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AUCKLAND THEATRE COMPANY PRESENTS

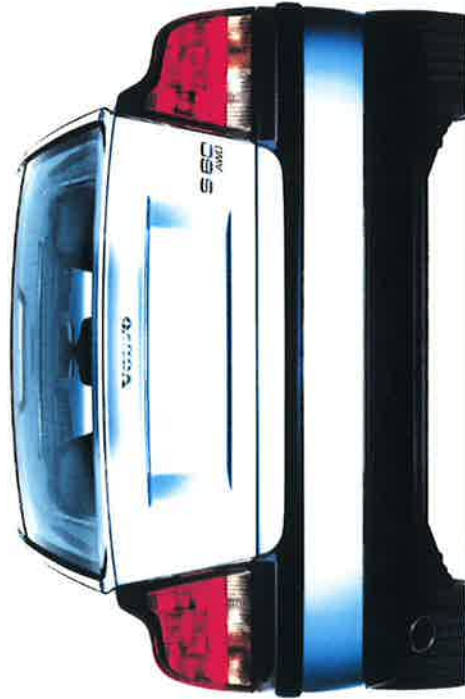
STONES IN HIS POCKETS

BY MARIE JONES





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Welcome to Auckland Theatre Company's production of *Stones in his Pockets*, a wonderfully candid, behind-the-scenes look at a blockbuster movie being filmed in Ireland.

This award-winning play showcases the brilliant directing of Oliver Driver, and in Alan Brough and John Leigh it highlights the superb acting talents the Company unfailingly attracts to its productions.

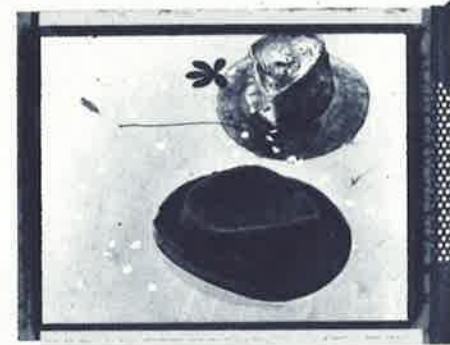
Spread the word to your friends and colleagues - here is world class theatre.

With your support, long may we all enjoy Auckland Theatre Company's vibrant tradition of bringing unforgettable entertainment to our city.

Robert Nash
General Manager

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ATC COMING SOON



waiting for godot

By Samuel Beckett

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Arguably one of the most important and famous classics of the twentieth century, Beckett's brilliant black comedy grapples with questions of existence and the meaning of life.

Waiting For Godot sees two tramps, Vladimir and Estragon, spend two evenings under a tree on a bit of waste ground - "waiting for Godot."

Everyone has days that make lie or she wonder, "what the hell is it all for anyway?" Beckett's masterpiece serves only to question, not answer, such universal and eternal enigmas.

Go and see *Waiting For Godot*. At the worst you will discover a curiosity, a four-leaved clover, a black tulip; at the best something that will securely lodge in a corner of your mind for as long as you live.

**"We'll hang ourselves tomorrow.
Unless Godot comes."**

Starring Raymond Hawthorne
Michael Hurst
Paul Barrett
Jon Brazier

Director Colin McColl
Designer John Parker
Lighting Designer Bryan Caldwell
Costume Designer Elizabeth Whiting

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SKY CITY THEATRE
PREVIEWS FROM 15 NOVEMBER

Shiver with antici....pation!

By arrangement with Christopher Malcolm for the Rocky Horror Company Ltd.



FROM THE PRODUCER

ATC and Volvo welcome you to *Stones in his Pockets*, the eighth production of the 2002 Decadence season.

Playwright Marie Jones has brilliantly married form and content into an irresistible night out, as evidenced by an Olivier Award and sell-out seasons in the West End and on Broadway. Martin McDonagh explored Hollywood's potent spell over local peasantry in *The Cripple of Inishmaan* [ATC 1999]. Here, the writing is similarly brazen. The only characters more dysfunctional than the Irish locals are the LaLa movie people who invade their homes, lives and deaths. But here, the cast of thousands is conjured by only two actors. It is a bravura stroke that demands its match in the onstage realisation. After phenomenal successes with *The Blue Room* and *The Vagina Monologues*, director Oliver Driver has once more assembled a consummate cast and

crew: small but most perfectly formed! We welcome them all, particularly the delicious duo: John Leigh and, making his ATC debut, Alan Brough.

2002 speeds to its conclusion. We hope to see you at *Waiting for Godot*, next up at the Maidment. Michael Hurst and Raymond Hawthorne star in Colin McColl's cutting-edge production of the twentieth century's most famous play, voted the most significant English language play of the 20th century in a recent Royal National Theatre poll. And not too much longer to shiver in antici....pation for the decadence season's decadent finale. *The Rocky Horror Show*. Sky City Theatre. November.

Until then

Simon Prast

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REPUBLIK 107



MARIE JONES



PLAYWRIGHT

Born in Belfast, Marie was writer in residence for Charabanc Theatre Company from 1983-1990. Marie's plays have toured extensively throughout the world including the former Soviet Union, Germany, coast to coast throughout America, Canada, Britain and Ireland. Her recent plays include an adaptation of *The Government Inspector*, which toured Britain and Ireland, *A Night in November* (London, Glasgow, New York and three tours of Ireland), *Women on the Verge of HRT* (Belfast, Dublin, London's Vaudeville Theatre and three UK and Ireland tours), *Eddie Bottom's Dream* and *Stones in his Pockets* which toured Ireland prior to the Dublin Theatre Festival, Lyric Belfast, Grand Opera House Belfast, the Edinburgh Festival and the Tricycle Theatre London. Other dramas include *Lay Up Your Ends* (Co-written with Martin Lynch), *'Oul Delph and False Teeth*, *Girls in the Big Picture*, *Somewhere Over Balcony*, *The Hamster Wheel*, *The Terrible Twins*,

Under Napoleon's Nose, *Hiring Days*, *Don't Look Down*, *Yours Truly*, *The Cow and the Indian*, *Christmas Eve Can Kill You*, *It's a Waste of Time Tracy*, *Gold in the Streets*, *Now You're Talking*, *Hang all the Harpers* (co-written with Shane Connaughton) and *Ethel Workman is Innocent*.

Marie's drama work for BBC Radio Four includes *The Hamster Wheel*, *Christmas Eve Can Kill You*, *Weddings Weeins and Wakes*, *The Woman in the Pink Silk Dressing Gown*, *From Donegal with Love* and *The Blind Fiddler of Glenadauch*.

Her writing for BBC TV includes a three-part drama series *Tribes*, *Fighting with the Shadows* and *The Hamster Wheel*. For Channel 4 she has written *The Wingnut and the Sprog*. As an actress, Marie has performed in most of the major theatres in Ireland with many Irish touring companies. She has toured internationally in many productions,

several of which she wrote. She has worked extensively for BBC Radio Four in numerous productions playing a variety of characters from Natasha in Brian Friel's adaptation of *Three Sisters* to a cow in Gerry Stembridge's *Daisy the Cow who Talked*.

Marie's television acting credits include *Life after Life*, *You Me and Marley* and *Space Oddity*. Her film work includes *Hush-a-Bye Baby*, *The End of the World*, *All Things Bright and Beautiful* and the role of Sarah Conlon in *The Name of the Father*.

Marie can be seen playing George Best's mother in the forthcoming film *Best* and is currently filming *Rebel Heart* for the BBC.

A Night in November, which appeared off Broadway in New York in 2000, won the TMA award for Best Touring Production and the Glasgow Mayfest Award. *Stones in his Pockets* won the 1999 Irish Times, Irish Theatre Award for Best Production and Best Actor. Marie was also a recipient of the John Hewitt Award for contribution to the cultural traditions debate.

Stones in his Pockets won the London Evening Standard Award for Best Comedy in 2000 and Laurence Olivier Award 2001.



HISTORY OF IRISH CINEMA

Ireland's relationship with the cinema can be traced back to the late 19th century when in 1896, Dan Lowrey, a successful Irish theatre owner, brought the Lumiere Cinematographe to Dublin. It was not until 1909 however, that Ireland's first dedicated cinema, the Volta, was opened in Mary Street, Dublin, by the writer James Joyce. It opened the floodgates for picture houses in Ireland and by 1930, 265 further cinemas had been set up around the country.

Indigenous production began in earnest when the Film Company of Ireland was established in 1916. The company produced a series of short comedies and the important feature films *Knocknagow* (1918) and *Willy Reilly and His Colleen Bawn* (1920). It was 1936, however, before Ireland's first full-length sound feature was released. *The Dawn* (1936) was made by Tom Cooper and a group of friends on a minimal budget. Importing only the bare essentials, Cooper and his colleagues built all the necessary

equipment including a soundproof studio, processing facilities and editing benches.

During the 40's and 50's a small number of "Irish" theme feature films were made in Ireland by British and American companies – most notably Carol Reed's *Odd Man Out* (1947) and John Ford's classic *The Quiet Man* (1952). All the interiors for these films were shot in Britain and America since Ireland at the time had no film studio. In 1957 Louis Elliman and Emmet Dalton rectified that problem. They purchased Ardmore – a 35 acre site in Bray, Co Wicklow, and on the 12 May 1958, they opened Ardmore Studios. The first international production made at Ardmore was *Shake Hands with the Devil* (1959) starring James Cagney.

Radio Telefis Eireann (RTE), Ireland's national broadcasting service, was launched in 1961. It was perceived as a threat to Irish film production, as all eyes focused on the new national service. However, RTE's influence

ultimately proved of benefit to the industry, providing work for a growing number of technicians proficient not just in feature film work but now also in commercial production.

The launch of the Irish Film Board in 1981 marked a turning point for Irish filmmakers. One of the first to benefit was Neil Jordan who made his feature debut with *Angel* (1982). Other films to receive funding were *Cathal Black's Pigs* (1984), which told the story of a group of social outcasts living in a disused tenement house in Dublin, and *Eat the Peach* (1986), produced by Strongbow Films which told the story of one man's quest to build a wall of death.

The last ten years have seen a resurgence in Irish film-making. Many of those who cut their teeth in the 70's have made quality films in the 80's and 90's. Joe Comerford's award-winning *Reefer and the Model* (1987) was shot along the west coast. The bleak landscape of County Down in the North East provided the backdrop for Thaddeus O'Sullivan's beautifully photographed *December Bride* (1990), as well as Pat O'Connor's *Cal* (1984), a political thriller based on a Bernard McLaverty novel.

It was Jim Sheridan and Noel Pearson who opened the door for contemporary Irish cinema in America with their double Oscar-winning success of *My Left Foot* (1989). They

followed up on their success with their Oscar nominated version of John B Keane's story *The Field* (1990). 1993 saw Neil Jordan receive an Oscar for his screenplay of *The Crying Game* (1992). This film has since gone on to gross over \$60 million, an unprecedented figure for a European film in the US. Jordan achieved further success with *Michael Collins* (1996) - a film which stands as a landmark in the first century of Irish cinema for its representation of Irish history as perceived by an Irish writer/director and which is made with a predominantly Irish cast.

But what does the future hold for the Irish film industry? The Government's Section 35 tax incentive has lured foreign production such as *Braveheart* (1995) to Ireland. This has created work for a number of people hoping to carve out a career for themselves in the industry of tomorrow. In addition, the re-launch of the Irish Film Board in 1993 has served as both a recognition of the cultural and economic importance of the industry and a vote of confidence in its continued health. The Film Board has part-funded a number of successful feature films such as *Circle of Friends* (1995), *Guiltrip* (1995) and *Nothing Personal* (1996). By developing new and existing talent, the overall increase in film production has created new possibilities for the future of the Irish film industry.

ATC PRESENTS
**STONES
IN HIS
POCKETS**

BY MARIE JONES

John Leigh	Jake Quinn Aisling, 3rd Assistant Director Mickey, a local John, a dialogue coach Sean, a local lad Dave, a rigger Kevin Doherty, a reporter
Alan Brough	Charlie Conlon Simon, 1st Assistant Director Caroline Giovanni, American Star Fin, a local lad Jock Campbell, Caroline's security man Clem Curtis, the Director Brother Gerard, a brother Mr Harkin, Sean's Dad
Director	Oliver Driver
Set Design	Ross Joblin
Lighting Design	Bryan Caldwell
Costume Design	Elizabeth Whiting
Composer	Jason Smith
Stage Manager	Frith Walker
Props Master	Stafford Allpress
Operator	Anton Montaut
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	This is the eighth production of the Volvo 10th Anniversary Season of Decadence. <i>Stones in his Pockets</i> previewed on Thursday 22 August 2002.
	<i>Stones in his Pockets</i> lasts approximately 1 hour and 50 minutes, including a 15 minute interval.
	<i>Stones in his Pockets</i> is set in a scenic spot in a small village in Co. Kerry



JOHN LEIGH

JAKE QUINN

One of New Zealand's most actors, he last appeared for Auckland Theatre Company as Bernard in *Death of A Salesman* in 2000 and has been keeping busy in the interim waiting to be asked back. Some of these things include appearing in television shows such as *The Life and Times of Te Tutu*, *Mercy Peak*, *Xena*, *Jack of All Trades*, and *Spin Doctors*, and not appearing in shows like *Shortland Street* anymore. Films such as *Atomic Twister* and *Ozzie* (about a talking Koala with Joan Collins) haven't been seen here but *Stickmen* has and maybe he'll be in the next *Lord Of The Rings* film if his scene with Sir Ian McKellen hasn't been cut out.

John also tried unsuccessfully to get you all to vote as a bendy orange man.

Thoughts on the play

Hard but fair



ALAN BROUGH

CHARLIE CONLON

Alan Brough has been writing short biographies in the third person for almost 15 years.

Alan's bio writing highlights include a humorous story about a drum, a biography of Aristotle Onassis with Alan's name inserted and one including the words London and Montreal. He is currently in the dressing room waiting to go on.





DIRECTOR
OLIVER DRIVER

Oliver Driver is Associate Director for Auckland Theatre Company and Co-producer of ATC 2econd Unit. He has just completed *Small God* for Final Draft, and worked with Danielle Cormack on the solo version of *The Vagina Monologues* which toured the country this month.

Prior to this he directed *The Blue Room*, *The Atrocity*, *The Vagina Monologues* and *The Bellbird* for ATC. Oliver is also working with a number of New Zealand playwrights on work for both the Main Bill and 2econd Unit.

He has a dog called Jack and would one day like to president of the world or maybe a vegetarian.

Director's note

Working on this production has been almost too much of a pleasure, John and Alan are amazing performers who keep me in hysterics for the whole day. At the end of each rehearsal my sides would be actually aching and later I would remember the work while watching TV and end up laughing on the floor of my lounge. Not only do they have this ability to reduce all in the rehearsal room to childlike giggling fits, they are also dedicated to the play and the process, and for each laugh they unleash they lock down another

part of this stupidly difficult play. Playing 15 characters, over 120 times, they have to be on the ball for the entire show. It's not a piece for the fainthearted performer and they pull it off with style and skill that makes it look easy...it's not. Special thanks to Frith who makes Stage Management an art and working with her a creative partnership.

pants.

Oliver

DESIGNER
ROSS JOBLIN



In addition to designing the set for *Stones in his Pockets*, Ross is also Auckland Theatre Company's resident Production Manager. Before joining ATC, Ross had worked in a variety of positions for Centrepoint, Fortune, Court, Downstage, Circa and Taki Rua Theatres, and for Canterbury Opera, The International Festival of Arts and in London's West End.

Ross has been designer for ATC's productions of *The God Boy*, *The Blue Room*, *Secret Bridesmaids' Business* and *The Vagina Monologues*.

Ross' ultimate ambition in life is to farm Kuni Kuni in Otaki.

LIGHTING DESIGNER
BRYAN CALDWELL



Bryan's first design was for Inside Out Theatre's *The Lover and Beloved* at the Mercury Theatre in 1987. Since then Bryan worked on numerous productions for the Mercury Theatre and Inside Out Theatre. After 1992 Bryan lit over 40 productions for independent companies, dance, and commercial events, and for the Watershed Theatre.

Since 1988, Bryan has collaborated with designer Tracey Collins on *Alice In Wonderland*, the installations *I Had a Thought* and *Our Name is Object* at Artspace, and co-conceived and designed *Viva Verdi!* for NBR NZ Opera in 2001.

Bryan's numerous designs for ATC include *Hair* (Best Lighting Design 2001), *The Blue Room*, *Rosencrantz and Guildenstern Are Dead* (Best Production 2001), *Wit* (Best Lighting Design 2000), *Art*, and *Twelve Angry Men* (Best Production of the Decade). Bryan has lit *La Boheme*, *Cavaleri Rusticiana*, *I Pagliacci* and *Aida* for Opera NZ, *A Way of Life* and *A Midsummer Night's Dream* and work for Inside Out Productions, *This Is It!* Auckland Millennial Celebrations, *The Louis Vuitton Cup Ball*, *So Far* in Aotea Square, and the arrival of the *America's Cup* at Cowes, Isle of Wight.

COSTUME DESIGNER
ELIZABETH WHITING



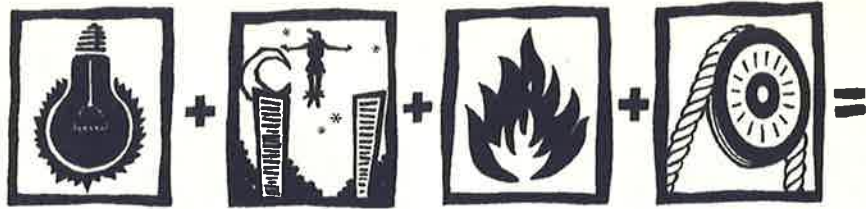
Elizabeth has worked with Opera New Zealand, Auckland Theatre Company, Royal NZ Ballet, Human Garden, Douglas Wright, Auckland Ballet and Black Grace.

Most recently Elizabeth designed the costumes for Opera New Zealand's *The Marriage of Figaro*. Her most recent design work with ATC has been for *The Bellbird*, earlier this year. Elizabeth has also been costume designer for ATC's productions of *Hair*, *Secret Bridesmaids' Business*, *Rosencrantz and Guildenstern are Dead*, *The Blue Room*, *Into the Woods* and *Cabaret*.

Thoughts on the play

Stones in his Pockets has been an interesting experience for a costume designer. 100 characters, 2 actors, 0 seconds to change!

As the rehearsals progressed it became increasingly apparent that the characters existed without any assistance from costume, props, or scenery. It became more important to dress Alan and John with clothing hinting at various characters without obscuring their own personalities.



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Third Stage have applied their specialist knowledge, skill and genuine passion to the building of sets for Auckland Theatre Company for the past decade.

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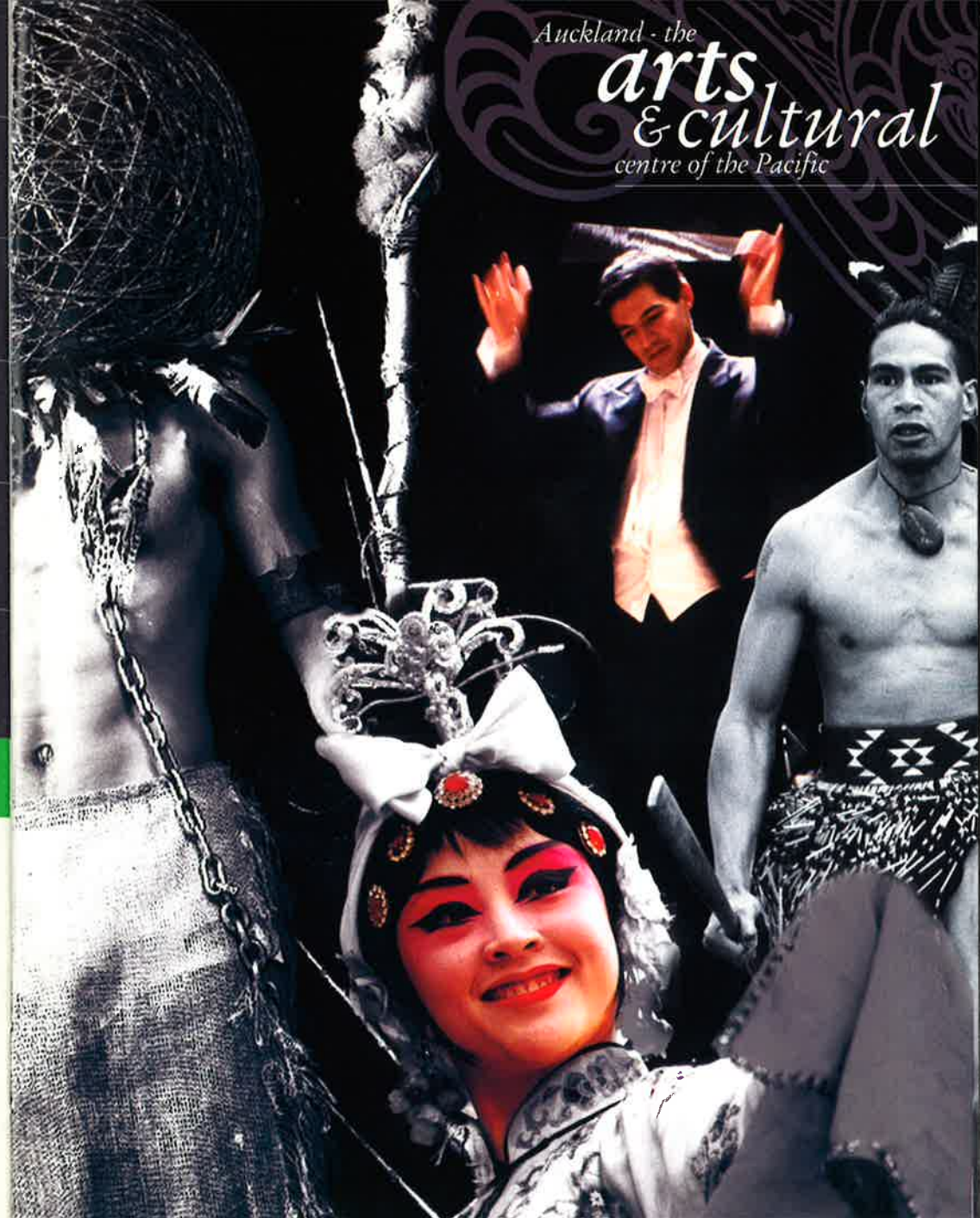
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