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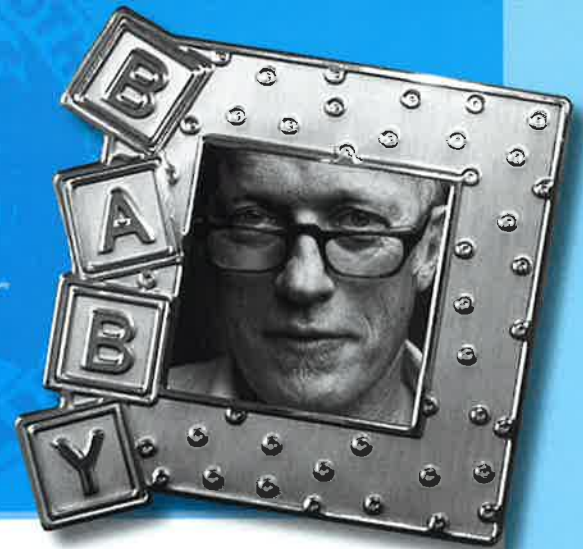
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AIR NEW ZEALAND / AUCKLAND ART GALLERY TOI O TĀMAKI / BDO SPICERS / CANON / INFLIGHT PRODUCTIONS
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Nurse's Comments and Advice:-

Height $28\frac{3}{8}$ "
Length $29\frac{1}{2}$ "

Welcome



My first reading of Roger and Pip Hall's WHO NEEDS SLEEP ANYWAY? was timely. I was just about to embark on late fatherhood – it was 30 years since I last brought up a baby – so I saw this work as something of a cautionary tale!

And of course I was a Plunket baby (who wasn't?!) in the Boomer 1950s - the very zenith of the society's popularity so I appreciated the warm glow of nostalgia that runs through the show.

This entertainment, originally commissioned for the Plunket centenary, deals with familiar territory of the trials and tribulations of bringing up baby, in a zany and original way. At the same time it's an informative cartoon history of Plunket's contribution to the lives of ordinary New Zealand families and the welfare of our children.

Huge thanks to John Callen and his talented design team of Rachael Walker (set), Nic Smillie (costumes) and Brad Gledhill (AV design). John Gibson has once again come up trumps with new arrangements of the songs and witty soundscapes for the show.

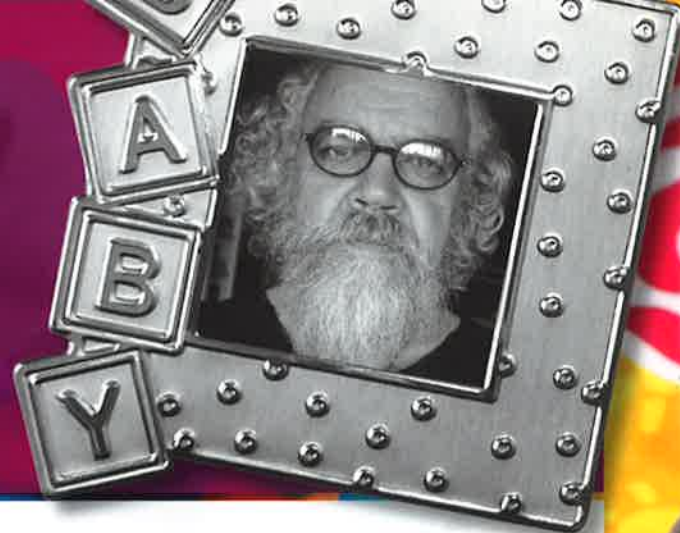
Big thanks too, of course, to the talented cast: Mark Hadlow and Kate Louise Elliott, both no strangers to Roger Hall plays; Hera Dunleavy and Adam Gardiner (hot from their success in THE FEMALE OF THE SPECIES); Stephen Butterworth (also responsible for the choreography); and making their ATC debuts, Nicola Flynn, Johnny Bright and Sophie Henderson.

Next up for Auckland Theatre Company, I'll be directing a contemporary take on Tennessee Williams searing classic of a wealthy southern family's secrets and lies, CAT ON A HOT TIN ROOF, starring Toni Potter (Alice from Shortland Street) as Maggie the Cat and Gareth Reeves as Brick. CAT ON A HOT TIN ROOF also features Stuart Devenie, Alison Quigan, Jacque Drew, Paul Glover, Peter Daube and Michael Keir Morrissey. CAT ON A HOT TIN ROOF opens at the Maidment Theatre on July 10th.

Enjoy!

Colin

Director's Note



Roger Hall is New Zealand's most celebrated playwright. WHO NEEDS SLEEP ANYWAY? is his first collaboration with his daughter Pip Hall. Both writers, as well as myself and some of the cast and crew, are parents and understand much of what this work is about. Indeed, some of our children were Plunket babies themselves. We've still got the Plunket books. The show – as the Halls say, "It's not a play, it's an entertainment" – is a madcap look at the first five years of a baby's life, the Plunket years. And a look at Plunket itself, of course.

One of Roger Hall's primary talents is his ability to present characters and situations we all recognise. In this "entertainment" Roger has presented most of the historical aspects while Pip has looked at more modern situations. Some of the incidents in the show are taken from real life.

The Halls have been generous in allowing us to bring our own "touch" to the show. With a talented cast of actors headed by Mark Hadlow, who have had to draw on their musical and terpsichorean skills as well as their great acting abilities, my job as director has been a joy. Added to the mix is the gifted John Gibson as musical director –

a man who has shaped so much of this production – and a remarkable design and production team. My sincere thanks to them all.

Special mention should be made of my family's continuing support and Shona McCullagh's great dessert-making skills.

We all trust you will have as much fun sharing tonight's performance as we have had bringing it to you.

John Callen

Director



Roger Hall & Pip Hall's
**who
needs
sleep
anyway?**

Music and lyrics by
Paul Jenden and
Michael Williams

New arrangements by
John Gibson

Cast

Mark Hadlow Baby P *Kate-Louise Elliott* Daisy *Johnny Bright* Paddy and others
Sophie Henderson Polly and others *Hera Dunleavy* Nana and others
Nicola Flynn Lady Victoria Plunket and others *Adam Gardiner* Dr Truby King and others
Stephen Butterworth Miss Otahuhu and others

Creative

Director *John Callen* Set Design *Rachael Walker* Costume Design *Nic Smillie*
Lighting Design *Andrew Malmo* Music Director *John Gibson* Audio Visual Design *Brad Gledhill*
Choreography *Stephen Butterworth*

Production

Production Manager *Mark Gosling* Technical Manager *Bonnie Burrill*
Stage Manager *Amie Barbeler* Lighting & AV Operator *Robert Hunte*
Sound Operator *Ben Stockwell* Properties Master *Bec Ehlers* Set Construction *2 Construct*
Director's Assistant *Gabrielle Rhodes* Costume Construction *Tureya Healey-Diaz*
Wardrobe Assistant *Briony Langmead* Patternmaker *Sheila Horton*
Sound Assistant *Mike Clarken* Venue Technician *Michael Keating* Flyman *Ken Frost*

WHO NEEDS SLEEP ANYWAY? is the fourth Auckland Theatre Company production for 2008. This production was first performed at SKYCITY Theatre on Thursday 5 June, 2008. WHO NEEDS SLEEP ANYWAY? is approximately 120 minutes long including interval. Please remember to switch off all mobile phones, pagers and watch alarms.

BY ARRANGEMENT WITH

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Two Generations of Playwrights

Plunket originally commissioned Roger Hall and Pip Hall to write something for their centenary (2007). The idea being two short plays to be shown on the same night. This idea was quickly vetoed in favour of collaborating on a show together. The show format enabled them to explore a wide range of topics and styles, many different colourful characters, as well as incorporating 100 years of history. Eighteen months later, WHO NEEDS SLEEP ANYWAY? was the result.

Pip, former Plunket Baby and now Plunket mother (Billie, nearly six and Tamai, four and a half) concentrated on the contemporary aspects of the show. She was able to tap into her own experiences as a new parent to bring Polly and Paddy to life as well as going through the same milestone with her children as Baby P experiences.

Roger did much of the historical research and fell in love with what he discovered. He was spoilt for choice and in

the end the tricky part was deciding what to leave out. "It's an amazing organization, having done so much good and achieved so much over the years."

Both writers also talked to Plunket nurses who are working today and they are full of admiration for the work Plunket does after realizing what a tough job it often can be, and the grim situations the nurses can find themselves in. They found it ironic that, in some ways, Plunket has gone full circle with many of the conditions that led to its foundation back with us again.



Plunket Society – A Brief History

The Plunket Movement was born in Dunedin on 14 May 1907.



Plunket
whānau āwhina
caring for young families



The impetus for a society that would 'help the mothers and save the babies' came from Dr Frederick Truby King, the Superintendent of a mental hospital who was convinced he had the answer to society's ills.

Truby King believed that scientifically formulated doctrines on nutrition and infant care were the key – not only to reducing the escalating death rate among babies and children – but to the future health of the nation.

A man of fierce determination and idealistic fervour, he called a public meeting and succeeded in winning the support of influential Dunedin women, who pledged to form a Society to carry forward the vision for a new health regime based on the support and education of mothers.

Eight months later, the Karitane Home for Babies opened in Dunedin, taking the babies and children under two years who were not treated under the general hospital system. First patients were the tiny malnourished infants who had been gathered up by Truby King and his team and cared for at the King's cottage in Karitane.

Within the year, a Branch of the new Society had been formed in each of the four main centres and the work had succeeded in attracting the offer of patronage of the influential lady Victoria Plunket – wife of then Governor General and mother of eight.

In 1912, in response to a lecture tour by Truby King, a further 60 branches were formed, each employing a Plunket Nurse.



Six Karitane Hospitals were established to supplement the home and clinic visits, which operated as training bases for Karitane Nurses and care units for babies who were failing to thrive. Dunedin's Karitane Harris Hospital also operated as the sole training centre for Plunket Nurses.

Mothers were also educated in 'domestic hygiene' and mothercraft, which promulgated Dr King's ideology of regularity of feeding, sleeping and bowel habits.

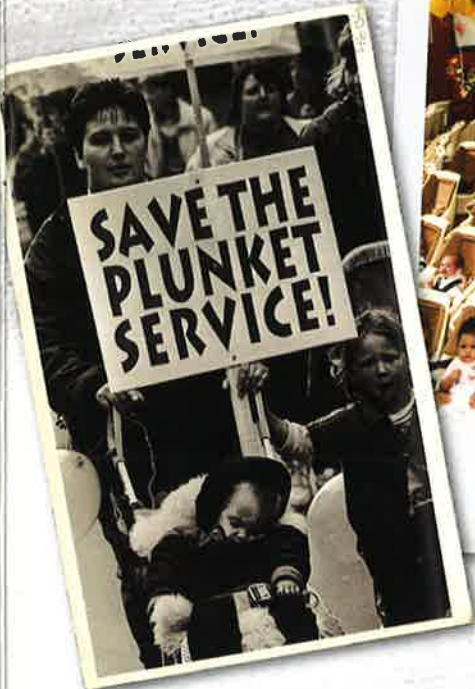
The Plunket philosophy became parenting lore. Dr King's first mothercraft manual, 'Feeding and Care of Baby', written in 1913, was in popular demand, and was translated into Polish, Russian and Spanish. A syndicated column, 'Our Babies' written by Truby's wife Bella under the pseudonym 'Hygeia', was published in 50 newspapers by 1914. 'The Expectant Mother' and 'Baby's First Months', written by Truby King two years later, were given to every applicant for a marriage licence.

The couple also maintained a vigorous touring schedule, backing the campaign with dramatic claims about the impact of Plunket Society child rearing methods on infant mortality which fell from 88 per thousand in 1907 to 32 per thousand three decades later - the lowest in the world.

By the 1970's Plunket's philosophy of care was undergoing a major shift. The strict regimen of care and directive advice from the 'expert' nurse was replaced by a flexible partnership model of care and support for parents and their children, still focused around home and clinic visits.



*In 1907, a happy meal was when Father shared funny stories around the table.
Today, a happy meal is what Dad buys at McDonald's.*



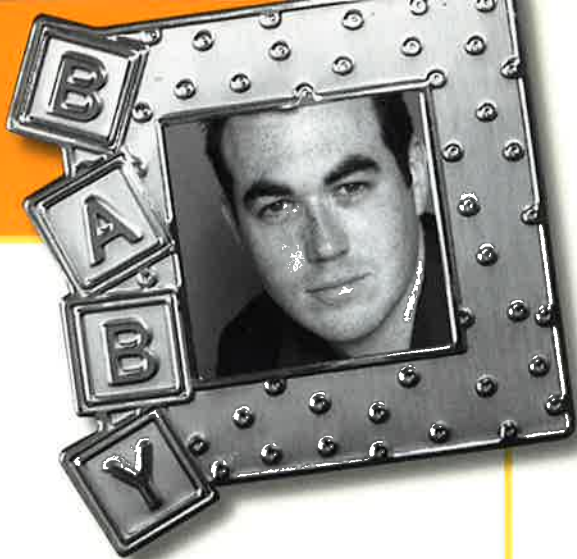
Funding difficulties prompted the closure of Karitane hospitals in the late 1970's, which were replaced by day units, called Plunket Karitane Family Centres. Plunket continued to forge new innovative programmes in response to needs of young families, establishing the national car seat rental scheme programme, piloted in 1981 and a free telephone phone advice line from 1994, as well as becoming one of New Zealand's leading providers of Parents As First Teachers.

In the early 1990's, Plunket began to address the issue of delivering an appropriate service to Maori. A training programme for Kaiawhina (Maori Health Workers) was set up, and positions established for Maori at Management and Board levels within Plunket's structure.

Still deeply rooted in the communities that birthed them early this century, the Society's volunteer networks and well child care and support services continue to play a vital role in the lives of young families. Today parents of more than 90 percent of new babies access some aspect Plunket's well child health service.

*In 1907, a father waited for the doctor to tell him when the baby arrived.
Today, a father must wear a smock, know how to breathe, and make sure film is in the video camera.*

Cast



JOHNNY BRIGHT

Johnny graduated from the UNITEC School of Performing and Screen Arts in 2007. WHO NEEDS SLEEP ANYWAY? is his debut performance for Auckland Theatre Company.

Previous theatre credits include SCENES FROM THE BIG PICTURE, LA CONFUZIONE DI AMORE, THE LIFE AND DEATH OF KING JOHN, LAST LAUGHS, BLUE REMEMBERED HILLS, THE BLACK FLOWER OF JEREMIAH, CLASS ACT and DON GIOVANNI (NZ OPERA).

In 1907, fathers could count on children to join the family business.

Today, fathers just hope their kids will soon come home long enough to teach them how to work the computer and the My SKY remote.



STEPHEN BUTTERWORTH

This is Stephen's third appearance for Auckland Theatre Company, having previously featured in SWEET CHARITY and earlier in ROSENCRANTZ & GUILDENSTERN ARE DEAD.

Other theatre credits include BOYS IN THE BAND, ALONE IT STANDS, THE RIVALS, CLOUD 9, BLUE SMOKE, TRAVESTIES and ON THE RAZZLE (for which he was nominated Best Actor in the Wellington Theatre Awards).

He has worked with numerous New Zealand professional theatres, including tours of FOLLOW YOUR NOSE, WAIORA, WEST SIDE STORY, BRAINDEAD and THE SECRET GARDEN. Television credits include POWER RANGERS, RUDE AWAKENINGS, ORANGE ROUGHIES, INSIDERS GUIDE and as Jesus in REVELATIONS.

Stephen is delighted to be involved with this Roger and Pip Hall production of WHO NEEDS SLEEP ANYWAY? and to work with such a wonderfully supportive cast.



HERA DUNLEAVY

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Auckland Theatre Company productions include UNCLE VANYA, SERIAL KILLERS, WHO'S AFRAID OF VIRGINIA WOOLF?, EQUUS, DISGRACE, THE CRUCIBLE, HONOUR and THE FEMALE OF THE SPECIES.

Highlights for other theatres include the original cast production of NGA TANGATA TOA, THE MASTER BUILDER, PROOF, THE CHERRY ORCHARD, CAT ON A HOT TIN ROOF, TOP GIRLS, Victor Rodger's plays SONS and RANTERSTANTRUM, DOUBLE BEAT, THREE DAYS OF RAIN and BEAUTIFUL THING (for which Hera won the Chapman Tripp Award for Best Female Newcomer).

Film and television appearances include A SMALL LIFE, BLESSED, FOR GOOD, FOREVER, RUDE AWAKENINGS, KORERO MAI and AROHA.



KATE-LOUISE ELLIOTT

Kate-Louise last appeared for Auckland Theatre Company in Roger Hall's WHO WANTS TO BE 100?. She has worked extensively with Centrepunt Theatre in Palmerston North, appearing there in numerous productions including SECRET BRIDESMAIDS BUSINESS, MACBETH, PACK OF GIRLS, DANCING AT LUGHNASA, AS YOU LIKE IT, SHOP TIL YOU DROP, TRASH, DIRTY WEEKENDS and THE CRIPPLE OF INISHMAAN.

Television includes OUTRAGEOUS FORTUNE, SHORTLAND STREET, STREET LEGAL, HARD OUT, MAKETU and TAONGA. Kate sings with the Rodger Fox Big Band.

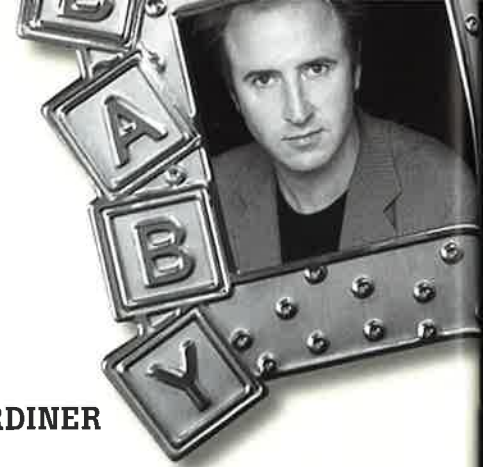
He a'id $18 \frac{1}{4}$
Age..... 12 months



NICOLA FLYNN

Nicola is a graduate of Toi Whakaari: New Zealand Drama School. Theatre credits include *IN THE WILDERNESS WITHOUT A HAT*, *WAITAPU*, *FIVE ANGELS*, *HOME FIRES*, *KINDERTRANSPORT*, *LES PARENTS TERRIBLES*, *BLOOD WEDDING*, *WOMAN FAR WALKING* and Gary Henderson's *MO AND JESS KILL SUZIE* (for which Nicola won the Chapman Tripp Award for Best Female Newcomer).

Television experience includes *NGA WAHINE*, *MATAKU*, *MERCY PEAK*, *SHORTLAND STREET*, *FAMOUS FIVE* and as Mahina Jackson in *JACKSON'S WHARF* (for which Nicola was nominated Best Actress at the New Zealand Television Awards). Recently Nicola starred opposite British actor Martin Clunes in *THE MAN WHO LOST HIS HEAD*.



ADAM GARDINER

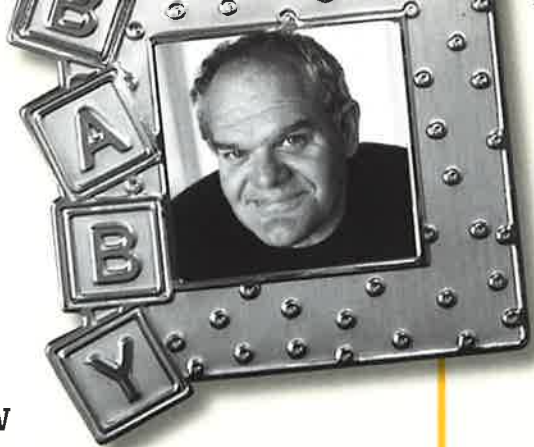
Adam last appeared for Auckland Theatre Company in Joanna Murray-Smith's *THE FEMALE OF THE SPECIES*. Other theatre credits include *THE HOLLOW MEN*, *ANGELS WITH DIRTY FEET*, *THE OCEAN STAR*, *A CLOCKWORK ORANGE*, *MR KOLPERT*, *LADIES NIGHT* and *NEW GOLD DREAM*.

Film and television credits include *EAGLE VS SHARK*, *POWER RANGERS*, *RIVER QUEEN*, *HEAR NO EVIL*, *THE LOST ONE*, *OUTRAGEOUS FORTUNE*, *FOR GOOD*, *LOVEBITES* and *HOPELESS*.

Apart from acting, Adam's work for Auckland Theatre Company has included the audio visual design for *EQUUS*, the sound design for *THE TUTOR*, and tour management for *HATCH OR THE PLIGHT OF THE PENGUINS*.

In 2005, Adam narrowly beat a dog and a sock puppet to win the coveted Best Actor Award at the Auckland 48hr Film Festival. He is a proud member of Actors' Equity.

Back Teeth commu



MARK HADLOW

In a career spanning over 30 years, Mark has appeared in more than 100 professional theatre productions around New Zealand. Directing, lead roles, support roles, spear-carriers to musicals, his theatrical career has made him a jack-of-all-trades and master of a couple.

From Shakespeare to Sheridan, and Pinter to Porter, reviews have always described his energy as electrifying and brilliant, and his comic timing as superb.

His television credits include Ansett "ripped trousers" commercial to the BILLY. T. JAMES show and as brother "Harry" in the award winning television series WILLY NILLY. He was also involved in Peter Jackson's block buster film KING KONG.

As a major radio voice over artist, Mark is contracted to the RADIO NETWORK in Christchurch. He also does a considerable amount of corporate work ranging from emcee roles in conferences, motivational speaking, fronting of New Zealand component of the world's largest Amateur Golf Tournament (The BMW Golf Cup International) to performing in the United Kingdom.

Mark is currently the Event Production Team Manager for the successful and innovative Christchurch City Council Events Portfolio.



SOPHIE HENDERSON

A graduate of UNITEC School of Performing and Screen Arts, WHO NEEDS SLEEP ANYWAY? is Sophie's debut performance for Auckland Theatre Company. Her recent work includes devising and performing with Theatre Beating in MILK and RUMPLESTILTS.

Other work credits include THE JAQUIE BROWN DIARIES, PIPPI LONGSTOCKING, BASED ON AUCKLAND and TIS PITY SHE'S A WHORE. Later in the year Sophie will feature in Silo Theatre's THE LITTLE DOG LAUGHED.

In 1907, fathers said, "A man's home is his castle." Today, they say, "Welcome to the money pit."

7. teeth

8 - chest $17 \frac{3}{4}$

Creative team



ROGER HALL PLAYWRIGHT

While Roger Hall's plays are funny, their comedy is that of sorrowful resilience, like Chekhov's, and of serious social criticism. Roger is New Zealand's most successful playwright.

Hall's earliest scripts were for television, but in 1976 he wrote his first stage play *GLIDE TIME* which catapulted him to the forefront of New Zealand theatre.

Many successful plays followed including *WHO WANTS TO BE 100?*, *MIDDLE AGE SPREAD*, *SPREADING OUT*, *BY DEGREES*, *MARKET FORCES*, *C'MON BLACK*, *SOCIAL CLIMBERS*, *THE BOOK CLUB*, *TAKE A CHANCE ON ME*, *A WAY OF LIFE* and *TAKING OFF*, along with stage musicals including *FOOTROT FLATS*, *LOVE OFF THE SHELF* and *DIRTY WEEKENDS*.

In addition, he has written pantomimes, radio dramas, books and plays for children, and comedy series for television, most notably, *GLIDING ON* and *MARKET FORCES* and *CONJUGAL RITES* for Granada TV.

Roger Hall was awarded a QSO and the Turnovsky Prize in 1987; an Honorary Doctorate of Literature from Victoria University in 1996; Katherine Mansfield Fellowship for study in Menton in 1997; and was made a Companion of the New Zealand Order of Merit (CNZM) in 2003.

In 1907, when fathers entered the room, children often rose to attention. Today, kids glance up and grunt, "Dad, you're invading my space."

WEIGHT CHART

BIRTH—12 MONTHS



RACHAEL WALKER
SET DESIGNER

"As the mum of a 3 year old, currently in the Plunket system and empathetic to sleep deprivation, I felt qualified to tackle the design of WHO NEEDS SLEEP ANYWAY?."

It is a roller coaster journey spanning 100 years of Plunket's history and the first five years of Baby P's life. Subsequently the design concept needed to visually support this colourful, fast paced, Aotearoa epic.

As a preschool child, stuck in the below average height percentile in the Plunket book, I clearly remember everything looming over me. So with an 'adult' Baby P at the helm, it was the perfect opportunity to play with the scale of the set environment in relation to the actors.

The two dimensional 'cutout' world is achieved from large scales of black and white with colour print graphics of some quintessential kiwi icons and baby paraphernalia. The set props are intentionally pushed, pulled and plonked with childlike finesse and perfect comic timing.

Thanks to a combination of factors: genes, possibly Plunket's dietary suggestions of liver juice and rusks, and

Plunket Record Book

the regular support they provided for my mum in the early days of 1973, I am now slightly above average."

Rachael is a set and costume designer in the theatrical, screen, orchestral, retail, dance and events arenas.

Previously for Auckland Theatre Company she has designed the costumes for END OF THE RAINBOW, set and costumes for THE TUTOR, costumes for THE BACH and the set for THE VAGINA MONOLOGUES.

Theatre highlights include the set designs for Silo Theatre's THE CUT, LOBBY HERO and SOME GIRL(S), set and costume for THE CASE OF KATHERINE MANSFIELD, UNDER MILKWOOD and DANNY AND THE DEEP BLUE SEA and costume design for their production of GLIDE TIME at Maidment Theatre.

Further highlights were A NUMBER, THE RETURN and PROOF for A Lethal Set, SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, THE CRUCIBLE and SONS at Unitec Theatre and ALADDIN at the Auckland Festival, AKO3.

ADVICE TO FATHERS

ur wife to adhere to her daily
meals. Get to know your
Changing napkins, tucking him
at the week-ends, and bringing
be fed in the evening or early
nities for you to lend a helping
your baby.



ANDREW MALMO LIGHTING DESIGNER

"Working with video is clearly where stage production is headed as seen overseas in the latest concerts and stage productions and with video being a new territory for me, it was good to work along side Brad Gledhill, the Audio Visual Designer for this show.

While Rachael created a fantastic colourful world and Brad used state-of-the-art equipment to allow video to be shaped and moved from surface to surface, I got to integrate lighting with my own clever gadgets. As always it is great fun working on Mr (and Ms) Hall's work!"

Andrew has designed numerous dramatic productions for Auckland venues and touring shows. His designs have complemented the work of some of New Zealand's most acclaimed designers, directors and actors.

His aim as a designer is to explore new possibilities and create innovative, artistic lighting that is faithful to the production.

Trained at Auckland's Maidment Theatre, where he oversaw the technical requirements of literally hundreds of productions, Andrew has assisted some of the country's

top lighting designers, and underwent a master class with Australian lighting designer John Rayment in 2002.

Recent designs include SHREW'D, WHO WANTS TO BE 100?, TAKING OFF and SPREADING OUT (Auckland Theatre Company), THE MYSTERY OF IRMA VEP, SOME GIRL(S), BERLIN, GLIDE TIME, MR MARMALADE, JACQUES BREL and THE GOAT (Silo Theatre), JENNIFER WARD-LEALAND THE LOOK OF LOVE and JENNIFER WARD-LEALAND FALLING IN LOVE AGAIN (Bronze Age Productions), THE CAUCASIAN CHALK CIRCLE (UNITEC), DECADENCE, STRANGE CHILDREN, THE CARETAKER, MARLENE and BLUE ORANGE ([potent pause] PRODUCTIONS) and BLACK ICE (Pandemonium Theatre).

Andrew is also an experienced production manager and photographer, and acts as an agent for touring productions. Visit www.stratacreative.co.nz

In 1907, a father came home from work to find his wife and children at the dinner table.

Today, a father comes home to a note: "Michael's at athletics, Anna's at gymnastics, I'm at Pilates-Paddy, Pizza in fridge."

In 1907, fathers passed on clothing to their sons. Today, kids wouldn't touch Dad's clothes if they were sliding naked down an icicle.



NIC SMILLIE COSTUME DESIGNER

"What you will see on stage is probably only half of the action. Behind the scenes is a finely choreographed mania - along with props and bits of set, the actors have more than 70 costumes to throw on and off (and in some cases, back on again) in a relatively short space of time.

We chose bold shapes and colours in which to clothe the characters so that they are in-sync with the design of the set and can be easily read within the grand scale of the theatre.

WHO NEEDS SLEEP ANYWAY? is an apt title for both the play and the process of producing it, being the busiest show I have ever had the pleasure to be involved with."

Nic Smillie has a Bachelor of Design in Textiles and has worked in the television, film and theatre industry as a costume designer for the past ten years.

For television, she designed costumes for the series INSIDERS GUIDE TO LOVE, for which she won the Air New Zealand Screen Award for Contribution to Design, and INSIDERS GUIDE TO HAPPINESS. Costumes for film include FISH SKIN SUIT (tele-feature), TURANGAWAEWAE and STICKMEN.

Nic has also costumed various projects at Downstage and Circa Theatres in Wellington including KING AND COUNTRY, TOP GIRLS, CABARET, SWEENEY TODD and DRAWER OF KNIVES. Nic recently designed costumes for Auckland Theatre Company's WHERE WE ONCE BELONGED.

In 1907, fathers and sons would have heart-to-heart conversations while fishing in a stream.

Today, fathers pluck the headphones off their sons' ears and shout, "WHEN YOU HAVE A MINUTE.."



JOHN GIBSON MUSIC DIRECTOR

"I was originally asked by director John Callen to arrange the songs from another production for toy instruments that the cast could play live but I suspect now that John's intuition had its roots in an experience I had when I was sixteen.

The Regent Theatre in Dunedin was having a celebration of its first 150 years of life and they re-enacted what the concerts were like in the early days. I had the privilege of accompanying most of the acts. There were lots of monologues, comic turns and a lot of group singing and reading projections of the words on a big screen.

These were the days of the Church Bazaars, concerts where my dad and his uncle dressed up as bumble bees and where entertainment was something you made up together, with all of the creativity that entailed. It seemed to me that Plunket was born and flourished in that sense of commonality -- in an age of eccentric passionate hobbyist and creative do-it-yourselfers. Where a natural concern for your fellow men was part of how we all lived and survived.

I wanted to reflect some of this handmade aesthetic in the music of this show. All the sounds you hear are played and sung mostly by the cast.

Sit baby up during and after feed to help him to expel wind.



BRAD GLEDHILL

AUDIO VISUAL DESIGNER

"Throughout the play there are references to historic images to give you a feeling of the time periods. With

this in mind I went about collecting and creating a collection of iconic images that are referenced and which offer important and interesting facts.

In discussions with John, Rachael and Andrew we decided we did not want these images to be displayed in one space. So to spice it up we utilised an amazing piece of equipment which has allowed us to project anywhere on the stage at anytime, giving us full flexibility of creativity and hopefully giving you a few surprises on the way."

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 *THE FEMALE OF THE SPECIES*, *DESIGN FOR LIVING*, *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.

STED PLAN FOR BABY'S DAY

gested should be adjusted to suit the individual household.)

change baby, feed him and put him to sleep.

sunbath baby when he is old enough; then bath, feed, hold out, and put to sleep outside in sheltered spot if possible, on a balcony or verandah.

change baby, feed, hold out, and put outside if possible.

For the songs by Michael Williams and Paul Jenden, they were thrown into the cauldron of Spike Jones and his City Slickers. A marvellous orchestra of comedians who discovered the comic potential of sound effects and classical music played together at breakneck speed, [remember 'Beetlebaum?']. This seemed to have the right feel for a cardboard cut out world.

The sound design for this show is really a small reference to a type of music making that used to be central to many peoples lives which acknowledged humanity, less than perfectness and allowed us to grow safely. Just like how Daisy sings in the show acknowledging parents and each of us as very frail but resolute people and 'What a wonderful job we do'."

John composes original music for New Zealand theatre, film, dance and television. He has composed over 60 scores for theatre including *RICORDI* for the International Festival of the Arts. For dance he has written scores for Shona McCullagh and Ann Dewey. His television work includes the TV2 series *PARTY ANIMALS*.

John most recently worked with Auckland Theatre Company on *WHERE WE ONCE BELONGED*, *THE CRUCIBLE*, *SWEET CHARITY*, *THE BLONDE*, *THE BRUNETTE AND THE VENGEFUL REDHEAD* and *DISGRACE*.

THE LION FOUNDATION / Arts

The Lion Foundation is one of New Zealand's largest charitable trusts. The Lion Foundation gives over \$50 million worth of grants on an annual basis to a wide range of community, sport, educational, cultural and health projects throughout New Zealand. These funds benefit hundreds of thousands of New Zealanders.

The Lion Foundation has been one of Auckland Theatre Company's core funders for the last five years. In this time the Foundation has specifically supported the work of ATC's Education and Literary Units, giving young people the opportunity to experience the thrill of live performance and allowing the Company to focus on developing New Zealand stories for New Zealand audiences.

The results of this ongoing support speak for themselves. Over 50,000 school students have been involved with the Company as audience members and participants in the last five years.

Auckland Theatre Company's Literary Unit is the only one of its kind in New Zealand and its success is evidenced by the number of New Zealand plays that have been performed as part of Auckland Theatre Company's main bill season over the last 2 years.

To learn more about The Lion Foundation and our community grants please visit our website www.lionfoundation.org.nz or call freephone 0800 802 908.



What's on in theatres around the country?

AUCKLAND THEATRE COMPANY

CAT ON A HOT TIN ROOF

By Tennessee Williams

July 10 – Aug 2

The Maidment Theatre

Sizzling with verbal fireworks, savage humour and sexual friction, Pulitzer Prize winning dramatist, novelist, and poet, Tennessee Williams' CAT ON A HOT TIN ROOF is a timeless, indelible portrait of a wealthy Mississippi clan.

SILO THEATRE, Auckland

BETRAYAL

By Harold Pinter

Jun 20 – Jul 18

Herald Theatre, THE-EDGE

The high price of passion is examined when an illicit affair destroys a marriage and sabotages a friendship.

CENTREPOINT THEATRE, Palmerston North

THE GODS OF WARM BEER

By Peter Hawes

Jun 14 – Jul 26

It's New Zealand in the Fifties and British Rugby League has come Down Under with a sterling idea...

DOWNSTAGE THEATRE, Wellington

MY BRILLIANT DIVORCE

By Geraldine Aron

May 29 – Jun 28

Wittily observant, aching funny and heart-wrenchingly real this comedy explores what life is like for Angela, recently dumped by her accountant husband for a younger model.

CIRCA THEATRE Wellington

LOVE SONG

By John Kolvenbach

Jun 14 – Jul 19

A rich and quirky comedy fro hot young American playwright John Kolvenbach. With its raw, biting humour, Love Song gives a wonderful insight into the beautiful contagiousness of love.

COURT THEATRE Christchurch

HISTORY BOYS

By Alan Bennett

May 24 – Jun 21

In 1982 Sheffield, an unruly group of history students show the potential to make it to Oxbridge; but the boys are obsessed with sex, the headmaster wants results and their teachers are at war with the system (and each other). Alan Bennett's witty and moving play is an inspirational modern classic that questions the purpose of education.

FORTUNE THEATRE, Dunedin

DIRTY DUSTING

By Trevor Wood & Ed Waugh

Jul 4 – Jul 26

Three cleaning ladies of 'a certain age' are about to lose their jobs. They might be past their best, beyond their 'sell by date' and over the hill but they certainly won't take redundancy lying down.



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

AUCKLAND THEATRE COMPANY

Artistic Director Colin McColl General Manager Lester McGrath
Creative Development & Education Manager Lynne Cardy Artistic Director Intern Paul McLaughlan
Associate Director Production Mark Gosling Senior Stage Manager Nicola Blackman Technical Manager Bonnie Burrill
Marketing & Communications Manager Michael Adams Partnerships Manager Anna Connell
Marketing Assistant Rachel Chin Photography John McDermott
Operations Manager Brendan Devlin Ticketing & Box Office Supervisor Anna Nuria Francino
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ATC BOARD OF DIRECTORS

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SKYCITY THEATRE

Entertainment Operations Geoff Turkington Theatre Services Barbara Lodge Theatre Supervisor Bernie Brown Head Usher Joy Owen

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:

Michelle at Tall Poppy Design, Marcus at Glimpse, Margie at Benefitz, Wendie Hall at Lion Rock, Warwick Smith, Margie Adams

PIP AND ROGER HALL WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP IN RESEARCHING THIS SHOW:

Plunket nurses from Waitakere, North Shore and Hutt Valley; Anne Riddell, Plunket Nurse at Porirua Plunket Family Centre; Caro Walker, Area Manager at Waitemata Plunket; The Royal New Zealand Plunket Society for giving us this commission; Julie Weatherall who put the whole deal together; Conrad Newport for his grand job in dramaturging and directing the first production in Dunedin for the Plunket Centenary; And many mothers who gave generously of their memories and shared their babies' Plunket Books

ATC Patrons - 2008

Margaret Anderson
Adrian Burr and Peter Tatham
John Barnett
Peter Bolot
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Rick and Jenny Carlyon
John and Stephanie Clark
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Philippa Smith Lambert and
Chris Lambert
Lady Tait
Kit Toogood and Pip Muir
Aki and Jane von Roy
James Wallace
Evan and Katie Williams

ATC Supporting Acts - 2008

Our Standing Ovation Supporters

Betsy Benjamin
Faye Pankhurst
Jenny Smith
Noel and Kerrin Vautier

Our Curtain Call Supporters

Christine Campbell
Patrick and Sally Frengley
Margaret Gilbert
Wendy Phillips
Elizabeth Sheppard
Brian and Pam Stevenson

For more information about
how you can support Auckland
Theatre Company visit
www.atc.co.nz/Partnerships

Auckland City Council proudly supports our stand out acts



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AUCKLAND THEATRE COMPANY

We are also proud of the many other arts and cultural groups that contribute to making Auckland a world class city and the vibrant arts and cultural centre of the Pacific.

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CAT ON A HOT TIN ROOF

BY TENNESSEE WILLIAMS

*"There are few playwrights
who plumb the human
heart so deeply"*

The Daily Telegraph

*"A delicately wrought exercise
in human communication...
As theatre, it is superb"*

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**Starring Toni Potter, Gareth Reeves,
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