

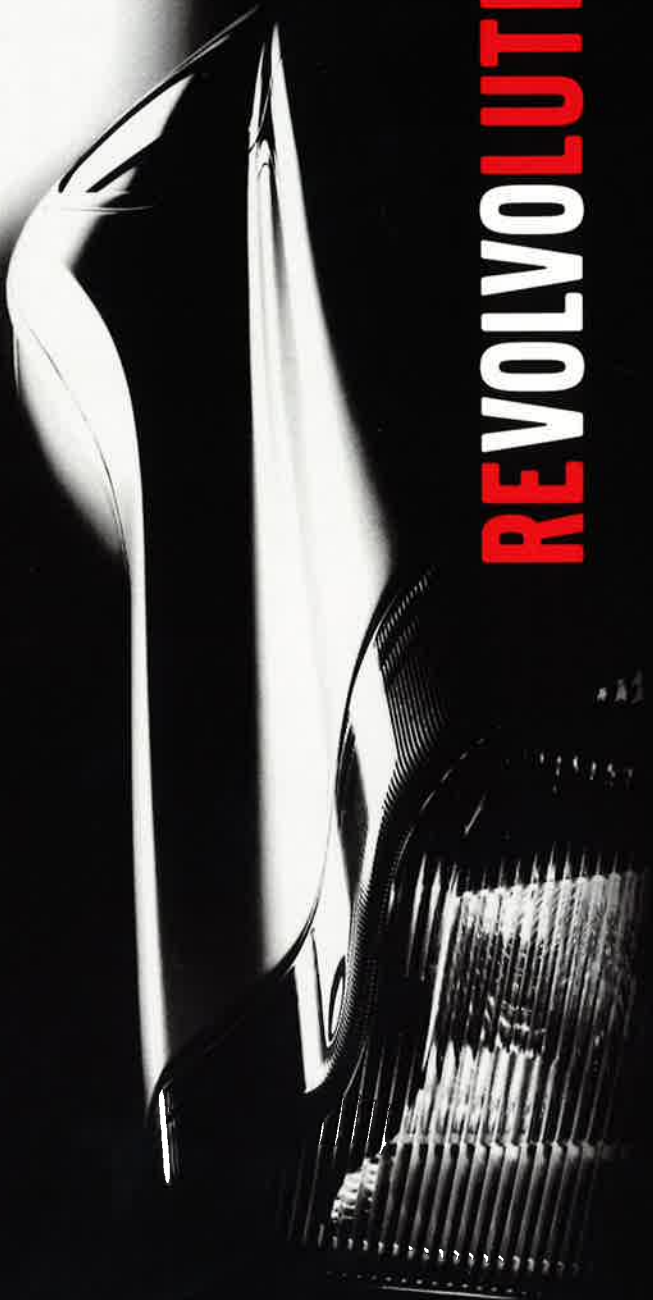
DAVID HARE UK 1998

theblueroom



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from the *producer*

WE WELCOME YOU INTO **THE BLUE ROOM**, THE SECOND PRODUCTION OF THE VOLVO
 PLAY WITH FIRE SEASON.

You may remember SKYLIGHT, AMY'S VIEW and THE JUDAS KISS, David Hare's trilogy of plays about twentieth century love. THE BLUE ROOM is



perhaps his most intimate variation on the theme, a one-on-one experience in every sense. Freely adapting Schnitzler's LA RONDE to and for a contemporary urban mindscape, he has created an erotic 'daisy-chain' dance for two actors, both playing ten characters in as many scenes. We see the same actors but now as different characters, the same stage but now in a different setting where all is familiar yet strange, constant yet changing. With brilliant theatricality, this device illustrates our chameleon conduct at close quarters and behind closed doors: how lasting love and good sex are as often confused as

they are universally sought and how, in spite of this confusion, though we may search in different places, we seek the same thing.

ATC is proud to welcome back Danielle Cormack and congratulates Kevin Smith and Paul Casserly on their Company debuts, onstage and as Composer respectively. We especially congratulate Oliver Driver on his ATC directorial debut and wish him every success for this, the first of many opening nights. With sterling support from Set Designer Ross Joblin, Lighting Designer Bryan Caldwell and Costume Designer Elizabeth Whiting, they bring Mr Hare's 'Room' to life in every hue.

Tonight's performance is made possible through major funding support from Creative New Zealand and the Auckland City Council. We applaud our Corporate Partners for their vital and visionary contribution and gratefully acknowledge the support of Greg Innes and his team at The Edge.

Finally, to our many friends and those meeting Auckland Theatre Company for the first time, we salute you for your patronage, trust you enjoy tonight's performance of THE BLUE ROOM and invite you to Tom Stoppard's existential comedy classic, ROSENCRANTZ & GUILDENSTERN ARE DEAD, opening soon at the Maidment Theatre. For further information, please check out our website, www.auckland-theatre.co.nz.

2001. Play a Part. *play with fire!*

Simon Prast
 PRODUCER



david hare

David Hare 1998 *THE BLUE ROOM*
Published by Faber & Faber Ltd

the blue room

IT WAS NEVER SCHNITZLER'S INTENTION THAT HIS LOOSE SERIES OF SEXUAL SCENES REIGEN SHOULD BE PUBLICLY PERFORMED. WHEN HE WROTE THEM IN 1900, THE AUTHOR CALLED THEM 'COMPLETELY UNPRINTABLE' AND INTENDED ONLY THAT THEY SHOULD BE 'READ AMONG FRIENDS'.

It was no surprise when the eventual première of the work was closed down by the police in Vienna in 1921. Similarly, the actors in the first Berlin production the same year had to endure a six-day trial on charges of obscenity.

For years the sketches enjoyed an underground reputation. In 1923, when Schnitzler was 61, a performance was given in a private house in London, again for friends only, with members of the Bloomsbury Group joining cheerfully in the proceedings. Virginia Woolf was moved to complain in a letter that 'the audience felt simply as if a real copulation were going on in the room and tried to talk to drown the very realistic groans made by Partridge! It was a great relief when Marjorie sang hymns.'

It was only when Max Ophuls made his famous film in 1950 that the work escaped its provocative reputation and became associated instead with a certain kind of enchantment. The film, set in turn-of-the-century Vienna, brings out all the wistfulness and elegance of the subject matter. It boasts one of the most formidable casts in French cinema with Gerard Philipe, Danielle Darrieux, Jean-Louis Barrault and Simone Signoret appearing among others. Few people knew the original work well enough to notice that Ophuls had, in fact, adapted the text with extreme freedom, even introducing a figure – not in Schnitzler – of the all-seeing ringmaster, superbly played by Anton Walbrook. ('What am I in the story? I am in short any of you. I am the incarnation of your desire to know everything.') After the success of the film, the play became better known as LA RONDE.



By chance, I have walked past Anton Walbrook's grave on my way to work every Wednesday morning for the last seven years. I had first heard of LA RONDE when my father told me that only when I was grown up would he allow me to see what he called his favourite film of all time. Since 1981, when the theatrical rights fell temporarily out of copyright, there have been a good many stage versions, and in many different languages. Some of them choose, as *THE BLUE ROOM* does, to re-set the play in a contemporary world. Mine is also not the first version to allocate the ten parts to just two actors.

Over the years audiences have continued to argue whether the idea of the sexual daisy-chain which is at the centre of Schnitzler's conception is profound or over-heat. Whichever, it is wonderfully malleable. When I have put plays by Chekhov, Brecht and Pirandello into English, I have never considered anything but a fairly strict fidelity to the original. But when Sam Mendes had the millennial idea of asking me to adapt Schnitzler 100 years after its writing, and 50 years after the film, I instinctively choose to follow Ophuls' example, licensed by the knowledge that the author himself never put the material into a form where he foresaw it being performed.

The hundred years which have followed the writing of *REIGEN* have seen a supposed upheaval both in social attitudes and in sexual morals. But the fascination of the work is that its treatment seems hardly dated at all. Schnitzler was not only Freud's almost exact contemporary. He was also like Freud, like Chekhov, a doctor. His essential subject is the gulf between what we imagine, what we remember and what we actually experience. You have to wait years (in fact for Marcel Proust to stop partygoing and get on with his great novel) before you find a European author having the prescience to chart this treacherous, twentieth-century territory of projection and desire with as much longing and insight as Schnitzler.

DAVID HARE

DAVID HARE WAS BORN IN 1947. HE HELPED TO START TWO THEATRE GROUPS, PORTABLE THEATRE COMPANY (1968) AND JOINT STOCK (1974). HE WAS THE LITERARY MANAGER AT THE ROYAL COURT 1970-1 AND AN ASSOCIATE DIRECTOR OF THE NATIONAL THEATRE FROM 1984-7.



PLAYS

SLAG Hampstead Theatre

THE RULE OF THE GAME (Pirandello) Royal National Theatre (RNT)

ENGLAND'S IRELAND Written with 6 others and co-directed

THE GREAT EXHIBITION Hampstead Theatre

BRASSNECK (Written with Howard Brenton), Nottingham

KNUCKLE Comedy Theatre

FANSHEN Based on book by W Hinton, Joint Stock Tour, ICA

TEETH 'N' SMILES Royal Court, Wyndams Theatre (Directed David Hare)

1978-83 **PLENTY** National Theatre, NY Shakespeare Festival

(Directed David Hare), Plymouth Theatre, Broadway – revival 1999

1982-5 **A MAP OF THE WORLD** Adelaide Festival, RNT

(Directed David Hare), NY Shakespeare Festival

PRAVDA (Written by Howard Brenton) RNT

THE BAY AT NICE/WRECKED EGGS RNT

THE KNIFE (Musical written with Nick Bicat) NY Shakespeare Festival

(Directed David Hare)

1988-9 **THE SECRET RAPTURE** RNT,

NY Shakespeare Festival, Barrymore Theatre, Broadway

RACING DEMON RNT

MURMURING JUDGES RNT

THE RULES OF THE GAME (New version of Pirandello play) Almeida

THE ABSENCE OF WAR RNT (which with RACING DEMON and

MURMURING JUDGES comprises the Hare Trilogy)

THE LIFE OF GALILEO (New version of Brecht play) Almeida

1995-6 **SKYLIGHT** RNT, Wyndhams Theatre, Royale Theatre, New York

MOTHER COURAGE AND HER CHILDREN (New version of Brecht play)

National Theatre

IVANOV (New version of Chekhov) Almeida

AMY'S VIEW RNT, Aldwych Theatre; 1999 Broadway

1998-9 **THE JUDAS KISS** Playhouse Theatre, London &

Broadway

VIA DOLOROSA Royal Court Theatre Downstairs at the Duke of

York's London & Broadway

THE BLUE ROOM (adapted Schnitzler's REIGEN) Donmar

Warehouse, London & Broadway

FILMS

1985 **WETHERBY*** Greenpoint Films

PLENTY Based on stage play, Directed Fred Schepisi, starring Meryl Streep

PARIS BY NIGHT*

STRAPLESS*

1992 **DAMAGE** Directed Louis Malle

1993 **THE SECRET RAPTURE** Simon Relph, Directed Howard Davies

THE DESIGNATED MOURNER Greenpoint Films, based on the stage play, starring Miranda Richardson, Mike Nichols

*WRITER & DIRECTOR

WORK AS DIRECTOR INCLUDES

WEAPONS OF HAPPINESS

(Howard Brenton) RNT

DEVIL'S ISLAND (Tony Bicat) Royal Court

CHRISTIE IN LOVE (Howard Brenton)

Portable Theatre

1986 **KING LEAR**

(starring Anthony Hopkins) RNT

1987 **THE PARTY** (Trevor Griffiths) RNT

TOTAL ECLIPSE (Christopher Hampton)

Lyric Theatre Hammersmith

1993 **YOUNG INDY** (George Lucas) TV

1996 **THE DESIGNATED MOURNER**

(Wallace Shawn) RNT

HEARTBREAK HOUSE Almeida Theatre

TELEVISION

1978 **LICKING HITLER*** BBC

1980 **DREAMS OF LEAVING*** BBC

1983 **SAIGON: YEARS OF THE CAT**

Thames TV

HEADING HOME* BBC

*WRITER & DIRECTOR

AWARDS

1970 **Evening Standard Drama Award** for Most Promising Playwright **SLAG**

The John Llewellyn Rhys Prize **KNUCKLE**

1978 **BAFTA**, Best TV Play of the Year **LICKING HITLER**

1985 **Golden Bear at Berlin Prize** **WETHERBY**

Evening Standard Award, Best Play **PRAVDA**

City Limits Award, Best Play **PRAVDA**

1990 **Olivier Award for Best Play**

RACING DEMON

1995 **Olivier Award for Best Play**

SKYLIGHT

Time Out Award for Outstanding

Achievement **VIA DOLOROSA**

BOOKS

WRITING LEFT-HANDED

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ACTING UP

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NEW

MY ZINC BED Royal Court
in September 2000
(Directed by David Hare)

IN 1998 DAVID HARE WAS GIVEN A KNIGHTHOOD FOR SERVICES TO THEATRE

arthur schnitzler

1862-1932

Born in Vienna in 1862, Arthur Schnitzler was the son of a well known Jewish physician. His father treated many of the famous actors of the day, and consequently, Schnitzler was introduced to the theatre at an early age. He followed his father and grandfather into the medical profession, qualifying as a doctor in 1885. Like his contemporary Sigmund Freud, Schnitzler developed an interest in hypnotism and psychotherapy, and published papers on both these subjects. However, from 1895 onwards he began to concentrate increasingly on writing short stories, novels and plays. His dramatic work was certainly informed by his background in medicine and characteristically examines social behaviour in fin-de-siècle Vienna, with sexual mores and religion appearing as recurrent subjects for analysis.



Relationships between men and women figure prominently in Schnitzler's plays and there were a number of important women in his own life. In 1886 he met Olga Waissinix, while convalescing in the South Tyrol. She was a married woman and became the great unconsummated love of his life. They saw each other rarely but corresponded for 11 years, until her death at the age of 35 in 1897. Schnitzler had a number of affairs with actresses, including Marie Reinhard and, at age 36, he met the 17 year old budding actress Olga Gussmann. They married in 1903, despite the fact that Olga had been forbidden by her mother to see the controversial dramatist's one-act plays. They had children and the marriage ended in divorce in 1921. Ten years later, Schnitzler died, aged 67.

In total, Schnitzler wrote 32 plays, about 23 of which are full-length. A number of his early works were published under the pseudonym, 'Anatol' the same name that he later used as the title for a play about the adventures of a young Viennese philanderer. Along with ANATOL (1893), the most celebrated of Schnitzler's plays include, LIEBELEI (DALLIANCE, 1896), DER GRUNE KAKADU (THE GREEN COCKATOO, 1899) REIGEN (LA RONDE, 1900) DER JUNGE MEDARDUS (1910), DAS WEITE LAND (UNDISCOVERED COUNTRY, 1904) and PROFESSOR BERNHARDI (1912) – a complex study of human nature and anti-semitism, set in a Viennese hospital.



In the last 20 years there have been major revivals of his work including UNDISCOVERED COUNTRY (Royal National Theatre (RNT) 1979) and DALLIANCE (RNT 1986). In 1982, when the rights were released for LA RONDE there were three stage productions within the year: the Royal Exchange, Manchester, the RSC at the Aldwych directed by John Barton, and Shared Experience directed by Mike Alfreds.

KEVIN SMITH

THE CAB DRIVER
THE STUDENT
THE POLITICIAN
THE PLAYWRIGHT
THE ARISTOCRAT



Kevin Smith is a household name in New Zealand having appeared in some 30 television shows, several feature films and numerous theatre productions throughout the country.

He began his acting career at the Court Theatre in Christchurch and his most recent theatre roles were leads in OHELLO and BRAIN DEAD the musical. Other theatre credits include: ARE YOU LONESOME TONIGHT tour, A STREETCAR NAMED DESIRE, MUCH ADO ABOUT NOTHING, THREE MUSKETEERS (Court Theatre), LADIES NIGHT, FALLEN ANGELS (Mercury Theatre), INTO THE WOODS, CABARET and OHELLO (Watershed Theatre).

He was named Best Supporting Actor for MARLIN BAY at the TV Awards in 1995 and was nominated for Best Actor for LAWLESS at the Nokia NZ Film & Television Awards 1999.

Kevin is also a talented singer and guitarist with several bands with whom he has toured New Zealand.

WHAT ARE YOUR THOUGHTS AND FEELINGS ON THE BLUE ROOM?

Kevin Smith has forged a career in New Zealand playing ANGRY men and BROODING men, so it's of little surprise that he leapt at the chance of appearing in THE BLUE ROOM, giving him the opportunity to unveil his gallery of ANGRY and BROODING men...

Meet Fred, the BROODING cab driver - feel his ANGER at the price of Sushi and anti-smoking legislation.

Look if you dare upon Anton...the ANGRY student, see him BROOD about his shabby shoes as he secretly craves the 'blue' style of the au-pair and the sensible pumps of the politician's wife.

If you are of the faint hearted don't watch Charles, the politician who BROODS, as he rants ANGRILY about the unwillingness of people to embrace a world driven by a free market economy. Learn to fear Robert, the playwright, as he BROODS ANGRILY about power cuts and the perils of small craft sailing. Feel your heart leap for Malcolm, the aristocrat - he BROODS, he's ANGRY, he's the only one with patent leather shoes and is also the only one that doesn't tap dance!

(Written by Kevin Smith)



DANIELLE CORMACK

THE GIRL THE AU PAIR
THE MARRIED WOMAN
THE MODEL THE ACTRESS

Danielle Cormack is one of New Zealand's finest and most prolific actors. She was named Best Actress at the NZ Film & Television Awards 1997 for her role in TOPLESS WOMEN TALK ABOUT THEIR LIVES, Best Actress at the Fantasporto International Film Festival 2000 for SIAM SUNSET in Portugal and was a finalist in the Best Actress category at the Nokia NZ Film Awards in 1999 & 2000.

She has starred in six feature films, including: THE PRICE OF MILK, VIA SATELLITE, and CHANNELLING BABY, with BLUE ROOM co-star Kevin Smith, TOPLESS WOMEN TALK ABOUT THEIR LIVES & SIAM SUNSET. Television credits include numerous high-profile programmes: XENA: WARRIOR PRINCESS, CLEOPATRA 2525, HERCULES, MONTANA SUNDAY THEATRE & SHORTLAND STREET. Her theatre roles include TRAINSPOTTING, a tour of EAST (Wellington, Auckland & Zurich).

This is Danielle's third production for ATC having performed in ARCADIA and THE LEARNER'S STAND.

WHAT ARE YOUR THOUGHTS AND FEELINGS ON THE BLUE ROOM?

The Girl: What would've become of me had I not joined the Auckland Youth Theatre.

The Au Pair: Thankfully I bought a return ticket to New Zealand.

The Married Woman: Hopefully NOT a taste of things to come.

The Model: I wish!!

The Actress: Most likely a taste of things to come.

Oliver has devised a point system based on good behaviour. We are in our third week of rehearsals and needless to say I am coming last. As a last ditch attempt to gain more points: *Oliver, you are a star.*

Teresa, you are beautiful.

Kevin, I will never ever dob you in again if I see you eating the props!

This has been an absolute pleasure...enjoy!





OLIVER DRIVER DIRECTOR

Director:
ATROCITIES (Sugar&Spice),
CORIOLANUS (Auckland
Summer Shakespeare)

Assistant Director:
THE JUDAS KISS, WIT and
ALL MY SONS (Auckland
Theatre Company)

director's note

This is the first director's note I have ever written, and it has proven difficult, I sit at my computer my mind goes blank. I start clever sentences and then delete them, I begin to speak about the play, get excited, go upstairs and rehearse.

Working with two actors of the skill, dedication and passion of Kevin and Danielle, has made this play a joy to work on. They inspire me everyday, and I strive to make this production worthy of their involvement. We laugh, we share ideas and concepts, sometimes we argue, occasionally I feel as if I can't do it, luckily I am certain that we can.

Ross Joblin, Bryan Caldwell, Elizabeth Whiting, Paul Casserly and Teresa Sokolich have ensured that our vision comes off the page and into the theatre for you to see tonight. I cannot hide my excitement as the props arrive and the costumes are made, jumping up like a kid at Christmas and running to see how the new bits of our show fit in. Bryan is teaching me that light is like paint, and since that is the case I am glad to be working with an Artist like him. Elizabeth likewise creates costumes that not only aid the characters but create them, and Teresa's reassuring smile and humour lifts me in my moments of doubt. Paul Casserly continues to astound me, the thrill of working with THE STRAWPEOPLE is hard to contain. Special mention to Ross, the other new kid, who not only has provided the canvass for all this to take place, but has placed his faith, trust and respect in me and therefore has mine in return for life.

Fran I hope you don't lean back, AMB I know that you are watching.

Enjoy the show, everyone has worked incredibly hard to create this night for you, we all hope that you enjoy it as much as we have enjoyed getting it ready for you.

This show is dedicated to Simon Prast, thank you for believing in me, for teaching me, and for giving me the opportunity to make you proud.

Kevin Smith	The Cab Driver/The Student/The Politician/The Playwright/The Aristocrat
Danielle Cormack	The Girl/The Au Pair/The Married Woman/The Model/The Actress
Director	Oliver Driver
Designer	Ross Joblin
Lighting Designer	Bryan Caldwell
Costume Designer	Elizabeth Whiting
Original Soundtrack	The Strawpeople
Stage Manager	Teresa Sokolich
Technical Manager	T.O. Robertson
Properties	Suzanne Gratkowski
Operator	Phil Whiting
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Auckland Theatre Company Presents

the DAVID HARE blueroom

FREELY ADAPTED FROM ARTHUR SCHNITZLER'S LA RONDE

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Erika Congreve	David Haywood
Dayle Mace	Simon Prast
John Taylor	

This is the second production of the Volvo 2001 Season *play with fire*. THE BLUE ROOM opened at The Herald Theatre on Friday 23 March, 2001.

THE BLUE ROOM lasts for approximately 90 minutes without an interval.

PLEASE REMEMBER TO SWITCH OFF ALL CELLPHONES, PAGERS & WATCH ALARMS



ROSS JOBLIN

DESIGNER

Having fallen into theatre in Palmerston North in 1983, Ross has worked consistently 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.

After a short dalliance with Television and House-husbandry, Ross returned to theatre in 1997 as Production Manager for ATC.

This is his second ATC design, following his design debut for THE GOD BOY.

BRYAN CALDWELL

LIGHTING DESIGNER



Bryan spent 3 years at the Mercury Theatre as a Technician and Lighting Designer before pursuing a freelance lighting design career.

He has designed for Inside Out Theatre in mud and water, New Zealand Opera in Wellington and Auckland, PITCHBLACK at festivals and in nightclubs, and numerous productions for Watershed Theatre with whatever he could lay his hands on.

Since 1988 he has collaborated with Designer Tracey Collins. Their credits include ALICE IN WONDERLAND, STAR TREK THE EXHIBITION and installations at Artspace.

2001 marks Bryan's 13th year one of New Zealand's foremost Lighting Designers. He has designed the lighting for numerous productions for Auckland Theatre Company including WIT, THE GOD BOY, ART, JULIUS CAESAR and 12 ANGRY MEN.

Memorable projects for Bryan include lighting THIS IS IT! Auckland Millennial Celebrations, the Louis Vuitton Cup Ball at the Civic Theatre and learning to design in French for Paris Fashion Week (spring/summer 2000).

This year he has worked on the launch of the Auckland Festival, SO FAR, and is currently creating and designing the opera event VIVA VERDI for New Zealand Opera with Tracy Collins.

strawpeople

ORIGINAL SOUNDTRACK



THE STRAWPEOPLE are New Zealand's leading electronic ensemble.

Having just released a retrospective (1990 - 2000) THE STRAWPEOPLE are one of the country's older electronic acts and, with gold and platinum selling albums, one of the most successful. Though the line-up has changed over the years the one constant is producer Paul Casserly, who for THE BLUE ROOM has utilised the talents of long time collaborator, Victoria Kelly. THE STRAWPEOPLE currently have two albums on release, NO NEW MESSAGES (which has just been released in Germany) and 1990 - 2000 THE BEST OF THE STRAWPEOPLE.



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design **lines**

ELIZABETH WHITING

COSTUME DESIGNER



THE BLUE ROOM presents the Costume Designer with an interesting set of problems. The characters must be immediately recognisable as the general type of person they represent without being caricatures. The actors' changes need to be extremely quick so that the play does not stop while the audience waits for the next scene but contain enough detail to satisfy the reality of the scene. I have enjoyed finding a way through these difficulties in discussion with Oliver, Danielle and Kevin while finding scope for my own design requirements.

Initially, the research consisted of searching through current English magazines for images that approximated the characters. The prostitute started with an image from a VANITY FAIR fashion shoot taken in a London nightclub. To emphasize the fragility of the character the fabrics chosen were slightly transparent and the colours were those which would suit a scene lit to represent a night beside a river.

This has been a most interesting challenge following on from INTO THE WOODS at the end of last year.

Elizabeth Whiting is one of New Zealand's most eminent costume designers, with over 20 years experience in the film, television and theatre industries.

Elizabeth trained at Theatre Corporate and the Auckland University of Technology.

She has designed costumes for LA BOHEME (New Zealand Opera), CABARET and INTO THE WOODS (Auckland Theatre Company), GISELLE and ROMEO & JULIET (Royal New Zealand Ballet), ARC and FOREVER (Douglas Wright Dance Company).

Future work includes HAIR (Auckland Theatre Company) and FALSTAFF (New Zealand Opera).



Matt & Chook pictured with THE BLUE ROOM set.

If I had a **hammer**

'Treading the boards', a less used phrase these days for theatre alludes to the importance of creating a physical space where the world of the imagination can come alive.

The creativity and talent of the designer determines how we experience this make-believe world, but it is the physical craftsmanship of the set builders that shape the setting, the tone and the feel of what you see before you.

Matthew Munford and Glenn 'Chook' Birch know the trademark design style of ATC Designers just from one look at a miniature theatre model. They should do after 5 years of applying their specialist knowledge to building Auckland Theatre Company sets as part of the set construction company, Third Stage Ltd.

The set you see before you tonight has been meticulously built by Matt and Chook and the team at Third Stage, through their remarkably effortless skill, dedication and genuine passion for ensuring a first rate product.

This is a niche market: Third Stage is the only full-time theatre set construction operation in Auckland. Photographs spanning twenty years or more of the New Zealand theatre and opera industry proudly display their achievements on a wall of fame and, as Matt says "there isn't anything more satisfying than seeing your handiwork come to fruition".

"There's no rule book, no set formula – every set construction provides a new challenge and often some pretty interesting angles, curves, compound angles and curves to find solutions to".

And what inspires them through the working day? A selection of opera. Only very loud so they can hear it above the hammer blows!

Auckland Theatre Company would like to thank Matt, Glenn, Graham, Rob and the team at Third Stage for generously sponsoring the set for THE BLUE ROOM.



COMING SOON...

Co-author of SHAKESPEARE IN LOVE, Tom Stoppard's first brush with the bard hilariously filters the tragedy of HAMLET through the sensibilities of WAITING FOR GODOT.

With whipcracking dialogue and a dizzying plot that weaves in and out of Shakespeare's original, ROSENCRANTZ & GUILDENSTERN ARE DEAD is a masterpiece of slapstick existentialism.

STARRING OLIVER DRIVER, CRAIG PARKER, GERALDINE BROPHY, PETER ELLIOTT & MICHAEL HURST AS THE PLAYER. DIRECTED BY COLIN MCCOLL

roscrantz & guildenstern are dead

TOM STOPPARD

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BOOK NOW 09 308 2383

ALL PERFORMANCES: MON & TUES 6.30PM, WED - SAT 8PM TICKETS: \$18 - \$45

secret bridesmaids' business

ELIZABETH COLEMAN

Wedding Day hysteria turns hysterical in Elizabeth Coleman's seriously funny play about female friendship, family expectation and the brickbats and bouquets of modern love. Marriage may be a wonderful thing, but after discovering the SECRET BRIDESMAIDS' BUSINESS, a life of spinsterhood might not seem so bad after all.

MAIDMENT THEATRE 31 MAY - 30 JUNE

MATINEES SAT 16 & 23 JUNE AT 2PM

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BOOK NOW 09 308 2383

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