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A woman with dark, wavy hair, wearing a red dress, a pearl necklace, and pearl earrings, is holding two large beer mugs filled with beer. She is looking directly at the camera with a slight smile. The background is a bright yellow with a large red circle behind her. The text 'SHE STOOPS TO CONQUER' is written in large, bold, white letters on the left side of the image.

**SHE  
STOOPS  
TO  
CONQUER**

BY OLIVER GOLDSMITH

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## WELCOME TO THE THIRD PLAY IN OUR 2009 ACTS OF TRANSFORMATION SEASON

Oliver Goldsmith's *SHE STOOPS TO CONQUER* is often mistakenly labelled as Restoration theatre. In fact it was written in 1773 — almost a hundred years after the heyday of Restoration plays and in its celebration and delight of "low" comic characters owes more to Shakespeare than to Congreve and the other wits of Restoration theatre. Its hugely comic characters, rollicking good humour and great humanity have made it not only the best known play of the eighteenth century but also, outside Shakespeare, the most frequently acted in the English language.

After his fabulous reinvention of Shakespeare's *TWELFTH NIGHT* for Auckland Theatre Company several years ago, I always knew Michael Hurst was the man for this one, with

his innate ability to reinvigorate classic texts for today's audiences. His concept for this updating is delightful and I know you are going to enjoy the surprises he and his brilliant design team — John Verryt, Elizabeth Whiting, Jeremy Fern and Eden Mullholland — have in store for you tonight.

Our splendid cast is a mix of fresh young talent and a handful of New Zealand's finest comic actors — Paul Barrett, Cameron Rhodes and Ellie Smith. Welcome to Arthur Meeke, Antonia Prebble and Michael Whalley — all making their Auckland Theatre Company debuts in this production — and welcome back to Paul Ellis and Esther Stephens.

Many thanks as well to Heath Jones and UNITEC School of

Performing and Screen Arts for seconding students to this production.

*SHE STOOPS TO CONQUER* is one of the finest examples of a Comedy of Manners — that particular English genre of theatre that sustains — from Congreve through to Oscar Wilde, Noel Coward and Joe Orton to the present day.

For a Kiwi take on a similar genre don't miss Roger Hall's hilarious and touching new comedy — *FOUR FLAT WHITES IN ITALY* — that plays at SKYCITY Theatre from mid-June.

Enjoy!

Colin McColl

# SHE STOOPS TO CONQUER

## CAST

**Antonia Prebble** — Miss Hardcastle   **Cameron Rhodes** — Hardcastle  
**Ellie Smith** — Mrs Hardcastle  
**Michael Whalley** — Tony Lumpkin   **Esther Stephens** — Miss Neville  
**Arthur Meek** — Young Marlow   **Paul Ellis** — Hastings  
**Paul Barrett** — Diggory / Landlord / Sir Charles Marlow

With Andrea Ariel, Genevieve Cohen and Bradley Johnson  
Students from UNITEC School of Performing and Screen Arts

## CREATIVE

Director — **Michael Hurst**   Set Design — **John Verryt**   Lighting Design — **Jeremy Fern**  
Costume Design — **Elizabeth Whiting**   Sound Design — **Eden Mulholland**

## PRODUCTION

Production Manager — **Mark Gosling**   Technical Manager — **Bonnie Burrill**  
Senior Stage Manager — **Fern Christie**   Assistant Technical Manager — **Ben Hambling**  
Rehearsal ASM — **Birgit Lindermayr**   Operator — **Robert Hunte**  
Properties Master — **Bec Ehlers**   Wardrobe Supervisor — **Sophie Ham**  
Greensman — **Roger Allen**   Set Construction — **2 Construct**  
Choreography — **Jeremy Birchall**



## FROM THE DIRECTOR

I played the role of Tony Lumpkin at the Court Theatre, Christchurch, in 1978. Over thirty years ago. It was a traditional production and I chiefly remember my performance being loud and energetic. Sadly, as it often is with callow young players, I remember almost nothing else.

Coming to the play this year has been a delightful experience. There is so much more to it than the larrikin tricks of Lumpkin, though that role is one of the most beloved in the English canon, and the wit and vivacity of the characters fairly crackles off the page. We have had enormous fun in rehearsals, exploring the ideas that the script throws up in conjunction with, and sometimes in opposition to, our updated setting.

In the case of SHE STOOPS TO CONQUER, the humour more often than not transcends the milieu and our decision to bring the whole thing sometimes kicking (and once or twice screaming) into the modern era has in my view been vindicated by the clarity and hilarity we have been able to extract from the text, though I hasten to add that the mine of humour is well and truly present in the piece and that nothing could be extrapolated at all unless it were already there in the writing.

Here's to the Irish!

**Michael Hurst**  
Director





## HE TOUCHED NOTHING THAT HE DID NOT ADORN

OLIVER GOLDSMITH was born on 10 November 1730. His birthplace is disputed but it is most probably Pallasmore, Co. Longford in Ireland. From his father he inherited a love of Irish music. A small, clumsy child, at the age of eight he had a severe attack of smallpox which disfigured him for life.

At Trinity College Dublin he was the class clown, neglecting his studies and spending much of his time partying and

gambling — both of which remained lifetime pursuits. He graduated with a BA degree in February 1749, ill-equipped for much other than dressing in gaudy clothes, playing his flute, fishing and telling stories. He tried five or six professions without success, before missing the boat he was about to board to emigrate to America.

Financed by a generous relative, he attended Edinburgh University at the age of twenty-four, to study medicine. Three years later, he left — without a degree and with only a passing knowledge of the natural sciences — and rambled across Europe as far as Italy, supporting himself by begging and playing his flute, which was not to the taste of the Italians.

Returning to London aged thirty, Goldsmith was mysteriously fired from a medical position with the East India Company. He worked at a number of lowly jobs without success, and finally turned his hand to “the drudgery of literature”. He became a literary hack, writing brilliantly, if superficially, on any subject that offered the promise of keeping him out of a debtor’s cell.

Writing anonymously, he produced numerous articles for magazines and newspapers, then moved on to children’s books and essays. He drew on the grotesque incidents and characters he had met in his wanderings in lively and amusing sketches of London society, and in a series of letters purporting to be addressed by a Chinese traveller to his friends. A

poem, TRAVELLER, published in 1764, secured his public reputation as a writer of note, and his only novel, VICAR OF WAKEFIELD, followed in 1766. With success came new friends, including Samuel Johnson, Joshua Reynolds and Edmund Burke, though subsequent earnings hardly dented his ever-increasing debts.

David Garrick refused to produce his first play, GOOD NATUR’D MAN, at Drury Lane, but it was presented to a frosty reception in Covent Garden in 1768. Five years later, apparently inspired by an incident of his own youth, he wrote SHE STOOPS TO CONQUER.

As the story goes, some years earlier, Goldsmith had been given a small sum of money at



the close of a school term, and he decided to celebrate by spending the night at an inn on his way home. He stopped off in a small town through which the stagecoach passed, and asked for directions. A local wit directed him to the house of a prosperous squire. The family fell in with the joke and the young Goldsmith, with considerable swagger according to his own recounting of the tale, spent the night in the house.

For a time it seemed doubtful whether this comedy would ever reach production. It was absolutely contrary to the accepted tenets of the contemporary stage. When it was finally accepted and staged, however, it was an enormous hit. The play sounded the keynote of Goldsmith’s “mission”... to strike a decisive

blow at the “genteel” or “sentimental” comedy of his contemporaries.

Goldsmith was extravagant, vain, frivolous, prone to envy and recklessly generous. He never married and died after a short illness in the spring of 1774 aged forty-six, leaving debts of £2000. He is buried in the churchyard of the Church of Saint Mary, also known as The Temple, in London. His epitaph, by Johnson, includes the famous line: *Nullum quod tetigit non ornavit: He touched nothing that he did not adorn.*

IMAGES:

Opposite: Oliver Goldsmith  
Above: The Club



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2



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## COMEDY OF MANNERS

The comedy of manners has flourished on the English stage from the Restoration period to the present day. Plays of this type are typically set in the world of the upper class, and ridicule the pretensions and affectations of contemporary society and satirise those who consider themselves socially superior. With witty dialogue and cleverly constructed scenarios, comedies of manners comment on the morally trivial but exacting standards and mores of society, and often explore relationships between the sexes — marriage is a frequent subject.

The plot of such comedies, usually concerned with an illicit love affair or some



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similarly scandalous matter, is subordinate to the play's brittle atmosphere, witty dialogue, and pungent commentary on human foibles. Typically, there is little depth of character; instead, the playwrights use stock character types — the fool, the schemer, the hypocrite, the jealous husband, the interfering old parents — and constructed plots with rapid twists in events, often precipitated by miscommunications.

The roots of the comedy of manners can be traced back to the Ancient Greek playwright Menander. His smooth style, elaborate plots, and stock characters were imitated by the Roman playwrights Plautus and Terence,

whose comedies were widely known and copied during the Renaissance. The best-known comedies of manners, however, may well be those of the French playwright Molière, who satirised the hypocrisy and pretension of the ancien régime in such plays as *L'ÉCOLE DES FEMMES* (*THE SCHOOL FOR WIVES*, 1662), *LE MISANTHROPE* (*THE MISANTHROPE*, 1666), and most famously *TARTUFFE* (1664).

In England, Shakespeare's *MUCH ADO ABOUT NOTHING* might be considered the first comedy of manners, but the genre really had its heyday during the Restoration period.

Influenced by Ben Jonson's comedy of humours, the comedy of manners became lighter, defter, and more vivacious in tone from restoration times onwards.

Playwrights declared themselves against affected wit and acquired follies and satirized these qualities in caricature characters with label-like names. Critics agree that the masters of the comedy of manners were George Etherege (1635-1692), William Wycherley (1640-1716), John Vanbrugh (1664-1726), William Congreve (1670-1729), and George Farquhar (1678-1707).

Etherege's *THE COMICAL REVENGE; OR, LOVE IN A TUB* (1664) and *SHE WOU'D*





5

IF SHE COU'D (1668) are often seen as inaugurating the genre during the Restoration, and his characters, including Sir Frederick Frolick and Sir Fopling Flutter, were favorites with audiences and became standard character types. Congreve is considered by many critics to have been the greatest wit of the dramatists writing in this vein; William Hazlitt declared Congreve's dialogue brilliant and his style perfect. THE OLD BACHELOUR (1693) was a great popular success, as was LOVE FOR LOVE (1695). His last comedy, THE WAY OF THE WORLD (1700), is now considered his masterpiece but was not successful upon its premier. Although

marriage is at its center, the preoccupation is with contracts and negotiation of terms, not passionate love.

In the late 18th century Oliver Goldsmith's SHE STOOPS TO CONQUER, (1773) and Richard Brinsley Sheridan's THE RIVALS (1775) and THE SCHOOL FOR SCANDAL (1777) revived the form and have been continuously staged to the present day.

The tradition of elaborate, artificial plotting and epigrammatic dialogue was carried on by the Irish playwright Oscar Wilde in LADY WINDERMERE'S FAN (1892) and THE IMPORTANCE OF BEING EARNEST (1895). In the 20th century, the comedy

of manners reappeared in the plays of the British dramatists Noel Coward, HAY FEVER (1925), and Somerset Maugham and the novels of P.G. Wodehouse, as well as various British sitcoms. The Carry On films are a direct descendant of the comedy of manners style and television programs such as ABSOLUTELY FABULOUS have brought genre into the modern era.

IMAGES:

- 1 Absolutely Fabulous
- 2 Molière
- 3 Oscar Wilde
- 4 Noel Coward
- 5 Ben Jonson



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## CAST



### PAUL BARRETT

Paul is an actor, musical director and voice artist. He obtained a Bachelor of Music (Hons) from Victoria University and made his professional debut as an actor in 1980 at Circa Theatre, Wellington.

Paul's productions for Auckland Theatre Company include FORESKIN'S LAMENT, ART, MUM'S CHOIR, SPREADING OUT, END OF THE RAINBOW and THE ROCKY HORROR PICTURE SHOW. Highlights from other theatres include THE GOAT, TAKE ME OUT and UNDER MILKWOOD (Silo Theatre), LONG DAY'S JOURNEY INTO NIGHT, THE MERCHANT OF VENICE and SHADOWLANDS (Court Theatre, Christchurch), CHINCHILLA and AS YOU LIKE IT (Fortune Theatre, Dunedin), HAMLET and THE THREEPENNY OPERA (The Large Group). He co-starred with George Henare in the

recent hit Court Theatre production of LA CAGE AUX FOLLES.

As a musical director, Paul has worked on JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS and BERLIN — CABARET OF DESIRE (Silo Theatre), GYPSY, SHE LOVES ME and BIG RIVER (Court Theatre), as well as touring productions of SWEENEY TODD and CHICAGO.

Paul directed GIANNI SCHICCHI and AMELIA GOES TO THE BALL (Opera Factory) and sang for Canterbury Opera's production of THE MERRY WIDOW. He has worked with the Auckland Philharmonia as the narrator of ROME — THE ETERNAL CITY and THE SOLDIER'S TALE and took part in Christchurch City Choir's AROUND THE CURVE OF THE WORLD.

Some of his many television appearances include INTERROGATION, AMAZING EXTRAORDINARY FRIENDS, THE JACQUIE BROWN DIARIES, DIPLOMATIC IMMUNITY and LEGEND OF THE SEEKER. For film, Paul featured in IKE – DAYS OF THUNDER, SPOOKED, WE'RE HERE TO HELP and LIFE'S A RIOT. The recipient of the 2004 Narrator of the Year award, Paul has narrated more than forty books for The Royal New Zealand Foundation of the Blind.



### PAUL ELLIS

Paul last appeared for Auckland Theatre Company in Terry Johnson's THE GRADUATE. Audiences will also remember him as Fergus Kearney, a core cast character in SHORTLAND STREET from 1995 – 2000.

Paul was based in the UK for a number of years where his television and theatre credits include THE ROULETTE SERIES (Jacaranda Theatre Company), COMEDY OF ERRORS (Incognito Theatre) and Hewland International's MILE HIGH and DREAMTEAM. Most recently, he has undertaken the position of Business Development Manager for Silo Theatre. Paul is a proud member of Actors' Equity and also plays for the over-thirties' Mount Albert/Ponsonby soccer team. Go the blue and yellow!



### ARTHUR MEEK

This is Arthur's debut with Auckland Theatre Company. Since graduating from Toi Whakaari: New Zealand Drama School in 2006, his professional theatre credits include TWO BROTHERS for Circa Theatre (Wellington), FINDING MURDOCH for Downstage Theatre (Wellington) and the nationwide tour of THE HOLLOW MEN. Many may also know him as Arty Buckwhip, from the celebrated musical comedy band THE LONESOME BUCKWHIPS.

Arthur won the 2008 Chapman Tripp Theatre Award for Most Promising Male Newcomer for his performance in the acclaimed show ON THE CONDITIONS AND POSSIBILITIES OF HELEN CLARK TAKING ME AS HER YOUNG LOVER.



## ANTONIA PREBBLE

This is Antonia's debut professional theatre role and she is extremely excited to be treading the boards once again.

Originally from Wellington, Antonia has been working as a professional actress for over twelve years. Her very first roles were in musicals and operas, most notably CARMEN (Wellington City Opera). Antonia's debut television appearance was MIRROR MIRROR II and while still pursuing her high-school education, she played the lead role in five series of THE TRIBE.

After graduating from school, Antonia presented the children's show WNTV and began an English Literature degree at Victoria University. In 2005 she moved to Auckland to play Loretta West in the hit series OUTRAGEOUS FORTUNE, for which she has won a Qantas Award for Best Supporting Actress.

Antonia enjoys combining her love for travel and for acting. In 2007 she studied with Philippe Gaulier at his theatre school in Paris and the following year she attended a "Summer Acting Intensive" at the Larry Singer Studios in New York.



## CAMERON RHODES

From drag queen to singing Kiwi bloke, dancing in SWEET CHARITY, playing the repressed art dealer in DESIGN FOR LIVING, the power-hungry Cardinal in THE DUCHESS OF MALFI, or playing more than twenty characters in THE THIRTY-NINE STEPS, Cameron has relished the variety and challenge of his roles for Auckland Theatre Company.

Over an acting career that spans twenty-one years and more than seventy productions, Cameron's theatre credits include THE THREEPENNY OPERA, THE REAL THING and A CLOCKWORK ORANGE (Silo Theatre), A MIDSUMMER NIGHT'S DREAM and A WAY OF LIFE (New Zealand Actors' Company), SWEENEY TODD, SHE STOOPS TO CONQUER and LES LIAISONS DANGEREUSES (Downstage Theatre) and Kafka's THE TRIAL (THE EDGE®).

He directed the Basement Theatre's recent Christmas hit, THE EIGHT: REINDEER MONOLOGUES, as well as A NUMBER, THE JUNGLE, CLOSER and HAPPY END. Film and television appearances include SECOND-HAND WEDDING, JINX SISTER, WE'RE HERE TO HELP, THE DEVIL DARED ME TO, LORD OF THE RINGS, BREAD AND ROSES, XENA WARRIOR PRINCESS and the upcoming titles THE DEVIL'S RUN, RUSSIAN SNARK, BRAVE DONKEY and LIFE'S A RIOT.

Cameron's busy schedule includes voice-overs, working as an acting teacher and in the corporate world as a voice/presenting coach. He is a graduate of Toi Whaakari: New Zealand Drama School and a proud member of New Zealand Actors' Equity.



## ELLIE SMITH

Ellie Smith has been an actress for over forty years and most recently starred in Auckland Theatre Company's production of END OF THE RAINBOW.

At the beginning of her career, Ellie spent ten successful years in London where she played Janet in the original ROCKY HORROR SHOW at Kings Road Theatre and worked in many of London's top cabaret venues.

Resident in New Zealand since 1981, Ellie has been much awarded for portraying many strong female roles including Edith Piaf, Shirley Valentine, Roxie Hart, Mary Pickford, Lillian Hellman and Maria Callas. In 1988, audiences were captivated by her portrayal of Judy Garland in the award-winning JUDY at Downstage Theatre. Other favourite roles have been Claire Zachanassian in THE VISIT, Rita in EDUCATING RITA, Josie in STEAMING, Rosa in HOOTERS, TRUMPETS AND RASPBERRIES and Mrs Lovett in SWEENEY TODD.

A recipient of the prestigious MNZM Services to Theatre award, Ellie was the Artistic Director of Downstage Theatre from 1999 -- 2000. She completed her MA in Creative Writing (Scriptwriting) at Victoria University in 2007 and has since been writing for stage, television and radio. Her first play, RUTHIE BIRD AND THE KING OF HEARTS, was performed at BATS Theatre for the Wellington Fringe Festival, to critical acclaim. These days Ellie is busy working on two comedies for the theatre.





## ESTHER STEPHENS

Esther graduated from UNITEC School of Performing and Screen Arts in 2006. During her time there she appeared on secondment in Auckland Theatre Company's production of TWELFTH NIGHT. Most recently, she appeared in THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE.

Other theatre works include MARAT/SADE, THREE SISTERS (UNITEC), 'TIS PITY SHE'S A WHORE and BASED ON AUCKLAND (Silo Theatre). Her musical theatre credits include CORAM BOY, PIPPI LONGSTOCKING, BLOOD BROTHERS (Peach Theatre Company) and THE THREEPENNY OPERA (Silo Theatre/The Large Group).

An established singer, Esther performs in two Auckland bands and with a number of other artists, including Lewis McCallum and Tama Waipara.



## MICHAEL WHALLEY

SHE STOOPS TO CONQUER is Michael's debut performance for Auckland Theatre Company. Most recently, Michael starred in Taki Rua's production of TE KARAKIA for the 2009 Auckland Festival.

After graduating from Toi Whakaari: New Zealand Drama School in 2005, Michael won the Chapman Tripp Theatre Award for Most Promising Male Newcomer in Vivienne Plumb's play, THE CAPE. For theatre, he has also performed in HIGH SCHOOL MUSICAL (Opera House), THE GOAT OR WHO IS SYLVIA?, WEDNESDAY TO COME and I'M NOT RAPPAPORT (Downstage Theatre), as well as THE GLASS MENAGERIE, JACK AND THE BEANSTALK and THE MAN THAT LOVELOCK COULDN'T BEAT.

Michael has appeared in the award-winning New Zealand films OUT OF THE BLUE and EAGLE VS SHARK and will

be in the upcoming feature MATARIKI. His television credits include KARAOKE HIGH, KILLIAN'S CURSE and TIME HACKERS.

A keen writer, Michael's solo play, CONFLICT OF INTEREST, recently aired on National Radio and he is currently adapting it for the screen. He thanks his family and beautiful partner Camille for their ongoing support.

## CREATIVE TEAM



## MICHAEL HURST DIRECTOR

Michael last appeared for Auckland Theatre Company in David Harrower's BLACKBIRD. Previous stage roles include the leads in both HAMLET and MACBETH, The Fool in KING LEAR, Arnold in TORCH SONG TRILOGY, Josef K in THE TRIAL, The Maniac in ACCIDENTAL DEATH OF AN ANARCHIST, Touchstone in AS YOU LIKE IT, Riff-Raff in THE ROCKY HORROR SHOW, Mozart in AMADEUS, Martin in THE GOAT OR WHO IS SYLVIA? and The Widow Twankey in ALADDIN, which he also wrote and directed.

Directing credits include HAMLET, MACBETH, KING LEAR, MEASURE FOR MEASURE, ROMEO AND JULIET, THE MERCHANT OF VENICE, TWELFTH NIGHT, 'TIS PITY SHE'S A WHORE, MR MARMALADE, LIFE IS A DREAM, THE THREEPENNY OPERA (produced by Silo Theatre in conjunction with his own company The Large

Group) and HANSEL AND GRETEL (NBR New Zealand Opera).

Michael has directed feature films and television drama, and for eight years he starred in the US television series HERCULES — THE LEGENDARY JOURNEYS as Iolaus, the loyal companion to the eponymous hero. He stars in the upcoming US action movie BITCH SLAP.

As well as being a founding member of Auckland's Watershed Theatre from 1990, Michael is a patron of TAPAC, a New Zealand Arts Laureate award recipient, an Officer of the New Zealand Order of Merit (ONZM) and a proud member of Actors' Equity.



## JOHN VERRYT SET DESIGNER

"The philosophy behind the design for this production of SHE STOOPS TO CONQUER is to have as much fun with it as possible!

The issues that Goldsmith explores are relevant to any time: the youth of the day having no sense of responsibility, or sense of any sort really; the pretensions of the new aristocracy obsessed with wealth; and a good old poke at the class system.

The 1950s is an era rich in material that relates to Goldsmith's concerns. Young people were exploring new ideas in the arts, especially music with the birth of Rock and Roll. They were also exploring freedoms, and aspiring to lifestyles that contrasted enormously with those of their parents.

We chose to set the piece in the garden to give the players a huge number of pathways to travel, hide in and eavesdrop from, and to enable the

overlapping of scenes to keep the action rolling at the hectic pace required for comedy. The sense of the house interior is given through the furniture and the floor which becomes floorboards at its centre. I also like the abstraction and challenge of creating walls of foliage rather than building walls with doors and windows."

Auckland-based, John trained at Theatre Corporate and Mercury Theatre in Design for Live Performance.

John's work for Auckland Theatre Company includes SHIP SONGS, THE PILLOWMAN, SOMEONE WHO'LL WATCH OVER ME, DEATH OF A SALESMAN, THE CRIPPLE OF INISHMAAN, HARURU MAI, HAIR, THE SONGMAKER'S CHAIR and TWELFTH NIGHT.

Other theatre designs include MACBETH, HAMLET, JACK AND THE BEANSTALK and THE THREEPENNY OPERA (The Large Group), THE CANDLESTICK MAKER and THE PICKLE KING (Indian Ink Theatre Company), THE

GOAT OR WHO IS SYLVIA?, BADJELLY THE WITCH, TAKE ME OUT, PLENTY, BERLIN and 'TIS PITY SHE'S A WHORE (Silo Theatre).

For opera, he has designed AIDA, FALSTAFF, CARMEN, DON PASQUALE and HANSEL AND GRETEL (NBR NZO), GIANNI SCHICCHI, THE SPANISH HOUR and LA BOHEME (ONZ), and LUCIA DI LAMMERMOOR (ONZ, LA Opera).

John's favourite dance designs include FORBIDDEN MEMORIES and INLAND (Douglas Wright Dance Company), FIA OLA, SURFACE, URBAN YOUTH MOVEMENT and AMATA (Black Grace Dance Company), TRISTAN AND ISOLDE and COMMOTION (Michael Parmenter Dance Company).

Other projects include THE MILLENNIUM SHOW at the Auckland Domain and LOUIS VUITTON AMERICA'S CUP PARTY (Inside Out Productions).



## ELIZABETH WHITING COSTUME DESIGNER

Elizabeth's previous costume designs for Auckland Theatre Company include THE THIRTY-NINE STEPS, DESIGN FOR LIVING, MY NAME IS GARY COOPER, THE PILLOWMAN, SWEET CHARITY, TWELFTH NIGHT, DOUBT, THE DUCHESS OF MALFI, EQUUS and WAITING FOR GODOT. The costume design for EQUUS was accepted for the Prague Design Quadrennial 2007 as part of the New Zealand exhibit BLOW — the second time her work has been shown internationally. Recently, her work was seen in AK09's THE ARRIVAL.

Elizabeth has had an illustrious career designing for a wide range of performing arts organisations throughout New Zealand. Recent highlights include LA BOHEME,

FALSTAFF, FAUST, THE MARRIAGE OF FIGARO, THE BARBER OF SEVILLE and COSI FAN TUTTE (NBR New Zealand Opera), LA CAGE AUX FOLLES and THE COUNTRY WIFE (Court Theatre), THREE DAYS OF RAIN, THE MYSTERY OF IRMA VEP, THE LITTLE DOG LAUGHED (Silo Theatre), as well as productions for the Auckland Festival and Southern Opera. Her work has also been seen in VERGE and SMASHING SWEET VIXEN (Royal New Zealand Ballet), AMATA (Black Grace Dance Company), TENT (Michael Parmenter Dance Company) and TAMA MA (Okareka Dance Company).

For Popup Theatre, London, she has designed a children's play which was performed, among others, at the Edinburgh Festival.



## JEREMY FERN LIGHTING DESIGNER

Jeremy has been designing lighting for theatre and contemporary dance for eight years. Over this time he has worked with a wide range of companies and institutions.

Previous works include RABBIT, THE THREEPENNY OPERA, BASED ON AUCKLAND, THE REAL THING and THREE DAYS OF RAIN (Silo Theatre), Vector Arena Opening, THE DENTIST'S CHAIR (Indian Ink Theatre Company), 100 COUSINS (Massive Theatre Company) and END OF THE GOLDEN WEATHER (88 in the Shade). He has also worked with Black Grace Dance Company, Okareka Dance Company and Red Leap Theatre.



## EDEN MULHOLLAND SOUND DESIGNER

Eden has been composing music for theatre and contemporary dance since 2000. His recent credits include THE THIRTY-NINE STEPS, FEMALE OF THE SPECIES, DESIGN FOR LIVING, MY NAME IS GARY COOPER, THE PILLOWMAN and WHERE WE ONCE BELONGED (Auckland Theatre Company), LOST PROPERTY (Fidget Company, Belgium), MINIATURES and DARK TOURISTS (with Malia Johnston).

Eden was an engineer on Michael Parmenter's Retrospective Tour and in 2006 he composed original work for Parmenter as part of a project arising from his 2005 Creative New Zealand Arts Fellowship.

Eden has also designed sound for short films by Touch Compass Dance Trust, Atamira Dance Collective and Curve Dance Collective. He is the singer and composer for the rock group Motocade.

## MICHAEL HURST'S FAVOURITE WORDS IN THE PLAY

**assiduity:**  
constant or close attention to what one is doing; constant attentions to another person

**assurance:**  
a positive declaration that a thing is true; a solemn promise or guarantee; insurance, especially life insurance; certainty; self-confidence; impudence

**simplicity:**  
the fact or condition of being simple

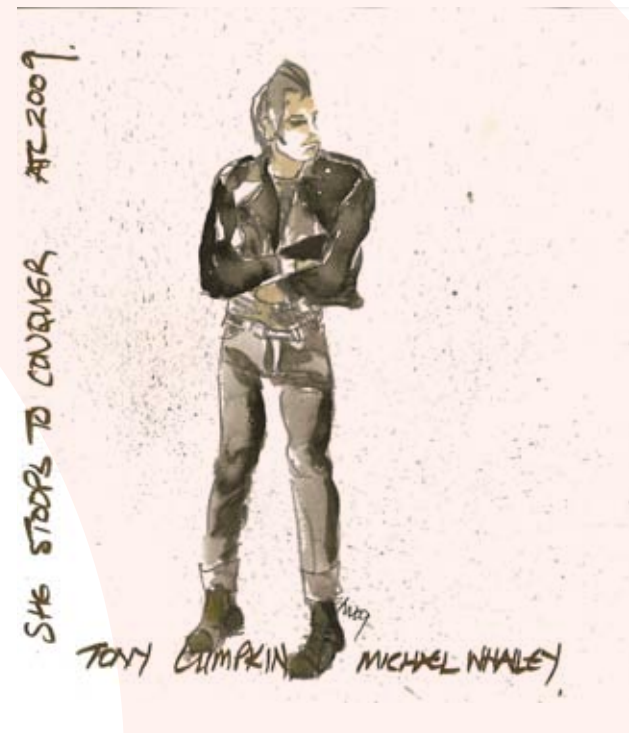
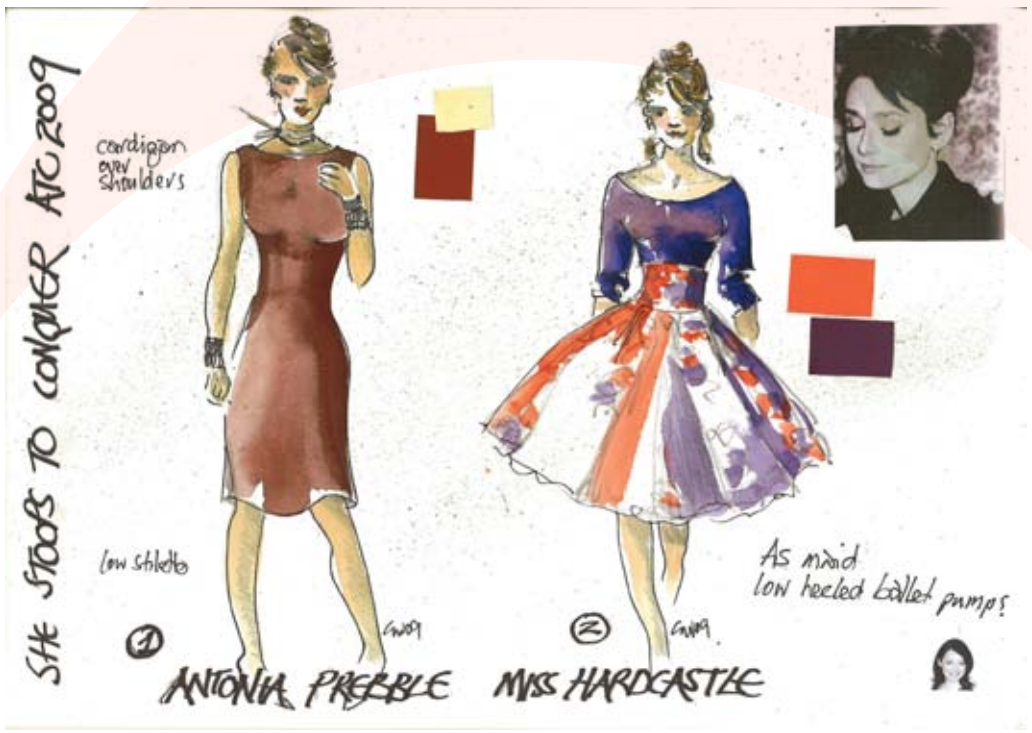
**circumbendibus:**  
a roundabout course

**impudence:**  
impudent — insolently disrespectful, impertinent; shamelessly presumptuous; unblushing

**allurement:**  
attractiveness; personal charm; fascination

**intrepidity:**  
fearlessness; bravery





BACKSTAGE WITH ELIZABETH WHITING— COSTUME DESIGNER

It is wonderful to have the opportunity of working with the team of director/designers who created TWELFTH NIGHT for Auckland Theatre Company. It's such a delight to take a classic piece and give it a twist so we can view it from a different perspective.

We have chosen 1959 in which to set the play and during my research I've talked to many people who were teenagers then. Although New Zealand was supposed to be ten years behind the times in terms of fashion, we certainly still had our own Teddy Boys, Mods and Rockers, all with their own specialised dress styles. These styles all delineated specific social classes and are very useful in our version of SHE STOOPS TO CONQUER, in which social class provides much of the comedy.

Winkle-pickers, Brothel Creepers, Banana Boots and Stilettos were the shoes of choice. The hair styles can still be seen around town on some of the older men who still feel stylish, slicking their hair back with brylcream and flicking up their Ducktails!

In the latest fashion magazines these styles are being revisited too, so I'm hoping to see some current versions in the audience!

**Elizabeth Whiting**  
Costume Designer





SHE STOOPS TO CONQUER ATC 2009

PAUL BARRETT

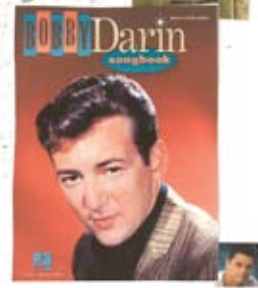


BUTLER/SEWANT



PAUL ELLIS HASTINGS

coat  
classics roots (pictured)



SHE STOOPS TO CONQUER ATC 2009

+ beaded cardigan



① ELLIE SMITH



② MRS HARDCASTLE



SHE STOOPS TO CONQUER ATC 2009



⑦ PAUL BARRETT



② LANDLORD DUFFORY



③ MARLON SMP

putting  
T in checks

+ coat  
umbrella  
bowler  
gloves



SHE STOOPS TO CONQUER ATC 2009



SHE STOOPS TO CONQUER ATC 2009



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## WHAT'S ON IN THEATRES AROUND THE COUNTRY?

### AUCKLAND THEATRE COMPANY

FOUR FLAT WHITES  
IN ITALY

**By Roger Hall**

**SKYCITY Theatre**  
11 June – 4 July

**Bruce Mason Centre**  
9 – 11 July

**Clarence Street  
Theatre, Hamilton**  
15 – 18 July

**TSB Theatre,  
New Plymouth**  
24 – 26 July

**Baycourt Theatre,  
Tauranga**  
30 July – 2 August

With a copy of "Lonely Planet" in one hand and an Italian phrase book in the other, recently retired librarians Adrian and Alison feel prepared to face the excitement of la bella Italia. But when their best friends suddenly drop out of the trip, are they really ready to share their precious holiday with their new neighbours?

### SILO THEATRE

Auckland  
THE SCENE

**By Theresa Rebeck**  
29 May – 27 June

A naughty, sharp-elbowed comedy about the empty narcissism of contemporary pop culture and the savage economies of sex. Financially dependent on his wife, Charlie soothes his bruised ego by ranting about the shallow lifestyle he still covets.

### CENTREPOINT THEATRE

Palmerston North  
WHO WANTS TO BE 100?

**By Roger Hall**  
18 April – 30 May

Welcome to the Regina Rest Home where the old boy network is alive and kicking, with a retired QC, an ex-All Black, a former university professor and a famous potter amongst the residents. Restless, irrepressible and determined to enjoy their twilight years, they declare war on illness, old age, guilty wives, greedy offspring and the quality of the catering!

### BATS THEATRE

Wellington  
LANTERN

**By Renee Liang**  
21 April – 2 May

Consumed by memories of war, rebellious children and an imminent divorce, Henry is a broken man. But when the missus suddenly shows up at the family's reunion dinner, can love surpass guilt and blame?

### CIRCA THEATRE

Wellington  
ALL THE WORLD'S  
A STAGE

**By Ray Henwood**  
30 May – 27 June

Inspired by Sir John Gielgud's AGES OF MAN, celebrated New Zealand actor Ray Henwood brings you his acclaimed one-man show which reveals Shakespeare's genius for making us laugh, cry and hold our breath with excitement.

### DOWNSTAGE THEATRE

Wellington  
A NIGHT WITH  
BEAU TYLER

**By Peter Feeney**  
**(NZ International Comedy  
Festival)**  
8 – 23 May

Beau Tyler is on the comeback trail with a new self-help system that will challenge the existing gurus of spin – and rock your world. Discover how your life can be changed forever in just 60 minutes!

### COURT THEATRE

Christchurch  
HEARTBREAK HOUSE

**By George Bernard Shaw**  
9 May – 6 June

Following the household of the irascible Captain Shotover comes this comedy of manners which is razor-sharp and thought-provoking. Shaw's theme of indifference in the face of inevitable disaster remains as eloquent as ever.

### FORTUNE THEATRE

Dunedin  
EMMA

**By Jane Austen**  
18 April – 10 May

Emma Woodhouse is seriously flawed. Fancying herself as a matchmaker, she comically and shamelessly meddles in the lives of neighbours and friends, usually spoiling their chances at romance rather than improving them.

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## AUCKLAND THEATRE COMPANY

ARTISTIC DIRECTOR — **Colin McColl** GENERAL MANAGER — **Lester McGrath**

LITERARY MANAGER — **Philippa Campbell**

CREATIVE DEVELOPMENT & EDUCATION MANAGER — **Lynne Cardy**

ASSOCIATE DIRECTOR PRODUCTION — **Mark Gosling**

SENIOR STAGE MANAGER — **Fern Christie** TECHNICAL MANAGER — **Bonnie Burrill**

MARKETING & COMMUNICATIONS MANAGER — **Michael Adams**

PARTNERSHIPS MANAGER — **Anna Connell** MARKETING ASSISTANT — **Rachel Chin**

OPERATIONS MANAGER — **Brendan Devlin**

TICKETING & BOX OFFICE SUPERVISOR — **Anna Nuria Francino**

FINANCE OFFICER — **Kerry Tomlin** BOX OFFICE ASSISTANT — **Helen Ross**

RECEPTIONIST — **Sue East**

## ATC BOARD OF DIRECTORS

CHAIR — **Kit Toogood QC, Anne Hinton QC, Dayle Mace MNZM, Gordon Moller, Declan Mordaunt, Patricia Watson**

## MAIDMENT THEATRE

DIRECTOR — **Paul Minifie** BUSINESS MANAGER — **Margo Athy**

BOX OFFICE MANAGER — **Blair Cooper** TECHNICAL MANAGER — **Rob McDonald**

FRONT OF HOUSE MANAGER — **Will Gaisford** MAIDMENT TECHNICIAN — **Aaron Paap**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP

WITH THIS PRODUCTION: UNITEC School of Performing and Screen Arts, Gail Cowan Management,

Ann Littlejohn and Gordon Moller from Moller Architects, Goetz from Scooter é Motion,

Cameron Boulton from Firth Industries, Tatum Savage from M.A.C. Cosmetics

## ATC PATRONS 2009

Margaret Anderson

Adrian Burr and

Peter Tatham

John Barnett

Betsy and Mike Benjamin

Peter Bolot

Mary Brook

Rick and Jenny Carlyon

John and Stephanie Clark

Robin and Erika Congreve

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Jenny Gibbs

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Stuart Grieve

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Chris Lambert

Hillary Liddell and

Andrew MacIntosh

Chris and Dayle Mace

Declan and Geraldine Mordaunt

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Michael and Maria Renhart

Geoff and Fran Ricketts

Lady Tait

Kit Toogood and Pip Muir

Simon Vannini and Anita Killeen

Aki and Jane von Roy

James Wallace

Evan and Katie Williams

## ATC'S 2009 SUPPORTING ACTS SO FAR...

### Our Standing Ovation Supporters

Len Jury

Judith Potter

Jenny Smith

Noel and Kerrin Vautier

### Our Curtain Call Supporters

Paul and Anne Hargreaves

Brian and Pam Stevenson

For more information about  
how you can support Auckland  
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# IN ITALY



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