


# DESIGN FOR LIVING

BY NOËL COWARD



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# Welcome

**COLIN McCOLL**  
*Artistic Director*



By the time DESIGN FOR LIVING lit up the Broadway stage in 1933 Noel Coward was already the darling of the British theatre. His first major success THE VORTEX had premiered, to great scandal and acclaim, in 1923, and within two years he had five plays simultaneously gracing West End stages.

By the mid 1930s Coward had 24 plays, revues and musical comedies to his credit – and a huge popular following.

He was once called “a past master of the inconsequential” yet Coward’s work survives because of its cutting wit, its cleverness, its technical skill and showmanship. Any serious study of the fine English tradition of Comedy of Manners can’t ignore Coward’s huge contribution and his talent to amuse.

It’s our great pleasure to bring you Noel Coward’s deliciously funny and deadly accurate DESIGN FOR LIVING as our first mainstage production for 2008. It’s the 75th anniversary of stylish and audacious comedy yet it

feels like it was written yesterday. And amidst all the fun and frolics are sharp and satirical observations on the price of success.

Enormous thanks to Roy Ward, his design and production team and hugely talented cast for this rare revival of a comedy classic.

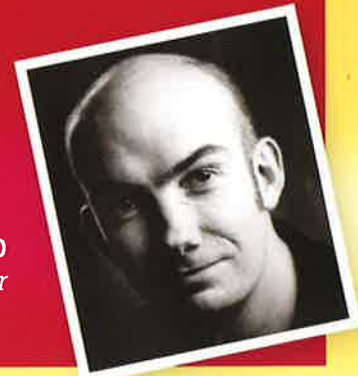
Enjoy!

A handwritten signature in black ink that reads "Colin". The script is fluid and cursive.

Colin McColl

# DIRECTOR'S NOTES

**ROY WARD**  
*Director*



In 1921, Noel Coward befriended two rising stars of the New York theatre scene: Alfred Lunt and Lynn Fontanne. A plot for world domination was hatched. Leo, in *DESIGN FOR LIVING*, seems to speak for them all: "Let's make the most of the whole business, shall we? Let's be photographed and interviewed and pointed at in restaurants! Let's play the game for what it's worth...." By the time of *DESIGN FOR LIVING'S* Broadway debut in 1933, Coward and the Lunts' celebrity stock had risen to the point that they could command weekly salaries of \$7000 for their performances as the play's battling, bantering trio. Like the characters in his play, Coward embraced fame but recognised its potential cost. It is the race for worldly success which steers Gilda, Leo and Otto away from the unfettered passion and mutual love of their early days in Paris.

Far from being old friends like Coward and the Lunts, many of our cast had barely met on day one of rehearsals. It is a testament to their generosity, humour and, oh yes, talent that the process has been so much fun.

My thanks to them and to everyone on the design and production teams who have worked so hard to create this show.

I hope you enjoy it.

Roy Ward



# DESIGN FOR LIVING

BY NOËL COWARD

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Cast

*Gilda Lisa Chappell Otto Richard Edge Leo Curtis Vowell*  
*Ernest Cameron Rhodes Miss Hodge / Grace Torrence Bronwyn Bradley*  
*Mr Birbeck / Henry Carver Andrew Ford Helen Carver Liesha Ward Knox*

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Creative

*Director Roy Ward Set Design Robin Rawstorne Lighting Design Brad Gledhill*  
*Costume Design Elizabeth Whiting Sound Design Eden Mulholland*

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Production

*Production Manager Mark Gosling Technical Manager Ben Hambling*  
*Senior Stage Manager Aileen Robertson Stage Manager Nicola Blackman*  
*Operator Matt Lamb Properties Master Bec Ehlers*  
*Paintings Serena Buonaguidi-Haynes Set Construction 2CONSTRUCT*  
*Costume Construction Vicki Slow*

DESIGN FOR LIVING is the first Auckland Theatre Company production for 2008. This production was first performed at the Maidment Theatre on Thursday 14 February, 2008.

DESIGN FOR LIVING is approximately **135 minutes including an interval of 20 minutes.**

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

DESIGN FOR LIVING © 1933 NC Aventales AG, Copyright agent: Alan Brodie Representation Ltd, Fairgate House, 78 New Oxford Street, London, WC1A 1HB, info@alanbrodie.com

# Joyeux Noël

By Robert Sachelì

Noël Coward had more than just a talent to amuse: He could also boast a prodigious knack for flouting convention, lifting wartime morale, and embodying his age to such a degree he was dubbed "Destiny's Tot." With cocktail in hand, he washed down "the bitter palliative of commercial success," redefining the celebrity personality for ages to come.



The dressing gown was the perfect camouflage. Luxurious, sensual, and slightly louche, it's a garment made for activities no more strenuous than arching an eyebrow, no more serious than a seduction, no more practical than mixing a cocktail. Noël Coward presented his talents to the world with silken ease for more than 60 years. Behind that assured nonchalance, however, was a resolutely industrious philosopher of joy. Like the trio of polite young Italian sailors encountered by a British matron in a bar on the Piccola Marina (who, in one of Coward's 1950s songs, "Bowed low to Mrs. Wentworth-Brewster/Said 'scusi,' then abruptly goosed her"), Coward deployed calculated charm in his seduction of his audiences and could deliver a pinch along with a refined embrace.

"Destiny's Tot" made his entrance into the world in 1899, grabbed the spotlight as a child performer in 1911, and firmly held that glamorous territory until his death in 1973. He was a stage, film and television actor; playwright, director, composer and lyricist; poet, painter, nightclub headliner, short-story writer; and (briefly) wartime intelligence agent. Undeniable and prodigious talent — as well as sheer sustained effort ("I'm a drudge about work, you know") — provided the foundation for his success. But like the comic rhythms of his plays, Noël Coward's exquisite timing had much to do with it.

Coward's early career unfolded in an England, where pre-WWI ideas about morals, class, and sex were trod underfoot in the giddy party that was the 1920s. Celebrity was taking on new prominence, and wider audiences were eager to more intimately know about the men and women who populated the stages, society pages and movie screens. Talent alone no longer sufficed: Personality became the currency of fame.

Noël Coward set out to be a personality, to reach for a fame far more potent than that of the gentlemanly actor-managers who

ruled the West End. He wanted stardom in the most modern sense – and within in a few years got it – and found himself redefining the role of celebrity as no other theatrical figure ever had.

Coward knew that shaping an effective public image was critical if he were to move from aspiring playwright and juvenile actor to celebrated author and stage star. A visit to New York in 1921 provided inspiration for both his work and his wardrobe. The brisk pace of contemporary Broadway dialogue impressed him, and he borrowed the technique in his own writing. He also strongly responded to the casual elegance of American style, and he adopted that new influence as much as his poverty allowed.

By 1929, Coward's theatrical success and his confident image as sleekly well dressed man had been celebrated in newspapers and magazines, and he was experienced enough to advise another up-and-comer, Cecil Beaton, how to dress for the public eye. "I take ruthless stock of myself in the mirror before going out," he warned the young photographer. "A polo jumper or unfortunate tie exposes one to danger."

Then there were the dressing gowns. He first wore one as Nicky Lancaster, ravishingly struggling to escape the grips of cocaine and castrating mother in his sensational 1924 success *THE VORTEX*. From then on the actor-playwright was endlessly photographed and caricatured in dressing gowns, which for his fans became a visual shorthand for all that was enviably up-to-the minute in Coward's personal design for living.



By wrapping his works and his performances in high style, Coward was able to put on stage ideas and characters that might be considered unacceptable if presented in the drab guise of realism: Pleasure, promiscuity and drugs among the indolent society set (*THE VORTEX*), the sexual bond of emotional soul mates trumping the dull, conventional bond of marriage (*PRIVATE LIVES*), and the bohemian freedom to find fulfillment in more than one lover's (or gender's) arms (*DESIGN FOR LIVING*).

With the advent of World War II, Coward again seized a shift in the times to reshape his work and his celebrity. He was always proudly British and unrepentantly monarchist ("Land of Hope and Glory" drowns out the discord of "Twentieth Century Blues" in the 1931 upstairs-downstairs historical epic *CAVALCADE*). Now, however, the cocktail-party Puck became a full-on patriot. He toured Australia and New Zealand for the armed forces, dabbled in some light continental espionage, and translated the attack on his friend Lord Louis Mountbatten's naval destroyer into the cinematic battle cry *IN WHICH WE SERVE*. He

could compose a hymn to his Blitz-battered city, "London Pride," that sounded as if it had been sung for generations, yet he could also tweak the sorry state of civilian defense in "Won't You Please Oblige Us With a Bren Gun?" and make an ironic plea for postwar civility in "Let's Not Be Beastly to the Germans". A new pair of lovers came to symbolize Noel Coward-style romance in the 40s after he adapted a one-act from his *TONIGHT AT 8:30* cycle into the screenplay for the hugely popular melodrama of near-adultery, *BRIEF ENCOUNTER*.

The fortunate sense of timing became less dependable during the 1950s. Coward could never recreate the golden triumphs

of the past decades, and the lustre of his operettas, musicals and comedies appeared gaudy and irrelevant in austerity-gray postwar Britain. Flops abounded, among them the melodic but ill-conceived *PACIFIC 1860* and *AFTER THE BALL*, a musicalization of Wilde's *LADY WINDERMERE'S FAN*. As the decade progressed and the Angry Young Men took over the stage, dressing gowns and martini-dry quips had no place in the grimy bedsits where the newest crop of innovative dramas were set.

Reinvention again was the key to survival. If the image of Coward the celebrity had overshadowed Coward the playwright, then he would simply acknowledge the fact and console himself with what he called "the bitter palliative of commercial success." In 1952 he triumphed in cabaret at London's Café de Paris. Then America, or at least that part of it called Las Vegas, beckoned again. Audiences eager to share a little of the Coward magic packed the show room of the Desert Inn, and he graciously consented in two shows nightly for five highly lucrative weeks. If the sly innuendo of some of his songs had dated (the decorous naughtiness of "Alice Is at It Again" sounded less spicy in an era when Marilyn was at it in Cinemascope), well at least he was still the most sophisticated man in the world. Television "spectaculars" and film roles kept him in the public eye throughout the 50s, further burnishing his image at home and abroad as one of England's most valuable exports.

Noël Coward had one more transformation to make, a final-act twist that restored the balance between personality and respected theatre artist. The starry

1964 revival of *HAY FEVER* he directed for the National Theatre launched what Coward came to call "Dad's Renaissance." The final years of his life found Coward acknowledged among critics and audiences as a major 20th-century artist, one who defined a vanished world of particularly English glamour, wit and feeling. His most lasting works — not the least of which was the image he crafted for himself — are still capable of making that world a place where people long to be. John Lahr offers another take on why Coward endures: "It is the frivolity in his plays that has proved timeless. The reason is simple. Frivolity acknowledges the futility of life while adding colour to it."

Robert Sachel writes "The Passionate Spectator" column at [Dandyism.net](http://Dandyism.net). Reprinted with permission. Copyright [Dandyism.net](http://Dandyism.net); all rights reserved.

## Noël's favourite cocktail: **Bullshot**

### Ingredients:

3/10 Vodka	6/10 cold clear beef bouillon
1/10 lemon juice	1-2 dashes of Worcester Sauce
4-6 drops of Tabasco	Pinch of celery salt
Salt and pepper	

### How to make it:

Place some ice cubes in the shaker and add all the other ingredients. Shake for 6-8 seconds and strain into the glass. The cocktail is ready. You can serve this cocktail hot in winter.

It's better to serve it before a meal. This is reputed to be a fast cure for a hangover!







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## LISA CHAPPELL

Lisa Chappell grew up in Auckland, and first appeared on New Zealand screens as Chelsea Redfern in the iconic television drama GLOSS. Roles in SHARK IN THE PARK and CITY LIFE followed, as well as the feature films JACK BROWN, GENIUS and DESPERATE REMEDIES.

Lisa made frequent guest starring appearances in HERCULES, THE LEGENDARY JOURNEYS, which brought her some familiarity in America. She then moved to Sydney and completed "The Journey" program at The Actors Center where she received an Advanced Diploma in Acting.

Soon after, Lisa won the role of Claire McLeod in the popular Australian series MCLEOD'S DAUGHTERS, a series now syndicated around the world. From many award nominations, she picked up the 2002 award for Most Popular New Female Talent at the Australian Logie Awards and won the Silver Logie in 2004.

Lisa left MCLEOD'S DAUGHTERS after three years, looking for a new challenge. She has since recorded and released an album, WHEN THEN IS NOW, and has revisited her love for theatre. In 2007 she appeared in EDUCATING RITA and THE HOMECOMING.

Lisa has recently returned to New Zealand and is already busy with a diverse schedule including emcee appearances, voiceovers, theatre and television, as well as replying to fan mail from the Czech Republic, where MCLEOD'S DAUGHTERS is just hitting screens!

Lisa is a proud member of New Zealand Actor's Equity.



## RICHARD EDGE

DESIGN FOR LIVING is Richard's debut performance for Auckland Theatre Company. Richard graduated from Toi Whakaari: NZ Drama School in 1996 and has since performed in productions at The Court, Centrepont and Circa Theatres, including THE SEAGULL, CONVERSATIONS AFTER A BURIAL, THE FACEMAKER, THE IMPORTANCE OF BEING EARNEST, THE REAL THING, KING LEAR and HAMLET.

He is a founding member of The SEEyD Theatre Company in Wellington and has toured LADIES NIGHT through the United Kingdom and THE MOUSETRAP through Israel.



## CURTIS VOWELL

Curtis graduated from Toi Whakaari: NZ Drama School in 2002 and worked for Calico Theatre Company until 2004. He has performed in productions at Downstage and Centrepont Theatres, including RICHARD III, MERCHANT OF VENICE and GUANTANAMO.

He made his Auckland Theatre Company debut last year as Ezekiel Cheever in THE CRUCIBLE. Other Auckland appearances include BASED ON AUCKLAND, TIS PITY SHE'S A WHORE and BARE (all at The Silo Theatre).



## BRONWYN BRADLEY

DESIGN FOR LIVING is Bronwyn Bradley's debut performance for Auckland Theatre Company.

Bronwyn trained at Toi Whakaari: NZ Drama School and has since worked on a wide range of projects in film, television and theatre.

Bronwyn also enjoys voice work and currently plays many of the female characters in BRO'TOWN. In theatre Bronwyn has particularly enjoyed being able to work on new New Zealand works such as SPECIAL, THE SOJOURNS OF BOY, THE UNFORGIVEN HARVEST and THE HANDJOB. Other theatre highlights include A STREETCAR NAMED DESIRE, NORA and THE VAGINA MONOLOGUES.



## ANDREW FORD

Andrew graduated from the UNITEC School of Performing and Screen Arts in 2007. DESIGN FOR LIVING is his debut performance for Auckland Theatre Company. Previous theatre credits include CLASS ACT, THE BLACK FLOWER OF JEREMIAH, LOVEPLAY, LAST LAUGHS, KING JOHN, LA CONFUZIONE DI AMORE and SCENES FROM THE BIG PICTURE.



*Noël Coward with Alfred Lunt  
and Lynn Fontanne*

# CAST



## CAMERON RHODES

Cameron has previously appeared in Auckland Theatre Company productions of SWEET CHARITY, MUM'S CHOIR, UP FOR GRABS, THE DUCHESS OF MALFI, A CHRISTMAS CAROL, GOLDIE and LADIES NIGHT.

His many other theatre credits include A CLOCKWORK ORANGE, CYRANO DE BERGERAC, A MIDSUMMER NIGHT'S DREAM, SERIAL KILLERS and SWEENEY TODD.

Directing credits include A NUMBER, THE JUNGLE, CLOSER and HAPPY END. Cameron has also made numerous film and television appearances including WE'RE HERE TO HELP, THE DEVIL DARED ME TO, LORD OF THE RINGS, BREAD AND ROSES, ABSENT WITHOUT LEAVE, POWER RANGERS, MERCY PEAK, XENA WARRIOR PRINCESS and DARK KNIGHT.



## LIESHA WARD KNOX

Liesha, a graduate of the UNITEC School of Performing and Screen Arts, made her Auckland Theatre Company debut in MY NAME IS GARY COOPER in 2007. Other theatre credits include BAD JELLY THE WITCH, PLENTY, CYMBELINE, UNDINE and ORPHEUS DESCENDING. Her screen acting credits include the feature film HIDDEN as well as roles on SHORTLAND STREET and MERCY PEAK.

As a founding member of the burgeoning theatre company Phundmi Productions, Liesha recently performed and co-produced SHAKESPEARE UNBAR'D, a delightful show aimed at bringing theatre to the people. Liesha is a proud member of Actors Equity.

*Noël Coward with  
Gertrude Lawrence*



*Noël Coward in  
FUMED OAK*

*Noël Coward in  
TOGETHER WITH MUSIC*



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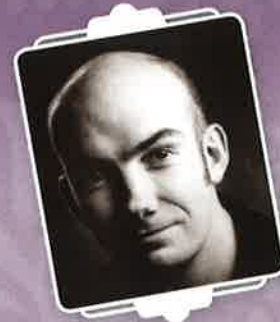
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# CREATIVE TEAM



**NOËL COWARD**  
*PLAYWRIGHT*

An actor from an early age, NOËL COWARD became an overnight sensation as a playwright with his controversial 1924 hit *THE VORTEX*. Much of Coward's best work came in the late 1920s and 30s including enormously popular comedies such as *DESIGN FOR LIVING* and *PRIVATE LIVES* in which he starred with Gertrude Lawrence. His 1941 play *BLITHE SPIRIT* broke box-office records but Coward's popularity as a playwright declined sharply in the 1950s – only to resurge in the 1970s with a series of much-admired revivals. Coward was knighted in 1970 and died in Jamaica in 1973.



**ROY WARD**  
*DIRECTOR*

Roy trained as an actor at the New Zealand Drama School. Acting highlights include Colin McColl's acclaimed productions of Ibsen's *A DOLL'S HOUSE* and Durrenmatt's *THE VISIT* (for which Roy was named Best Supporting Actor in Wellington's Chapman Tripp Theatre Awards).

His most recent stage appearance was as Reverend Hale in *THE CRUCIBLE* (Auckland Theatre Company, 2007). For several years Roy was based in Amsterdam where he played leading roles in a number of Dutch-produced feature films and shorts.

Other film and television acting credits include *OUTRAGEOUS FORTUNE*, *MADDIGAN'S QUEST*, *THE PERFECT CREATURE*, *SHORTLAND STREET* and *THE UGLY*. Roy has also worked extensively in television as a writer, script editor and script producer.

He directed Kate and Miranda Harcourt's *FLOWERS FROM MY MOTHER'S GARDEN* for the New Zealand International Arts Festival and subsequent national tour. Since joining Auckland Theatre Company as Associate Director, Artistic and Literary, in 2005 he has directed *UP FOR GRABS* by David Williamson and world premieres of *THE OCEAN STAR* by Michael Galvin and *MY NAME IS GARY COOPER* by Victor Rodger.

## **ROBIN RAWSTORNE** *SET DESIGNER*



*"DESIGN FOR LIVING is an epic challenge for a designer, requiring Paris, London and New York to be created onstage during the evening.*

*Paris - in the 30's an artist's studio, a rooftop garret a place blossoming with creative freedom and expression, a place of endless possibilities and experimentation.*

*London - as the characters become established, the comfort of the rented apartment in London eats away at their souls. An uneasy place, almost suffocating their creativity as they discover fame and fortune.*

*New York - the classic New York Penthouse, grande luxurious and stifling by its social constraints, a manicured environment that is elevated from the real world beneath it.*

*The architecture of the spaces draws on many influences, as the 30's was a creative explosion across the globe, and we wanted to reflect this in the evening."*



DESIGN FOR LIVING is Robin's debut design work for Auckland Theatre Company. Theatre design is but part of his extensive work which includes architecture, advertising and design for live events, dance, television and opera.

His opera credits include COSI FAN TUTTE (Opera North UK), DIE ZAUBERFLOTE (Tollwood Festival Munich), SVANDA DUDAK (Wexford Festival), THE YOUNG MAN WITH THE CARNATION (Almeida Opera) and THE BEAR (Buxton Opera).

Robin's work, in collaboration with Antony McDonald, was seen at various opera houses including Metropolitan NYC, Opera House London, Opera Garnier Paris and Austria.

BBC television works include THE HUMAN FACE, ROALD DAHL GALA and EVERLASTING. For theatre, he has designed MY CHILDREN! MY AFRICA! and THE JAIL DIARY OF ALBIE SACHS (Salisbury Playhouse), AUNT DAN AND LEMON (Almeida Theatre), CLOUD NINE (Old Vic) and A DELICATE BALANCE (Nottingham Playhouse).

Since moving to New Zealand from London in 2005, Robin has designed St Clare's Garden Centre / Café Buildings, Te Kuiti, and has worked extensively in advertising as an art director.



**BRAD GLEDHILL**  
*LIGHTING DESIGNER*

*"The design for DESIGN FOR LIVING is an exercise in how to create three quite different atmospheres and worlds on what is primarily the same structure. Robin's design concept has created a space which embodies the eclectic clutter of Paris, transforms into a flat sterile space for London, and then reveals the world of a grand penthouse space for New York.*

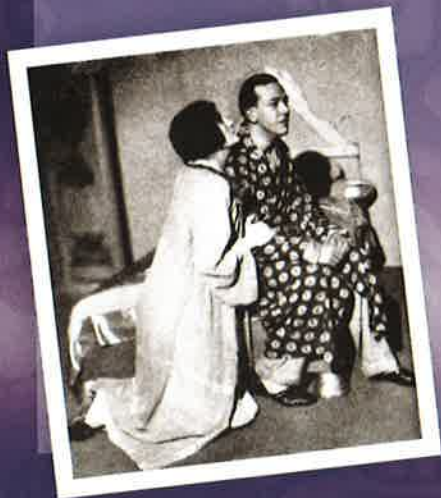
*The challenge is to amplify these features making these worlds alive. Paris will have the feeling of warmth, colour, shape and shadow while London will be controlled, stark and devoid of any real colour. The piece will end in clean, beautiful and expansive New York."*

Brad is a Lighting and Audio-Visual designer who has designed for Auckland Theatre Company and numerous dance and theatre productions.

He lectures in the Performance Technology Programme at UNITEC'S Theatre, Dance and Film School.

Brad has designed lighting for Auckland Theatre Company productions of MY NAME IS GARY COOPER, THE TUTOR, THE SHAPE OF THINGS, THE TALENTED MR RIPLEY, PLAY 2 and PLAY 2.03.

Other designs include THE CUT (Silo), HEAD (AK07), ALADDIN, MEASURE FOR MEASURE, MINIATURES, LASHINGS OF WHIPPED CREAM, KNOCK KNOCK TURN, CORAM BOY and many National Dance Tours of works by Michael Parmenter, Simon Ellis, Daniel Belton, Raewyn Hill and Chris Jannides.



*Noël Coward in  
THE VORTEX*



*Noël Coward with  
Marlene Dietrich*





**ELIZABETH WHITING**  
**COSTUME DESIGNER**

*"DESIGN FOR LIVING is a treat for any designer. The male characters are artists in their own fields and the main female protagonist, Gilda is a 'designer' of artists. The cast are young beautiful people and they are playing young beautiful people. My role is to dress them as such! They need to be as sensual, witty and sophisticated in their dressing as they are in their performance.*

*The challenge for me in this piece is to create clothes which will display the maturation of each individual while retaining their strong individuality. The costumes must provide a satisfying journey for each character within the play.*

*Robin has used very strong colours in his set design, This decision reflects the emotional journey of each of the characters which has challenged me to work in a colour range I do not often choose. I have found this an interesting process.*

*Robin and I strongly referenced the 1930's in both set and costume design and yet were keen to ensure that the current relevance of the piece could shine through. For this reason there were strong modern references in my designs. I feel that the subject matter is as intriguing for a modern audience as it was shocking to its first audience decades ago."*

Elizabeth's recent costume designs for Auckland Theatre Company include MY NAME IS GARY COOPER, THE PILLOWMAN, SWEET CHARITY, TWELFTH NIGHT, DOUBT, THE DUCHESS OF MALFI, EQUUS and WAITING FOR GODOT.

She has designed for a wide range of performing arts organisations in New Zealand, including VERGE and SMASHING SWEET VIXEN (for the Royal New Zealand Ballet), LA BOHEME, FALSTAFF, FAUST, THE MARRIAGE OF FIGARO, THE BARBER OF SEVILLE and COSI FAN TUTTE (NBR New Zealand Opera), AMATA (Black Grace), THE COUNTRY WIFE (Court Theatre), THREE DAYS OF RAIN and THE MYSTERY OF IRMA VEP (Silo), as well as Auckland Festival and Christmas in the Park.

She has also designed a childrens' play for Popup Theatre, London which played in the Edinburgh Festival.

Elizabeth's costume design work 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.



**EDÉN MULHOLLAND**  
*SOUND DESIGNER*

*"For DESIGN FOR LIVING, director Roy chose some strong music from Noel Coward's massive repertoire for the three major scene transitions from Paris, London and New York. The songs are in keeping with the time period and have the classic whimsical, playful, even risqué Coward edge to them. The rest of the sound within the majority of the work is simply functional.*

*The challenge for this play was to let the music do the work of smoothing and colouring the major scene shifts. I composed some instrumental versions to have the option of actors singing along, thus strengthening the similarities I believe Coward personally had with the characters he created."*

Edén has been composing music for theatre and contemporary dance since 2000. His recent credits include MY NAME IS GARY COOPER, THE PILLOWMAN and WHERE WE ONCE BELONGED (Auckland Theatre Company), LOST PROPERTY (Fidget Co. Belgium), MINIATURES and DARK TOURISTS (with Malia Johnston).

Edén 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.

Edén has also designed sound for short films by Touch Compass Dance Trust, Atamira Dance Collective and Curve Dance Collective.

Edén is the singer and composer for Motocade. They have released two EP's and made five music videos in New Zealand.



# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

## **AUCKLAND THEATRE COMPANY**

### **WHERE WE ONCE BELONGED**

By Sia Figiel adapted for the stage by  
Dave Armstrong

Mar 27 – Apr 19

Concert Chamber, Town Hall, THE-EDGE

WHERE WE ONCE BELONGED is a  
co-commission between New Zealand  
International Arts Festival and Auckland  
Theatre Company.

Samoa is independent; CHARLIE'S  
ANGELS has arrived in the fale; and  
Alofa's life will never be the same again.

## **SILO THEATRE, Auckland**

### **RABBIT**

By Nina Raine

Mar 20 – Apr 12

Herald Theatre, THE-EDGE

As Bella is pulled from pillar to post by  
thoughts and memories of her father  
and the torture of her vacuous  
twenty-something life, RABBIT  
explores the emotional minefield of  
becoming an adult.

## **CENTREPOINT THEATRE, Palmerston North**

### **THE MAN FROM LA MANCHA**

By Dale Wasserman

From Mar 29

Cast into the depths of a dungeon,  
Cervantes is tried by a group of  
desperadoes. His only defence is the  
magic of his mind and his most famous  
creation – Don Quixote.

## **DOWNSTAGE THEATRE, Wellington**

### **WHERE WE ONCE BELONGED**

By Sia Figiel adapted for the stage  
by Dave Armstrong

Mar 27 – April 19

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## **CIRCA THEATRE, Wellington**

### **THIS IS OUR YOUTH**

By Kenneth Lonergan

Mar 1 – Mar 29

What do two young men do with  
\$15,000 cash? THIS IS OUR YOUTH  
is a clever, fast-paced black comedy  
that explores the timeless issues of  
adolescence and maturity.

## **COURT THEATRE, Christchurch**

### **UNDER MILKWOOD**

By Dylan Thomas

Feb 23 – Mar 22

Beneath the lyrical beauty and gentle  
humour of Dylan Thomas' final play lies  
a common truth that unites us all.

## **FORTUNE THEATRE, Dunedin**

### **WHO WANTS TO BE 100?**

By Roger Hall

Feb 15 – Mar 15

Who Wants To Be 100? Is crammed with  
Hall's classic one-liners and combines  
great comedy with sharp satiric insight  
about that place everyone dreads – the  
rest home.

To find out what else is  
going on in Auckland be sure  
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season of

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by Sia Figiel, adapted for  
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