

AUCKLAND
THEATRE
COMPANY

THE **TALENTED**
MR. RIPLEY

BY PHYLLIS NAGY
ADAPTED FROM THE NOVEL BY PATRICIA HIGHSMITH

2004

THANK YOU

ATC is proud to present our leading corporate stars for the 2004 season



ATC receives major funding from Creative NZ and Auckland City



ATC CONTACT DETAILS

Auckland Theatre Company

Level 2/54 Wellesley St West
Auckland Central
PO Box 6513
Wellesley Street
Auckland

Subscriber Directline: 09 309 3395
Administration Phone: 09 309 0390
Administration Fax: 09 309 0391
Email: atc@atc.co.nz
Website: www.atc.co.nz



COLIN McCOLL ARTISTIC DIRECTOR



Welcome to our first production for 2004 - Auckland Theatre Company's 12th season of quality theatre and my first as the company's new Artistic Director.

Perhaps craving the unattainable is more common than we think? How often do we dream about inhabiting someone else's world, enjoying the wealth, success and style that they enjoy? Advertisers, television and magazines - gossipy and glossy - all feed these dreams. *The Talented Mr. Ripley* explores just how far an individual will go to make that fantasy a reality. If you're Michael Jackson, a fortune helps you to reinvent yourself, but for impecunious Tom Ripley, charm, cunning and a deep envy are all he has at his disposal to help him achieve his goal.

There's a potent combination of writing talent at work here. A story from Patricia Highsmith - one of the great crime writers of the 20th Century - dramatised by Phyllis Nagy who has been called 'the finest playwright to have emerged in the 1990s'. Nagy's edgy poetic style and her sure sense of drama take us right into the mind and fantasies of Highsmith's amoral anti-hero in a way that wasn't realised in the 1999 film.

The Talented Mr. Driver needs no introduction to ATC patrons. He's directed hit productions such as *The Blue Room* and *The Vagina Monologues* and this one reunites him with *The Shape of Things* creative team - designer Sean Coyle, costume designer Elizabeth Whiting and lighting designer Brad Gledhill. Welcome back. Welcome too to the fine ensemble Oliver has assembled for this production. It's a testament to the success of

AUCKLAND THEATRE COMPANY
presents
THE TALENTED MR RIPLEY
by Phyllis Nagy

MAIDMENT THEATRE
SAT 21 FEB '04 @ 8:00pm
DOOR 2 STALLS E 14
BARNES J 2682603 ATC
BOOKING No. 249797 17050311403700

RIPLEY

21/ 2/04 @ 08:00pm

DOOR 2
STALLS
E 14

17050311403700
BOOKING No. 249797

ATC's 2 second Unit to see young actors, Mia Blake, Chris Stewart and Kip Chapman come up through *Play 2* to take on their first substantial mainstage roles with ATC.

Big thanks to Creative New Zealand and the Auckland City Council for their ongoing support; our Corporate Partners for their valued contribution to the cultural life of our city; and to our subscribers and patrons for coming to the shows!

Enjoy an evening that bristles with intrigue and ingenuity. We look forward to seeing you all again at *Goldie*, by Peter Hawes - our next production at the Maidment Theatre.

Colin McColl
Artistic Director

CAST & ARTISTIC TEAM

THE TALENTED MR. RIPLEY

02

By Phyllis Nagy
Adapted from the novel by Patricia Highsmith

Tom Ripley	Glen Drake
Richard Greenleaf	Chris Stewart
Marge Sherwood /Sophia	Mia Blake
Freddie Miles /Marc Priminger	Benjamin Farry
Herbert Greenleaf /Roverini	Stuart Devenie
Emily Greenleaf /Aunt Dottie	Jennifer Ward-Lealand
Fausto /Reddington /Silvio	Kip Chapman

Director	Oliver Driver
Designer	Sean Coyle
Costume Designer	Elizabeth Whiting
Lighting Designer	Brad Gledhill
Sound Designer	Jason Smith
Assistant Director	Colin Mitchell
Stage Manager	Josh Hyman
Deputy Stage Manager	Fern Christie
Operator	Sarah Briggs
Properties Master	Stafford Allpress
Publicity	de Launay Enterprises ph: 09 377 6151

AUCKLAND THEATRE COMPANY

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Company Manager	Frith Walker
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Marketing Manager	Helen Bartle
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Corporate Partnerships	Maria Alomajan
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Reception	Sue East

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Development & Education	Sarah Peters
Literary	Colin Moy

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THE TALENTED MR. RIPLEY

03

Plot Summary

To be young and carefree amid the blue waters and idyllic landscape of sun-drenched Italy in the late 1950s; that's la dolce vita Tom Ripley craves - and Rickie Greenleaf leads. When Rickie's father, a wealthy ship builder, asks Tom to bring his wayward, playboy son back home to America, Rickie and his beautiful expatriate girlfriend, Marge Sherwood, never suspect the dangerous extremes to which Ripley will go to make their lifestyle their own. Ripley wants money, success, love and a family he can be proud of. After all, it's better to be a fake somebody than a real nobody.

Play Information

This is the first production in ATC's 2004 season. *The Talented Mr. Ripley* previewed on Thursday 12 February, 2004 at the Maidment Theatre.

***The Talented Mr. Ripley* is approximately 2 hours and 15 minutes, with a 15 minute interval.**

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

The Novel, The Film, The Play

The Talented Mr. Ripley was written by American mystery writer Patricia Highsmith. Published in 1955, it became one of the great crime novels of the 20th Century. The novel was Highsmith's third work and the first in a series involving her most popular character Tom Ripley.

The book was first filmed in 1960 under the title *Plein Soleil* (Purple Noon). It also inspired the Wim Wenders film *The American Friend* (1977) starring Dennis Hopper. However, the most popular film version of the novel premiered in 1999, directed by Anthony Minghella. Starring Matt Damon, Jude Law and Gwyneth Paltrow, it was nominated for 5 Academy Awards.

The play *The Talented Mr. Ripley*, adapted by Phyllis Nagy, was commissioned and first produced by The Palace Theatre, Watford, where it premiered on 2 October 1998.

This Auckland Theatre Company production of *The Talented Mr. Ripley* is the New Zealand professional premiere of the play.

'A WORLD CLAUSTROPHOBIC AND IRRATIONAL WHICH WE ENTER EACH TIME WITH A SENSE OF PERSONAL DANGER ... IT IS NOT THE WORLD AS WE ONCE BELIEVED WE KNOW IT, BUT IT IS FRIGHTENINGLY MORE REAL TO US THAN THE HOUSE NEXT DOOR.' - GRAHAME GREENE on the world Highsmith creates.



Proud Sponsor of *The Talented Mr. Ripley* opening night.

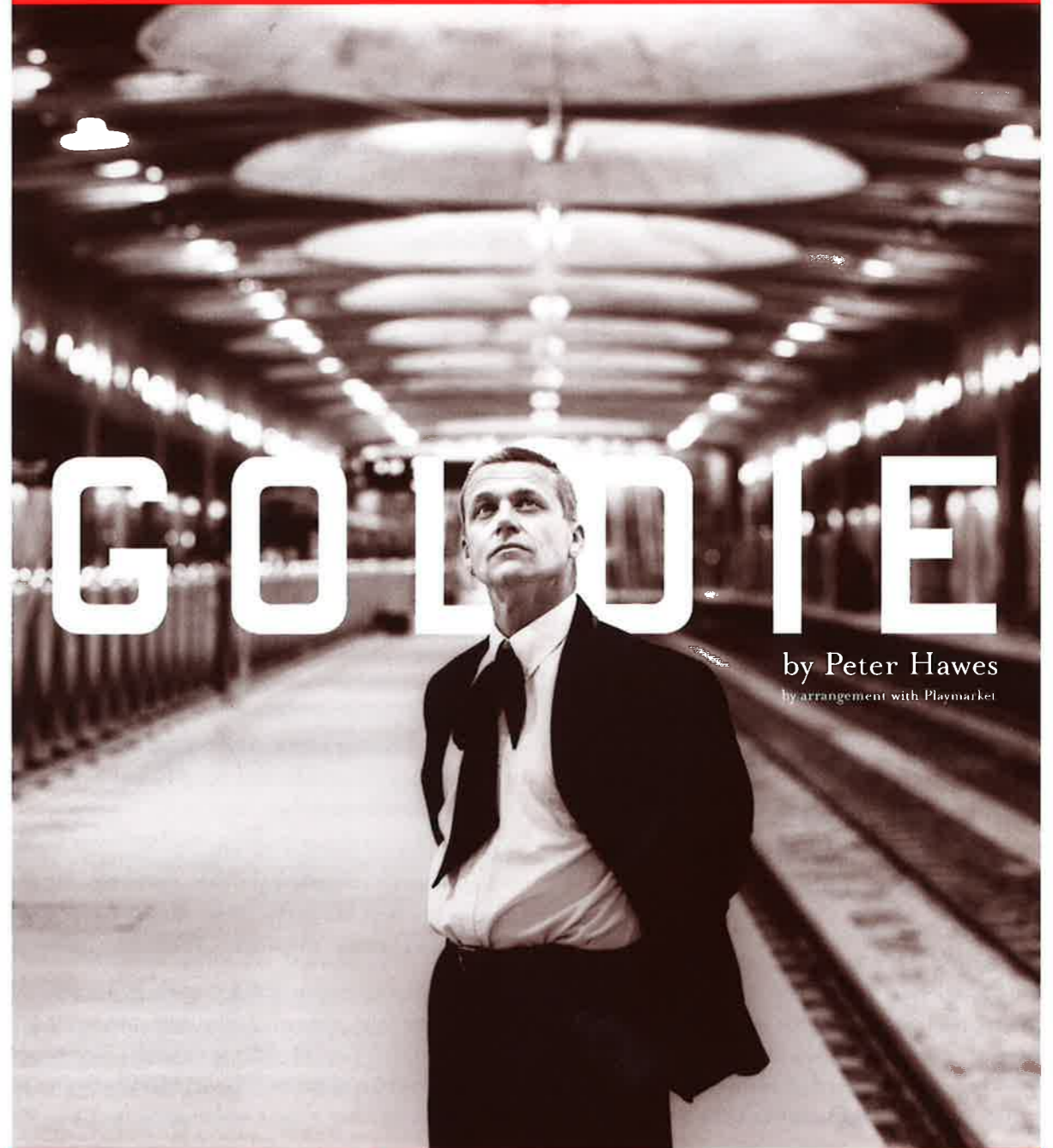


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*'I will paint your every secret and
show them to the world'*



GOLDIE

by Peter Hawes
by arrangement with Playmarket

Maidment Theatre
April 22 - May 22

Director: Golin McColl
Designer: John Verryt
Lighting Designer: Tony Rabbit
Cast includes: Michael Hurst
as Goldie, Nancy Brunning,
George Henare, Cameron Rhodes,
Paul Barrett and Jason Whyte

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PATRICIA HIGHSMITH BIOGRAPHY

06



Mary Patricia Highsmith was born in 1921 in Texas. She was an only child and her parents divorced soon after she was born. Until the age of six she was mostly raised by her grandparents in Texas where her grandmother taught her to read when she was two.

In 1927, she and her mother and stepfather, Stanley Highsmith, moved to New York. Highsmith's relationship with her mother left a lot to be desired. Highsmith commented that her mother 'made my childhood a little hell... she never loved anyone, neither my father, my stepfather, nor me.'

Highsmith received a BA degree from Barnard College, New York in 1942. Her studies included literature and zoology, and she edited the school magazine. She wrote comic strips for a living before her first short story, *The Heroine*, was published in *Harper's Bazaar* in 1945. It had been rejected by her college magazine as too shocking.

Through the influence of Truman Capote, a writer she admired, she spent time at Yaddo artists' colony in upstate New York where she wrote much of her first published novel, *Strangers on a Train*. It appeared in 1950 and was an instant success. Alfred Hitchcock subsequently bought the film rights for \$6,800 allowing Highsmith to write full-time.

In 1952, under a pseudonym Claire Morgan, she published *The Price of Salt*, a novel with a lesbian theme. Released the following year, it sold nearly a million copies and became something of an underground classic. Highsmith did not acknowledge her authorship until 1991, admitting that having been labelled a 'suspense' writer when *Strangers*

on a *Train* appeared, she did not wish to be pigeonholed as a 'lesbian' writer, which could have had a negative effect on her career.

Her next novel was *The Talented Mr. Ripley*, published in 1955, for which she received the Edgar Allan Poe Scroll from the Mystery Writers of America and the Grand Prix de Literature Policière. She later commented that she felt as though Ripley was writing the novel and she was merely typing it. The gentleman psychopath continued to feature in four more books: *Ripley Under Ground* (1971), *Ripley's Game* (1974), *The Boy Who Followed Ripley* (1980), and *Ripley under Water* (1991).

Highsmith moved to England in 1963. In Europe her work was not categorised: she was considered a writer of literature rather than one limited to the crime or suspense genres.

She then moved to France in 1967, where she remained until 1982 when she went to live in Italian Switzerland. Highsmith occasionally made trips back to the USA, mostly for research and to visit friends.

Jonathan Kent, who appeared as Ripley for a television profile on Highsmith, met her and became a friend. 'She was a curious woman, in both senses. Extraordinarily contained. It was difficult to predict her reaction to anything.'

But she was not always the edgy recluse. Her agent, Tanja Howarth, recalls Highsmith spontaneously doing the twist at a party: 'When there weren't any publishers around, she would let her hair down.'

She wrote many more novels over the years, also publishing collections of short stories. She wrote a work of non-fiction, *Plotting and Writing Suspense Fiction* in 1981, which includes anecdotes about her own experience of writing and publishing.

In 1991, *Ripley under Water* was published and *The Price of Salt* was reprinted under Highsmith's name. Her last novel, *Small g: A Summer Idyll*, was rejected by Knopf in the USA but published in England, France and Germany in 1995. On February of that year she died, aged 74, from lung cancer and aplastic anaemia at her Swiss home.

PHYLLIS NAGY BIOGRAPHY

07



Phyllis Nagy was born in New York City and has lived in London since 1992. Her plays are dazzling in their theatrical composition, wickedly funny and deeply incisive. It has been said that Nagy is "the finest playwright to have emerged in the 1990s". (Financial Times).

Her plays have been performed widely all over the world and include *Weldon Rising*, (Royal Court Theatre, 1992); *Butterfly Kiss*, (Almeida Theatre Company, 1994); *Scarlet Letter*, an adaptation of Nathaniel Hawthorne's classic novel, commissioned and first produced by the Denver Centre Theatre in 1994; *Trip's Cinch*, (Actors Theatre of Louisville, 1994) which received its UK premiere in 2002; *The Strip*, Royal Court Theatre, 1995; and *Disappeared*, joint winner of both the 1992 Mobil International Playwriting Prize and the 1995 Susan Smith Blackburn Prize. *Disappeared* was premiered at the Haymarket Theatre, Leicester in 1995 in a production directed by the author which subsequently toured the UK before a London run at the Royal Court Theatre. The play went on to win the Writers Guild of Great Britain Best Regional Play award and the Eileen Anderson/Central Television Best Play award. In February 1999 *Disappeared* was presented at the Steppenwolf Theatre, Chicago by RoadWorks Productions.

Phyllis' most recent plays are *Never Land*, which premiered at the Royal Court Theatre in January 1998 in a co-production with The Foundry; and *The Talented Mr. Ripley*, adapted from the novel by Patricia Highsmith which premiered at the Palace Theatre Watford in October 1998. It was also produced by the Melbourne Theatre Company

in February 1999. Her version of Chekov's *The Seagull* was produced at Chichester Festival Theatre in the summer of 2003.

Phyllis is currently under commission to write new plays for the Royal National Theatre, the Royal Shakespeare Company and the Royal Court Theatre, where she was writer-in-residence from 1993-1994.

Following on from *The Talented Mr. Ripley*, Phyllis was commissioned to adapt two other Patricia Highsmith novels for feature films: *Carol* and *Found in the Street*. Phyllis has just completed an original screenplay *Mrs. Harris* for No.9 Films / Killer Films. She is scheduled to direct the film (starring Annette Bening and Ben Kingsley) in February 2004.

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**BDO Spicers, proud to be a supporting cast member for
Auckland Theatre Company's 2004 season.**

Advisers to growing businesses

AN INTERVIEW WITH PHYLLIS NAGY

09

Ben Jefferies, Marketing Assistant at the Palace Theatre, Watford, where *The Talented Mr. Ripley* premiered in October 1998, talks to playwright Phyllis Nagy.

This excerpt from the interview is reproduced by kind permission of the Palace Theatre Watford.

You were a personal friend of Patricia Highsmith for a number of years. How did you meet her?

I met her while I was working at the *New York Times* in 1987. We wanted a well-known crime novelist to write a 'walking tour' of Greenwood Cemetery in Brooklyn where a lot of notorious people are buried. Pat happened to be in New York at that time because her book *Found in the Street* had just been published in America. It was a coincidence really that she was there at all, as she had lived in Europe for many years, and rarely returned to America. The editors asked her, she said yes, and I was elected to accompany her to the cemetery. So that's how we met.

So what is it you particularly like about her work?

That they aren't simply thrillers. That they are deeply, deeply moral books about the complexity of human behaviour which transcend any genre.

One would like to suppose that writers who are drawn to writing about crime have rather a dark side. Do you think this was the case with Patricia?

I think we all have a dark side but I think that the desire to write about such things comes from the desire to understand them. There is something inexplicable about murder which the crime writer seeks to understand – a good crime writer, that is. So there isn't a formula in good crime fiction, it's not: this is good, this is evil and there's nothing in between. Rather, it's an exploration of grey areas, so to speak.

It seems to me that Ripley is a totally amoral character.

Ripley's a fascinating character because he absolutely believes in the correctness of his actions. He behaves according to an idiosyncratic moral code which one might well call 'amoral'. The challenge is to write such a character from the inside out – that is, without judging or commenting on his behaviour in order that audiences might then arrive at their own conclusions about his morality or lack thereof.

What redeeming qualities do you think Ripley has?

I'm not sure he has any redeeming qualities. I know Pat didn't think so, either. But 'redeeming qualities'

are rather beside the point when discussing men like Tom Ripley. What he does have is the ability to seize upon vulnerabilities in people, on desperation, on a single-mindedness of purpose. So for instance, the Greenleaf's sole abiding desire is to get their son back. They are so single-minded in their pursuit, they don't see what's coming, and Tom is able to exploit this. Ripley is charming, he's smart and oddly, he preys on people who are, after all, somehow guilty of something. So it's not out of line to say that actually Richard Greenleaf is guilty of crass emotional betrayal on many levels. Not that it justifies his murder. The murders are not justifiable at all. But in one sense, people like Ripley don't exist unless we collude in their creations.

Do you think there are elements or themes in the novel that you've particularly emphasised or added?

I think what adaptation draws out is the undramatised details from novels. Adaptation is not a simple re-telling of the plot. A story involves far more than a precis of a plot – it also, crucially, involves the use of metaphor. Because a good novel uses detailing in terrible subtle strokes, and because one doesn't watch novels, one doesn't necessarily notice the creation of the metaphorical image structure when one reads novels for pleasure. One tends to underestimate the power of the visual image on the page. Good adaptation strives to physicalize – to dramatize – not only the plot, but the image structure of a novel, which is the element that gives an author's work the individual, particular qualities which differentiate one writer from the next. For example, very early on the novel establishes Ripley's aversion to water. Throughout the book, every important narrative element occurs in or around water. The underlying, but quite central homo-eroticism of Ripley is another example of Highsmith's use of a metaphorical image structure, and the play foregrounds this element, certainly. But how many readers of the novel, for instance, will recall that the novel details Tom's habit of doing cabaret drag acts for his friends – mentioned in a couple of sentences in the book – or his wild fantasies about Richard in a bathtub? I wonder. I've 'invented' no themes of situation which differ from the thematic concerns of the novel. Rather, I've developed and explored them dramatically and hope that the effort entertains as well as provokes thought in the process of the plot.

PATRICIA HIGHSMITH WRITING SUSPENSE FICTION

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I end this (*Plotting and Writing Suspense Fiction*) with a feeling that I have left something out, something vital. I have. It is individuality, it is the joy of writing, which cannot really be described, cannot be captured in words and handed to someone else to share or to make use of. It is the strange power that work has to transform a room, any room, into something very special for a writer who has worked there, sweated and cursed and maybe known a few minutes of triumph and satisfaction there. I have many such rooms in my memory – a tiny one in Ambach, near Munich, with a ceiling so low I could not stand up at one end of it, formerly a maid's room, in an inn; a freezing, leaky room in an English coastal town, a room whose cracks I used to plug up desperately as if I were in a sinking ship; a room in Florence with a wood stove that was determined not to burn anything; a room in Rome whose interior, when I recall it, evokes a memory of hard work and bedlam curiously combined. It is the lonely nature of writing that these strong memories and emotions cannot be shared with anyone.

On the pleasant side, there is the sense of being completely and happily engrossed in a book while writing it, whether the writing takes six weeks, six months or much longer. One must protect a book while writing it – it is a bad mistake, for instance, to show part of it to someone who you are pretty sure is going to be a cruel critic, and therefore possibly damage your confidence in yourself – in its way the writing of the book will protect you from all kinds of emotional blows, of a destructive kind, which otherwise might wound and distract.

The precariousness and detachedness of a writer's existence has its reverse side when our fortunes rise a little: we can fly over Majorca for a couple of weeks in the sun, off-season, when our friends are stuck in the city. Or we can join a friend who is sailing in a ramshackle boat from Acapulco to Tahiti and not worry about how long the voyage will take – and possibly we will get a book out of the voyage, too. A writer's life is a very untrammelled and free life, and if there are hardships, there is some comfort in the fact we are not alone with them, and never will be as long as the human race continues. Economics are usually a problem, and writers are always preoccupied with it but this is part of the game. And the game has its rules:

the majority of writers and artists must hold two jobs in their youth, a job to earn money and the job of doing their own work. It is a bit worse than that. The Author's League reports that 95% of writers in America must hold another job all their lives to make ends meet. If nature has not given this extra strength, the love of writing and the need of writing will give it. Like boxers, we may start to flag after thirty, that is, not be able to do on four hours' sleep any longer, and then we begin to grumble about taxes, and to feel that the aim of society is to put us all out of business. It is then good to remember that artists have existed and persisted, like the snail and coelacanth and other unchanging forms of organic life, since long before governments were dreamed of.

Excerpt taken from: *Plotting and Writing Suspense Fiction* by Patricia Highsmith, 1981



DIRECTOR'S NOTE OLIVER DRIVER

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'Fate is on my side. Here is the proof. If I was not meant to overcome every obstacle put in my path, then why is it all so easy?

Anyway, I am blameless. The pen was held by Rickie's hand and is still now. I see him in every cafe, at every hotel under every umbrella I dodge in every narrow street. He hops on every bus behind me, collects my tickets on all the trains in each town I find myself drawn to. If I stumble on my way to cash his cheque, he helps me to my feet, stills my shaking hand and fixes my gaze straight ahead even as gravity conspires to pull my guilty head down down down into the dirt.

His whisper in my ear a caress, a comfort: You are not alone. You are not alone. You are not, Tom.'

Tom Ripley

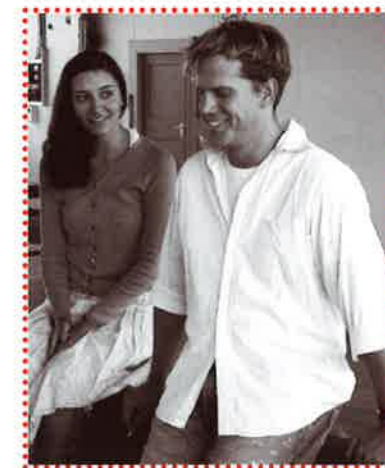
It's his story so I thought it best left to him. Many thanks AMB, Jack & F.

DIRECTOR

Ladies Night
It's in the Bag
New Gold Dream
Play 2.03
The Shape of Things
Like It
Stones in His Pockets
The Bellbird
Play 2
Small God
The Vagina Monologues
Atrocities
The Blue Room
Coriolanus

ACTOR

Serial Killers (television series)
Rosencrantz & Guildenstern Are Dead
Serial Killers (play)
Return of the Summer Street 7
As You Like It
The Winter's Tale
Snakeskin
Magik and Rose
Topless Women Talk About Their Lives
The Strip
Shortland Street
City Life



GLEN DRAKE
TOM RIPLEY



Glen has appeared in several productions for ATC including *Cabaret* and *Into the Woods*. He has recently finished shooting a new television series, *Serial Killers* as well as performances in *South Pacific* at The Court Theatre and *Fever - A Peggy Lee Story*, which showed at the Nelson Festival and also The Court Theatre. In 2001 Glen took the title role in *Joseph & the Amazing Technicolour Dreamcoat*, the United Kingdom tour. Film appearances include *Cupid's Prey* (U.S.) and *Heavenly Creatures*. Television appearances include *Mataku II - The God Child* (2002), *Cleopatra 2525* (U.S.), *Hercules*, *Street Legal* and *Shortland Street*.

'It is a pleasure to be working for ATC again. All of my prior appearances for ATC have been musicals, so I am delighted to be involved in *The Talented Mr. Ripley* - a play without singing!'

CHRIS STEWART
RICHARD GREENLEAF

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This is Chris' first appearance as part of ATC's mainbill. In 2003, Chris performed in two ATC productions - 2econd Unit's *Play 2.03* and the Final Draft production of *New Gold Dream* by Michael Galvin. Originally from the United States, Chris has been living in New Zealand since November 2001. He studied a Bachelor of Fine Arts, Acting at Boston University and has performed in film, television and theatre since graduating.

'*The Talented Mr. Ripley* recalls the time of a golden age of innocence from my home country. So, it's a great pleasure and privilege to linger in the world of Rickie Greenleaf - as I'm sure Tom would tell you himself.'



MIA BLAKE
MARGE SHERWOOD
/SOPHIA

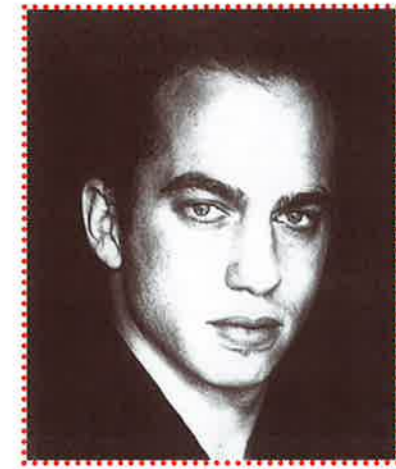


Mia appeared with ATC in the 2003 production of *The Graduate*. She also appeared as Cherry in the 2002 2econd Unit production *Play 2*, Benita in SiLO Theatre's production of *Unidentified Human Remains*, and in May will take on the role of Juliet in Miranda Harcourt's Downstage Theatre production of *Romeo & Juliet*. Her screen credits include roles in the television series *Love Bites* and the feature films *Hopeless*, *Fracture* and *Without A Paddle*.

'I've always been a fan of psychological discussions and processes; why people behave the way they do and how these choices affect their lives. This work provides a perfect forum for such discussions, exploring identity, binary oppositions and the potential for violence within us all.'

BENJAMIN FARRY
FREDDIE MILES
/MARC PRIMINGER

13



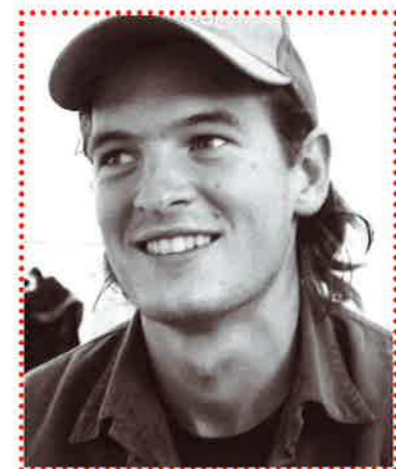
Benjamin Farry last appeared with ATC in the 2003 production of *The Shape of Things*. He may be a familiar face to some as the recipient of an AMP Scholarship to study at the Royal Academy of Dramatic Art (RADA) in London.

After graduating in 2000 as winner of the Patrick Creen Trophy for Most Outstanding Performance, Benjamin has worked predominantly in the UK. His film and television credits include *Pearl Harbour*, *Oblivion*, *Red Dakini*, *Heartbeat* and *Desert Storm*. He has also performed in a vast array of theatre productions with the World Premiere of *Work in Progress* at the Riverside Studios and the International Tour of Marcus Lloyd's *Dead Certain* rated as his personal highlights.

'Now that all's said and done and I've forced down that last donut - can anyone recommend a good personal trainer?... any offers considered...'

KIP CHAPMAN
FAUSTO/SILVIO
/REDDINGTON

This is Kip's first appearance in the ATC mainbill. Kip performed in the highly successful ATC 2econd Unit production *Play 2.03*. Other theatre appearances include *Macbeth* (dir. Margaret - Mary Hollins), *Hamlet* (dir. Michael Hurst) and *Cut Out* (dir. Elizabeth Hawthorne). Kip is a graduate of Unitec's School of Performing and Screen Arts.



STUART DEVENIE
HERBERT GREENLEAF
/ROVERINI



Stuart Devenie is one of New Zealand's most accomplished actors with a career spanning over three decades. Stuart last appeared for ATC in *Ladies Night*, our final production for 2003. Before that he directed *The Orderly Business of Life*, an ATC Literary Unit Final Draft production at the SiLO Theatre.

Other ATC theatre credits include director for *The God Boy*, performing in *Middle Age Spread*, *Take A Chance On Me*, *Copenhagen*, *Serial Killers*, *The Cripple of Inishmaan*, *Twelve Angry Men*, *Uncle Vanya*, *Molly Sweeney* and ATC 2second Unit's *The Atrocity*.

Stuart has appeared in numerous television shows including *Jack of all Trades*, *Hercules*, *Market Forces*, TV One's comedy series *Willy Nilly* and TV2's *Shortland Street*. He recently undertook a North Island tour of *The Daylight Atheist*.

JENNIFER WARD-LEALAND 14
EMILY GREENLEAF
/AUNT DOTTIE



Jennifer Ward-Lealand is one of the country's most experienced actresses. Awarded Best Theatrical Performance at the NZ Entertainment Awards in 1998, she has appeared in countless screen and stage productions since training at Auckland's influential Theatre Corporate in 1982.

Her ATC appearances include the 2003 Final Draft production of *The Bach* as well as *The Graduate*, *Into the Woods* and *The Herbal Bed*.

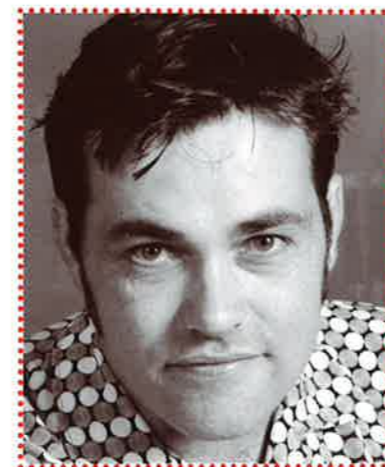
Jennifer's theatre highlights include *Hedda Gabler*, *Agnes of God*, *Cabaret*, *The Front Lawn*, *Twelfth Night* (Adelaide International Arts Festival) and most recently the sell-out season of *Marlene*.

Film and television work includes the soon to be released *Fracture*, *The Footstep Man*, *Desperate Remedies* (Best Actress, Spain) and *The Ugly; Xena, Duggan, Full Frontal* (Australia) and *Hercules*.

As well as her on-stage work Jennifer has directed productions for NBR NZ Opera (*Acis and Galatea*) SiLO (*Sister Wonder Woman*) and Unitec School of Performing and Screen Arts (*Big River, Let Yourself Go*)

'The opportunity to play two completely different characters in one really good play is a great way to start 2004!'

SEAN COYLE
DESIGNER



Sean is a graduate of Toi Whakaari: New Zealand Drama School and has also completed a graduate diploma in Dramatic Arts Design from the Victorian College of the Arts, Melbourne University. Since graduating, Sean has worked extensively throughout Australia and New Zealand as a theatre designer.

Recent design credits include *The Shape of Things* and *The Bellbird* for ATC, *Ranterstantrum* for New Zealand International Festival of the Arts, *Have Car Will Travel* for Taki Rua and SiLO Theatre, *The Atrocity* for ATC 2second Unit, *Closer*, *Cherish* and *Heretic* for Circa Theatre, and the *Nga Pou Wahine* New Zealand and Australian Tour.

As well as working as a designer, Sean is also a production technology tutor in south Auckland. 'I have enjoyed creating an environment for Tom Ripley's headspace.'

BRAD GLEDHILL
LIGHTING DESIGNER



Brad has a Diploma in Performance Technology from the School of Performing and Screen Arts at

UNITEC. Since graduating in 2000 he has been involved in designing numerous fringe dance and theatre productions, including a new opera *Galileo* and new theatre pieces at BATS and SiLO Theatre, as well as returning to UNITEC as a lighting designer for dance and theatre works.

Brad last designed for ATC in 2003 with *The Shape of Things* and *Play 2.03* - 2second Unit's production. Brad also designed and reworked new dance works for the 2003 North Island Tour of *Pulse.Art*, the UNITEC contemporary dance programme.

'It's an exciting play due to the theatricality of this work. To be working with this talented cast and my favourite creative team, it has been a pleasure. I hope you enjoy the show.'

ELIZABETH WHITING
COSTUME DESIGNER



Elizabeth is passionate about clothing. What do we wear? Why do we wear it?

As a result of this interest she is responsible for costuming a wide range of performing arts groups, from Black Grace to RNZ Ballet, NBR NZ Opera to *Christmas in the Park*, AK03 *Aladdin* to ATC's *Waiting for Godot*.

Elizabeth has a team of highly skilled costumiers working with her to create the wonderful extravaganzas on stage; Joanne Hawke, a fabulous corsetiere and collector of vintage clothing, Denise Hosty, Wardrobe Supervisor and buyer of bizarre objects - and Natalie Shields, the most meticulous of machinists and an artist in her own right. She is very grateful to her team for their support and creativity.

'*The Talented Mr. Ripley* poses an interesting dilemma for the costume designer. The play itself is written in a non-linear almost surreal form. The costumes must inform the characters and set the period, but at the same time reflect the bizarre nature of the play.'

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