga Tohu* - *Signatures*. Other television experience includes: *Greenstone*, *Hercules* and *Xena*. His film credits include: *Crooked Earth*, *Once Were Warriors*, *Silent One* and *Rapa Nui*. He has also been honoured with an OBE for services to theatre. George is a proud member of Actors Equity.



Ben Kissel

Ben is on secondment from UNITEC School of Performing and Screen Arts where he is currently in his third year of study. *Twelfth Night* is Ben's debut performance with Auckland Theatre Company. His theatre credits include appearances in *Blackrock*, *Marat/Sade*, *Three Sisters*, *By the Bog of Cats*, *Francis of Assisi*, *Hollywood Combo*, *Brighton Beach Scumbags*, *The Marriage of Bette and Boo* and *The Balloonman*. Ben also made an appearance in Minuit's first music video for *Species II*.



Andrew Lainq

Andrew is a graduate of Toi Whakaari New Zealand Drama School. Auckland Theatre Company credits include: *All My Sons* and *Market Forces*. Other recent theatre experience includes: *Mr. Marmalade*, *Jacques Brel is Alive and Well and Living in Paris*, *Macbeth*, *The World Goes Round*, *Suddenly Last Summer*, *Entertaining Mr. Sloan*, *Conquest of the South Pole*, *The Fall of Singapore* and the Australasian tour of *Blood Brothers*. Andrew was also named Best Supporting Actor at the Chapman Tripp Theatre Awards for his performance in *The Glass Menagerie* (1992). Television experience includes *Shortland Street* and *P.E.T. Detectives*. Film experience includes *The Mystery of Treasure Island* and the award winning short film *Philosophy*.



Peter McCauley

Twelfth Night is Peter's second role with Auckland Theatre Company having previously appeared in *Goldie*. Peter has worked extensively in Britain in front of and behind the camera in film production and film editing for the BBC. Peter's television experience includes: *The Secret Life of Us*, *The Lost World* (series 1, 2 & 3), *Blue Heelers*, *Hercules*, *Xena*, *Shortland Street*, *Close to Home*, *Good Guys Bad Guys* and *20,000 Leagues Under the Sea*. Film credits include: *The Interview*, *Perfect Creature*, *The Locals*, *The Outsider* and *Pallet on the Floor*.



Charlie McDermott

Twelfth Night is Charlie's debut with Auckland Theatre Company. In 2001, Charlie studied Shakespeare at the Globe Theatre (London) where he won Globe Competition Awards for Best Overall Production and Outstanding Performance (National Level). Since graduating from UNITEC's School of Performing and Screen Arts in 2004 Charlie has appeared in theatre productions of *Mr. Marmalade*, *This is Our Youth*, *Shopping and F**king* and *Hamlet*. Charlie is this year a proud new member of Actors Equity.



Brian Rankin

Twelfth Night is Brian's debut performance with Auckland Theatre Company. He is currently in his third year at UNITEC School of Performing and Screen Arts and is on secondment for *Twelfth Night*. Brian's theatre experience includes: *Blackrock*, *Marat/Sade*, *Three Sisters*, *The Birds*, *Stepping Out* and *Beauty and the Beast*.



Paolo Rotondo

Paolo Rotondo has a Diploma of Literature and Art History from the Università Per Stranieri in Perugia, Italy and a Bachelor of Arts from the University of Auckland. *Twelfth Night* is Paolo's second appearance with Auckland Theatre Company. His most recent stage credits include: *Mr. Marmalade*, *Fond Love and Kisses*, *The Butcher's Daughter* and *Little Che*. Paolo's television appearances include: *Shortland Street*, *Xena*, *Young Hercules*, *Cleopatra 2525*, *Riverworld*, *Jackson's Wharf*, *Street Legal*, *The Strip*, *Spin Doctors* and *The Insider's Guide To Happiness*, for which he received a Best Actor nomination in the TV Guide Best on the Box Awards. His film experience includes: *The Ugly*—for which he won a Best Actor award at the Fantia Film Festival in Rome. Paolo is also a writer and director, and has a number of projects in development. Paolo has been a proud member of Actors Equity since 1997.



Jason Smith

Jason has been involved in many Auckland Theatre Company productions over the years, most recently as sound designer for *Mum's Choir*. He has also composed music for Auckland Theatre Company productions of *Stones in his Pockets*, *The God Boy*, *A Streetcar Named Desire*, *Serial Killers* and *The Talented Mr. Ripley*. Jason founded Platform Studios in 2000 and in addition to theatre, he composes for television, freelances as a musical consultant for corporate event companies, has written and co-produced a short animation series *Len Fish* and plays in Auckland band Piewarmer. *Twelfth Night* will be Jason's first onstage appearance with Auckland Theatre Company.

Esther Stephens

Esther is in her third year at UNITEC School of Performing and Screen Arts and joins the cast of *Twelfth Night* on secondment. Esther's previous theatre experience includes: *Blackrock*, *Takamine G Series*, *Last Laughs* and *Three Sisters*.

Jennifer Ward-Lealand

Jennifer is pleased to be back at Auckland Theatre Company having appeared in: *The Bach*, *The Talented Mr. Ripley*, *Into the Woods*, *The Herbal Bed* and *The Graduate* for the Company. Her film and television work includes: *Fracture*, *The Footstep Man*, *The Ugly* and *Desperate Remedies* (Best Actress Award in Sitges, Spain), *Xena: Warrior Princess*, *Duggan*, *Danny and Raewyn* (GOFTA Best Actress), *Full Frontal* and *Hercules: The Legendary Journeys*. Jennifer's theatre highlights include: *Hedda Gabler*, *Agnes of God*, *Cabaret*, *The Front Lawn*, *Twelfth Night* (Adelaide International Arts Festival) and *The Goat*. Jennifer's directing credits include: *A Christmas Carol*, *Sister Wonder Woman*, *Arohaotearoa*, *Let Yourself Go*, *Big River*, *Acis and Galatea* and most recently *Jacques Brel is Alive and Well and Living in Paris*. Jennifer has been a proud member of Actors Equity since 1981.



Tandi Wright

Tandi is a graduate of Toi Whakaari New Zealand Drama School. In 2004 Tandi was selected to study at the Globe Theatre in London. *Twelfth Night* is her debut with Auckland Theatre Company. Tandi's other theatre credits include: *A Midsummer Night's Dream*, *Rutherford*, *The Taming of the Shrew*, *The Learner's Stand*, *Dead Funny*, *Rover and Richard III*. Film credits include: *Black Sheep*, *Aramaona*, *Not Only But Always* and *Raising Weylon*. Tandi's television appearances include: *Seven Periods with Mr. Gormsby*, *The Lost Children*, *Doves of War*, *Serial Killers*, *Mercy Peak*, *Street Legal*, *Being Eve*, *Willy Nilly*, *Crash Palace*, *Atlantis High*, *Xena: Warrior Princess*, *Bread and Roses*, *Shortland Street*, *Absent Without Leave*, *Enid Blyton Adventures* and *Permanent Wave*. Tandi has been a proud member of Actors Equity since 1998.



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