

THE
GIFT

BY JOANNA MURRAY-SMITH

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WELCOME

While New Zealand playwrighting happily graces professional stages throughout the country, when it comes to contemporary international theatre there has been a traditional bias towards American and British plays. Until very recently, the flourishing theatre scene across-the-ditch has been pretty much ignored. Finally, we are recognising the wealth of Australian playwrighting talent and the works of its two, stand-out, international stars, Andrew Bovell (*WHEN THE RAIN STOPS FALLING*, *SPEAKING IN TONGUES*) and Joanna Murray-Smith (*HONOUR*, *FEMALE OF THE SPECIES*) have received recent productions throughout New Zealand.



Joanna Murray-Smith's plays are sophisticated, articulate, funny, fiercely intelligent dissections on middle class angst and it's a testament to the quality of her writing that her work attracts the talents of actors like Annette Bening, Dame Eileen Atkins, Meryl Streep, Laura Linney and Dame Diana Rigg. In fact, *HONOUR* has been seen in more than 30 countries, including highly successful seasons in London and New York.

I've had the pleasure to direct both *HONOUR* and *FEMALE OF THE SPECIES* for Auckland Theatre Company, and it's been a delight to bring you the New Zealand premiere of a new Joanna Murray-Smith work, *THE GIFT*.

Actors Sarah Peirse, Marshall Napier, and Simon London have put their busy Australian careers on hold to come back home to New Zealand for this production. The gorgeous Laura Hill completes the stellar cast. Love and thanks to them all – and to our talented design team of Rachael Walker, Phillip Dexter, Sara Taylor, Simon Barker and Adrian Hollay.

Enjoy.

Colin McColl

Artistic Director, Auckland Theatre Company

THE GIFT

BY JOANNA MURRAY-SMITH

CAST

Sadie — **Sarah Peirse** | *Ed* — **Marshall Napier**
Martin — **Simon London** | *Chloe* — **Laura Hill**
Eleanor — **Miro McColl**

CREATIVE

Direction — **Colin McColl** | *Playwright* — **Joanna Murray-Smith**
Set Design — **Rachael Walker** | *Costume Design* — **Sara Taylor**
Lighting Design — **Phillip Dexter MSc**
Sound Design — **Adrian Hollay** | *AV Design* — **Simon Barker**

PRODUCTION

Production Manager — **Paul Towson** | *Technical Manager* — **Paul Nicoll**
Senior Stage Manager — **Fern Christie** | *Stage Manager* — **Chelsea Adams**
Lighting Operator — **Aaron Paap** | *Props Master* — **Diana Kovacs**
Set Construction — **2Construct**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR
THEIR HELP WITH THIS PRODUCTION: Isabella Dalzell, Olive Keely, Grace Robertson,
Arabel McNaughton, Bruce McNaughton and Clare Battersby.

*THE GIFT is the seventh Auckland Theatre Company production for 2012 and
opened on September 15. THE GIFT is approximately 90 minutes with no interval.
Please remember to switch off all mobile phones, pagers and watch alarms.*

Sir George Fistonich, Auckland, New Zealand circa 1960

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ABOUT THE PLAYWRIGHT **Joanna Murray-Smith**

In 2006, *Variety* (US) described Joanna Murray-Smith as "Australia's foremost female playwright". Joanna's plays have been produced throughout Australia and all over the world. They have been translated into many languages.

Her play *HONOUR* (1995), which has been produced in more than 30 countries, has had a public reading with Meryl Streep, productions at the Royal National Theatre in London, on the West End with Dame Diana Rigg and on Broadway. Her play *BOMBHELLS* (2000), recently playing throughout Europe, had its northern hemisphere premiere at the Edinburgh Festival, and was subsequently produced on the West End.

THE FEMALE OF THE SPECIES (2007), which premiered at the Melbourne Theatre Company, played in the West End in 2008 with Dame Eileen Atkins and was nominated for an Olivier Award for Best New Comedy. In January 2010 it had its North American premiere with Annette Bening at the Geffen Theatre in Los Angeles in a sold out season.

Joanna's adaptation of the Ingmar Bergman film *SCENES FROM A MARRIAGE* (2008) for the Belgrade Theatre, was commissioned and directed by Sir Trevor Nunn.

Other plays, such as *ROCKABYE* (2009), *RAPTURE* (2002), *REDEMPTION* (1997), *NIGHTFALL* (2000) and *LOVE CHILD* (1993), have been produced extensively overseas and adapted for radio in Australia and for BBC radio drama in Britain. Her short play *FLAME* (1995) was adapted for SBS television.

Her play, *NINETY* (2008), was one of only three main stage productions at the New York Stage and Film Festival in 2009.

Her one-woman show *SONGS FOR NOBODIES* recently concluded an extended sold-out season in Australia and will be produced in the United States in 2013.

She has written two operas, *LOVE IN THE AGE OF THERAPY* (2002, composed by Paul Grabowsky) and the upcoming *THE DIVORCE*, (composed by Elena Kats Chernin). Both were commissioned by Opera Australia.

Joanna has worked with many of the world's greatest theatre practitioners, including Sir Trevor Nunn, Roger Michell, Meryl Streep, Sam Waterston, Annette Bening, Dame Eileen Atkins, Dame Diana Rigg, Laura Linney, Corin Redgrave and many others.

Her novels include *Truce*, *Judgement Rock* and *Sunnyside*, all published by Penguin Australia. *Sunnyside* was also published in the UK by Viking and made the longlist for the Miles Franklin Award. *Judgement Rock* won Braille Book of the Year and has been published in Germany.

In 2003, Joanna was awarded the Centenary Medal for outstanding service as a playwright.

In 2013, *THE GIFT* will be produced at the Geffen Playhouse in Los Angeles. Her new play *TRUE MINDS* will premiere at the Melbourne Theatre Company and another new play *FURY* will premiere at the Sydney Theatre Company. Her adaptation of *HEDDA GABLER* will premiere at the State Theatre Company of South Australia and her recent play *DAY ONE, A HOTEL, EVENING* will be produced at Black Swan, the State Theatre Company of Western Australia.

SYNOPSIS

Sadie and Ed meet Martin and Chloe at a luxury Pacific resort and instantly hit it off, despite coming from completely different worlds. Ed and Sadie are middle-aged, rich and conventional, while Martin and Chloe are young artists glowing with their potential to change the world.

However, nothing prepares them for the dilemma they face when their lives are thrown into a tailspin by a near drowning and the offer of a gift for a debt that can never be repaid.

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JOANNA MURRAY-SMITH Q&A

“...I loved the variety and intensity of reactions to this play...”

What was the inspiration for the play? *I'm always interested in the conflict between the head and the heart, between our instinct and our conscience. I think this play continues that preoccupation. Apart from that, I think I was attracted to the idea of strangers colliding and the impact they have on the destiny of one another.*

Is the play based on parents/ or people you know? *No! But all plays are to a certain extent autobiographical. The scenario may be invented, but the emotional predicaments have their origins in the strange mind of the playwright!*

THE GIFT has polarised audiences, what do your friends with children think of the play? *I was very surprised at the unpredictability of my friends' reactions. Mostly, it was the friends with children who most strongly accepted the philosophical underpinning of the play and were least shocked. I loved the variety and intensity of reactions to this play. Even those who disapproved of it were engaged in the world of the play enough to have a profound response.*

What led you to intertwine the philosophy of art with the moral confusions of the play? *The analysis of art is there because of the attraction of having a very culturally sophisticated character collide with a very unsophisticated character. Part*

“...I hope that my plays tap into the very fundamentals of what it is to be human...”

of the excitement of the two couples meeting is that each offers the other something they don't and perhaps can't have. Martin wants to switch Ed on to the beauty and mystery of art. It was pleasurable as a writer to allow Ed – a man who is resistant to all things mysterious or spiritual – to encounter the joy of the unquantifiable. I loved watching him fall in love with art.

How do you juggle your career as a writer with motherhood? *By writing very fast.*

You are Australia's most produced playwright. Your plays and musicals have been staged nationally and in Europe, the US, Asia, Israel, Mexico and on Broadway and the West End. What do you think it is about your work that gives it such world-wide appeal? *I hope that my plays tap into the very fundamentals of what it is to be human – and these are not contained within national borders. Plays about grief, loss, love, children, ambition, spiritual hunger have resonance in all cultures.*

What's next? *A huge year in 2013 after a quiet year in 2012. Two very new plays – one superficial comedy, one wrist-slashing tragedy – in big new productions about which I am terrified, an adaptation of HEDDA GABLER and several productions of more recent plays. I'm also a Vice Chancellor's Fellow at the University of Melbourne, which I'm loving. As well as interacting with students, I have my very first room of my own outside the domestic sphere. All that and I'm learning to tap-dance – a pursuit that makes writing a play a walk in the park.*

THE CAST

Sarah Peirse (*Sadie*)

Sarah Peirse is one of New Zealand's most respected and awarded actors and directors.

Theatre work includes: TRIBES, POOR BOY, ENLIGHTENMENT, MOLLY SWEENEY, THE HEIDI CHRONICLES (Melbourne Theatre Company), THE BUSINESS, GETHSEMANE (Company B), POOR BOY, DEAD FUNNY (Sydney Theatre Company), THE ROSE TATTOO, THE SECRET RAPTURE, SOUTH PACIFIC, A STREETCAR NAMED DESIRE, HAY FEVER (Mercury Theatre), TABLE MANNERS, THE FOURSOME, THE DAUGHTER-IN-LAW (Centrepont Theatre), GULLS, THREE SISTERS, CABARET, ROOTED, FANSHEN, AS YOU LIKE IT and MOTHER (Theatre Corporate).

Feature films include: THE HOBBIT, HOPES & DREAMS OF GAZZA SNELL, THE ILLUSTRATED FAMILY DOCTOR, UNCONDITIONAL LOVE, RAIN, HEAVENLY CREATURES, THE ART OF DROWNING, THE NAVIGATOR, ARRIVING TUESDAY and HOTEL HITLER.

Television includes: BLISS: A STORY OF KATHERINE MANSFIELD, SPIRITED, CITY HOMICIDE, AFTERSHOCK, G.P., MURDER ROOMS, DOG'S HEAD BAY, WATER RATS, FABLE, MURDER CALL, FLYING DOCTORS, THE CHAMPION, COUNTRY G.P. and INSIDE STRAIGHT.

As director, Sarah has brought productions to Auckland Theatre Company, Mercury Theatre and Theatre Corporate stages in New Zealand and the State Theatre Company of South Australia.



Marshall Napier (Ed)

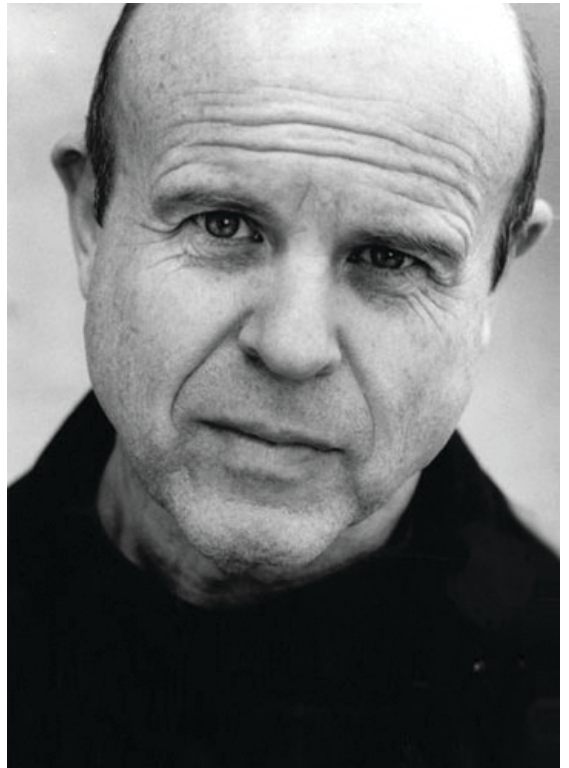
Marshall Napier has had an extensive career in theatre, film and television. He's acted in over 30 feature films, 40 stage plays, and countless television shows.

Theatre work includes: STAINLESS STEEL RAT (Seymour Centre), IN THE NEXT ROOM (Sydney Theatre Company), THE POWER OF YES (Belvoir Theatre), THE BIRTHDAY PARTY (Melbourne Theatre Company), FROST/NIXON (Melbourne Theatre Company), THE HERBAL BED (Sydney Theatre Company), SIMPATICO (Sydney Theatre Company), A VIEW FROM THE BRIDGE (Belvoir Theatre), WAITING FOR GODOT (Q. Theatre), SPEAKING IN TONGUES (Griffin Theatre), DIVING FOR PEARLS (Belvoir Theatre), THE DUCHESS OF MALFI (Circa Theatre), UBU (Downstage Theatre), INSIGNIFICANCE (Circa Theatre), and THE TOOTH OF CRIME (Unity Theatre).

Feature films include: GRIFF THE INVISIBLE, THE WATER HORSE, DEAD HEART, BABE, LUCKY BREAK, SHOTGUN WEDDING, THE BIG STEAL, FLIRTING, MUGGERS, GEORGIA, STARLIGHT HOTEL, THE NAVIGATOR, CAME A HOT FRIDAY, and GOODBYE PORK PIE.

Television includes: UNDERBELLY, CITY HOMICIDE, CHANDON PICTURES, MCLEOD'S DAUGHTERS, STINGERS, MY HUSBAND MY KILLER, THE LOST WORLD, AIRTIGHT, WATER RATS, SECRETS, TWISTED TALES, BLUE MURDER, TOMORROW'S END, MISSION IMPOSSIBLE, and POLICE RESCUE.

Marshall also wrote, directed and acted in his own play FREAK WINDS (in Sydney and New York), has written plays for ABC Radio National, and has directed a number of short films.





Simon London (*Martin*)

Simon is currently based in Sydney and has been working in theatre, film, television and radio in New Zealand, Australia and the UK for over a decade. He previously worked with Auckland Theatre Company in *THE DUCHESS OF MALFI*.

Simon's training has included Shakespeare studies with RADA and Shakespeare's Globe, Meisner with the Actors Temple and various workshops with Theatre de Complicite, The Old Vic New Voices and The Actors Centre, all in London. He was recently flown to New York by The Kevin Spacey Foundation to take part in a Shakespeare project.

Other theatre credits include the 24HR PLAYS for The Old Vic, *ROMEO AND JULIET* for Downstage, *CABARET*, *THREE SISTERS*, *THE DIARY OF ANNE FRANK*, *THE BEAUTY QUEEN OF LEENANE*, *NOISES OFF*, *HAMLET* and *ROSENCRANTZ AND GUILDENSTERN ARE DEAD* for The Court Theatre, *DISCO PIGS* (national tour), *THE CURATIVE* and *THE NIGHT SEASON* for A Different Light, *EQUUS* for The Fortune Theatre, *MR KOLPERT*, *THE SCENTLESS APPRENTICE*, *BOYS IN THE BAND*, *WHEN THE RAIN STOPS FALLING* and most recently *THE PRIDE* for Silo Theatre.

Screen appearances include: *THE BILL*, *THE CULT*, *LEGEND OF THE SEEKER*, *SHORTLAND STREET*, *GO GIRLS*, *LIBERATION FORCE*, *INTERROGATION* and the telefeatures *BLISS* and *WAITANGI: WHAT REALLY HAPPENED?* He also appeared in the New Zealand feature *MY WEDDING AND OTHER SECRETS*.

Laura Hill (*Chloe*)

Laura majored in theatre and film at Victoria University, where she also gained a 1st Class Honours Degree in English Literature.

A familiar face to SHORTLAND STREET viewers, Laura played the character Toni Thompson from 2001 - 2008. Most recently she appeared on-screen as Ellie in GO GIRLS, and features in the new season of NOTHING TRIVIAL.

In the last four years Laura has performed in theatres all over the country. Highlights include: THE GODS OF WARM BEER (Centrepoint), JANE EYRE (The Fortune Theatre), BACKSTAGE (The Court Theatre), AUGUST: OSAGE COUNTY and PENINSULA (Circa).

Laura made her Auckland Theatre Company debut in 2004 in the hit Roger Hall comedy, SPREADING OUT, and later appeared in UP FOR GRABS in 2005. She recently toured in Auckland Theatre Company's production of A SHORTCUT TO HAPPINESS.



BEHIND THE **SCENES**





CREATIVE TEAM

Colin McColl – *Direction*

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984 – 1992. In the mid-90s, together with Hone Kouka, he led Te Roopu Whakaari, producing five original works, of which NGĀ TANGATA TOA, starring Nancy Brunning, was the highlight. He has led Auckland Theatre Company as Artistic Director since 2003.

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies and is the only New Zealand director to be invited to present his work at the official Edinburgh Festival. His production of HEDDA GABLER, played there to great acclaim in 1990 and was also presented at the Ibsen Festival, Oslo, the Covent Garden Festival, London and the 1991 Sydney Festival.

Colin has also won Best Director at the Chapman Tripp Theatre Awards several times - including for his 2002 production of WHO'S AFRAID OF VIRGINIA WOOLF?

His many productions for Auckland Theatre Company include: AWATEA, A MIDSUMMER NIGHT'S DREAM, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), CALENDAR GIRLS, ON THE UPSIDE DOWN OF THE WORLD, MARY STUART, AUGUST: OSAGE COUNTY, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, THE FEMALE OF THE SPECIES,



WHERE WE ONCE BELONGED, END OF THE RAINBOW, THE CRUCIBLE, HATCH OR THE PLIGHT OF THE PENGUINS, DOUBT, DISGRACE, THE DUCHESS OF MALFI, EQUUS, GOLDIE, WAITING FOR GODOT, SERIAL KILLERS, THE SEAGULL, ROSENCRANTZ AND GUILDENSTERN ARE DEAD and UNCLE VANYA.

Opera directing credits include QUARTET (New Zealand International Arts Festival 2004), LA BOHEME (Wellington City Opera), THE ITALIAN GIRL IN ALGIERS,

THE MARRIAGE OF FIGARO and THE PRODIGAL CHILD for the NBR New Zealand Opera. In 2009 he remounted his production of THE ITALIAN GIRL IN ALGIERS for Scottish Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.

Simon Baker – AV Design

Simon has worked internationally in the creative video scene for over 10 years. His work extends from live video performance through to original theatrical works.

When not working on creative projects Simon currently co-ordinates video for various New Zealand art and music festivals including Auckland Festival and the critically acclaimed Splore Festival. Simon has also recently taken on creative video rolls for some of Aotearoa's biggest awards shows including the Māori Music Awards and the New Zealand Music Awards.

His recent theatre work includes Silo Theatre's season of Nina Raines TRIBES and Indian Ink's original work THE DENTIST'S CHAIR.



Rachael Walker – Set Design

With a passion for both set and costume design, Rachael has spent the past 11 years specialising in theatre design.

For Auckland Theatre Company, her works include: IN THE NEXT ROOM (OR THE VIBRATOR PLAY), CALENDAR GIRLS, GOD OF CARNAGE, WHO NEEDS SLEEP ANYWAY?, END OF THE RAINBOW, THE TUTOR, THE BACH, THE VAGINA MONOLOGUES, PLAY 2 and PLAY 2.03.

Other theatre design highlights are: THE BROTHERS SIZE, LOOT, HOLDING THE MAN, BETRAYAL, THE CUT, LOBBY HERO, SOME GIRL(S), THE CASE OF KATHERINE MANSFIELD, UNDER MILK WOOD and GLIDE TIME (Silo Theatre). Further favorites include: A NUMBER, THE RETURN and PROOF (A Lethal Set), THE DINING ROOM, THREE SISTERS, TOP GIRLS, CLOUD NINE, MACBETH, SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, SONS, THE CRUCIBLE (Unitec) and ALADDIN (Auckland Festival 03).

Rachael was the 2008 URBIS Best Stage Designer. She is also a part-time tutor at Unitec School of Performing and Screen Arts.



Rachael's Set Inspiration

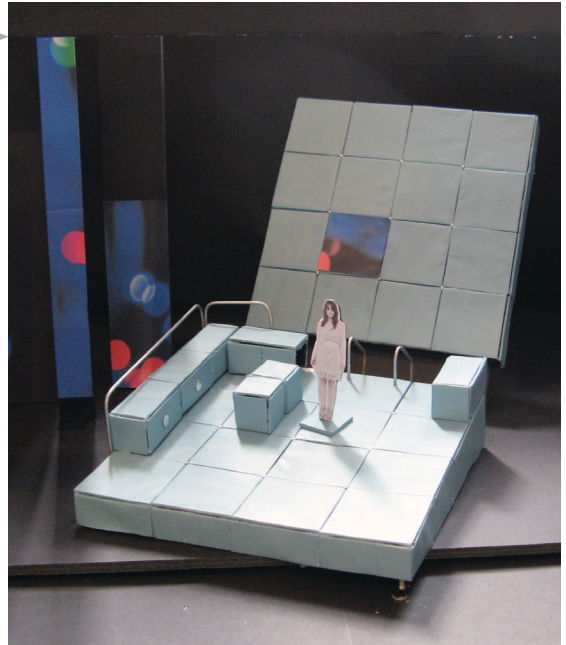
"Many aspects have informed and inspired this set design. The writer's visual intent for the three locations in the play are somewhat ambiguous so we consolidated an expensive tropical resort, luxury yacht and plush waterfront apartment into one "world", supported by minimal props.

THE GIFT is a sequence of life changing events retold conversationally over the course of a year by the characters of Ed and Sadie. The staging is idyllic summery comfort, reminiscent of blue skies and clear seas and has been angled to improve the spatial relationship between the actors and the audience. Life and love is not always plain sailing however, and the staging also supports the precariousness of the situation they eventually find themselves in.

The play is rich in references to the art world and the faux leather upholstered platform owes some inspiration to this. The additional component of projected moving images is integrated into the environment also. The abstract imagery enhances locational settings and allows us to reveal the "gift" in an alternative way to its scripting.

For a play with so few set demands it was a very real challenge to find the appropriate balance between form and function. Providing visual variation without pulling focus from the actors, who rarely leave the four metre square box.

It has been refreshing to include an AV component in the collaborative design process and I hope our end results do justice to the great writing of Joanna Murray-Smith."



Sara Taylor – Costume Design

Since graduating from AUT University in 2008 with a degree in Fashion Design, majoring in costume design, Sara has been working in the wardrobe department with various theatre companies over the past three years.

She has been a seamstress for NZ Opera since 2009, working alongside costume designer, Elizabeth Whiting. Sara has been part of the Auckland Theatre Company team as a dresser, wardrobe assistant, wardrobe supervisor and now costume designer.

Sara has designed costumes for various theatre shows such as TRIBES (2012) and THE BROTHERS SIZE (2011) for Silo Theatre, AT THE WAKE (2012) and HITS OF 83 (2011) for Centerpoint Theatre, CARNIVAL OF SOULS (2011) for Jumpboard Productions. She has also designed children's shows for The Edge in Auckland, THE BUTCHER AND THE BEAR (2011) and THE SECRET OF DON'T TING LAKE (2010).

Sara won Best Costume of the year in 2011 for the white gown in DROWNING IN VERONIKA LAKE and is looking forward to a busy year in the costume department, designing, sewing and supervising.



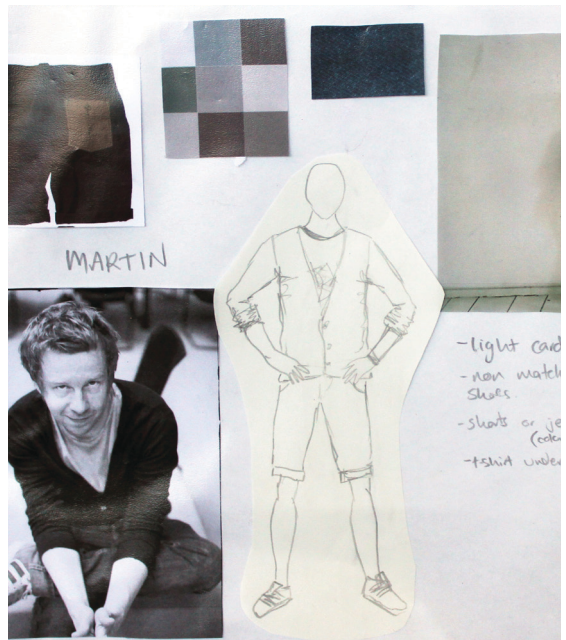
Sara's Costume Inspiration

"During the design process of *THE GIFT*, I looked at the characters and felt I was able to relate them to people I have met/seen in the past. I wanted to create a look for each character which would be a classic outfit for the kind of person they are portraying, hoping that the audience will look at them and get a sense of their personality at first glance.

I took the very wealthy Sadie and Ed as people who would 'dress for the occasion'. I see these people everywhere, whether it's going to the theatre or a tropical island resort, they have their suitcases packed with the appropriate attire. Sadie adorns herself in jewellery to show her wealth and some ethnic pieces to show she has travelled.

Chloe and Martin are different, I had been looking at people around Grey Lynn, and thought that it would be where this couple would feel at home. I wanted to give them both an individual look. Chloe, professional and approachable but a bit darker, and Martin, quite quirky but not out to impress anyone by the way he dresses. Unlike Sadie and Ed, this couple would not have the correct attire for a resort; they would have packed their everyday clothes.

My challenge in these designs was to create a look for each character that could sell each setting in the three scenes of the play, so I created a look which can be altered and change the feeling of their outfit by taking away or adding a piece of clothing easily without a full costume change."





Phillip Dexter MSc

– Lighting Design

Phillip's previous lighting designs for Auckland Theatre Company include: A SHORTCUT TO HAPPINESS, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), CALENDAR GIRLS, MARY STUART, POOR BOY, LE SUD, EQUUS, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, DOUBT and UP FOR GRABS. He works regularly for all the major theatre companies in New Zealand. Recent productions include: GOD OF CARNAGE, FOUR FLAT WHITES IN ITALY, ROCK 'N' ROLL (Circa), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court), THE GRADUATE, DRACULA, THE GOAT (Downstage), AT THE WAKE (Centrepoint Theatre), LUCIA DI LAMMERMOOR and TURANDOT (NZ Opera).

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

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

Adrian Hollay – Sound Design

Adrian has been working as a musician and sound designer since 1999.

He has composed and recorded numerous soundtracks for dramas, animation films and documentaries in New Zealand and in his native Germany.

Since 2006 he has been employed by Radio New Zealand as a Music Producer and Recording Engineer. His area of expertise is in recording and engineering predominantly classical music. In New Zealand he has extensively recorded the New Zealand Symphony Orchestra, the Auckland Philharmonia Orchestra and the NZ Opera.

In 2012 Adrian was awarded the New Zealand Radio Award for Best Technical Production of a Studio or Outside Broadcast Recording for his recording of the APO's performance of Gustav Mahler's Symphony No.9.

Adrian's formal training includes a Master of Arts in Sound Design and Sound Recording from the University of Auckland.



The Music - from Adrian

"Both male characters in *THE GIFT*, Martin and Ed, are jazz fans. For example, they are excited about the albums *KIND OF BLUE* by Miles Davis, and Ornette Coleman's *THE SHAPE OF JAZZ TO COME*. We intended to establish a relaxed atmosphere; therefore we decided to have music in the mood of the *COOL JAZZ* album by Miles Davis.

The play is set in the Pacific, and we wanted to have music which sounds like it comes from the area. Pacific cool jazz? Well, why not? Let's combine the sounds of Pacific music with the mood of cool jazz.

The way I implemented this idea was to use a nylon string guitar as a prominent instrument. The reason is that its sound is close to the ukulele, but the guitar is not as restricted in its tone range as the Hawaiian instrument. In addition to that, I chose percussion instruments which are commonly played in the Pacific.

The choice of instruments transports the music into the Pacific. But in order to stay close to the jazz feel of the great masters I used piano, electric guitar, bass and drums to round up the instrumentation."

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– Listener

"A Frigate Bird Sings attains a rare emotional power and tearful majesty"

– Capital Times

"Kightley and Fane have written a classic of New Zealand theatre."

– NZ Herald



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Auckland Theatre Company is delighted to be the driving force behind this exciting project and has so far secured support totaling \$21.7 million of the \$35.1 million needed to complete it. This includes a \$10 million commitment from Auckland Council which is included in the Long-Term Plan budget, a \$5 million commitment from ASB Community Trust, \$1 million from The Lion Foundation towards the design work and over \$1.2 million from individuals.

We have also had some very positive discussions with other potential supporters of the project.

As part of our remaining fundraising, we have a target to raise a further \$1.5 million from private individuals. We are asking you, the theatre-loving community of Auckland, to help us achieve this.

Join the new theatre's Founders' Club

The Founders' Club is a group of highly committed people who are passionate about securing this new theatre for Auckland. In recognition of their investment in this visionary project, they are afforded a number of benefits, including:

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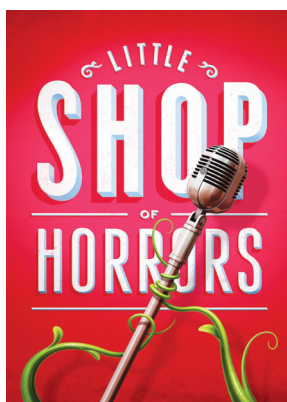


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WHAT'S ON IN THEATRES AROUND THE COUNTRY?



AUCKLAND THEATRE COMPANY

LITTLE SHOP OF HORRORS

By Alan Menken and Howard Ashman
Q, 305 Queen St

01 – 25 November

Geeky florist assistant Seymour finds his chance for love and success via a strange and extraordinary exotic plant. Can he cater to the demands of this rapacious man-eating plant and still win the affections of sweet bubble-headed Audrey?

One of the longest running and most successful off-Broadway shows of all time, featuring songs such as Somewhere That's Green, Downtown, Feed Me and Suddenly Seymour.

SILO

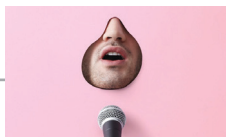
Auckland

BREL

Concert Chamber,
Auckland Town Hall, Auckland

01 – 24 November

Jacques Brel wrote music rich with a mid-20th century European sensibility that still manages to be timeless. He wrote over 300 songs in his lifetime; dark, sardonic, passionate, witty, and revolutionary – his musical narrative forms a life-affirming take on the human condition.



CENTREPOINT THEATRE

Palmerston North

THE MOTOR CAMP

By Dave Armstrong
Based on a story by Danny Mulheron

03 November – 15 December

Two families arrive at a motor camp and have to park their caravans next to each other. The Windmill campground seems to be run along strict, almost military lines by an unseen Dutch tyrant. As both families try to enjoy their holiday and keep their hormonal teenagers apart, an hilarious series of events unfolds...

THE MOTOR CAMP is a glorious celebration of our annual Kiwi rituals!



CIRCA THEATRE

Wellington

TIGERS OF WRATH

By Dean Parker

03 November – 01 December

THE TIGERS OF WRATH is an intriguing play about the strange twists of life, about hopes and dreams, about a developing and then disintegrating relationship. About how one comes to terms with life. In the background run two astonishing political trajectories: The People's Republic of China and The New Zealand Labour Party.



DOWNSTAGE THEATRE

Wellington

PAPER SKY

By Red Leap Theatre

02 – 17 November

Henry is a writer and a recluse. When his heroine Lumina bursts from her papery world into his, fantasy blurs with reality and both their lives are changed forever. Lumina is on a quest to protect her light from a dark and threatening force. Is this Henry's chance to find the courage he needs to re-connect with the outside world?



COURT THEATRE

Christchurch

GREASE

Book, music and lyrics by Jim Jacobs and Warren Casey

01 December 2012 – 26 January 2013

Join Rydell High School's class of 1959 on a joyride of cars, drive-ins and love. Filled with unforgettable songs, GREASE is one of the longest-running musicals of all time.



FORTUNE THEATRE

Dunedin

CALENDAR GIRLS

By Tim Firth

10 November – 08 December

A group of extraordinary women, members of a very ordinary Yorkshire Women's Institute, have plans to raise funds for charity: a calendar. They go "all out" in their fundraising efforts and expose more than they'd ever planned.

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



PRODUCTION SUPPLIERS:



2 Construct's specialist team of carpenters, scenic artists, metalworkers and designers can meet the set building requirements and budget of every client; from design services and construction to delivery and installation.

www.2construct.co.nz



Xytech Lighting provides lighting equipment and services to the wider entertainment industry. They have rental stock that covers the film, television, stage, corporate and dance party areas.

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M.A.C. Cosmetics offer a large selection of makeup, skin care products and nail care items. Visit **Smith & Caughey's, St Lukes, Britomart or Botany Downs.**

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RECEPTIONIST – **Sue East**



AUCKLAND
THEATRE
COMPANY

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For more information about how you can support Auckland Theatre Company visit www.atc.co.nz/Partnerships or call Linden Tierney 09 309 0390 ext. 272

COLLEEN DAVIS TIM CARLSEN ANDREW GRAINGER
RIMA TE WIATA BRONWYN TUREI BELLA KALOLO ROSITA VAI

books & lyrics by
HOWARD ASHMAN

music by
ALAN MENKEN

LITTLE
SHOP
OF
HORRORS



based on the film by Roger Corman

screenplay by Charles Griffith

AUCKLAND
THEATRE
COMPANY

FROM 01 NOVEMBER

SEE IT AT Q, 305 QUEEN STREET

BOOK 09 309 9771
or www.atc.co.nz

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