

Serial Killers

JAMES GRIFFIN



AUCKLAND
THEATRE
COMPANY

BREAK A LEG
(JUST THIS ONCE)

from the
producer


It is my great pleasure to welcome you to the sixth production of the Volvo WILD CHILD 2000 Season, James Griffin's SERIAL KILLERS.

We celebrate a milestone, our 40th production, with a world première of our first specially commissioned work. It seems fitting somehow. ATC began life with a world première: LOVELOCK'S DREAM RUN by David Geary. Eight years and ten New Zealand plays later, the company now approaches a level of maturity and presence in the market where its support of local stories (and their tellers) can be boosted. Time and talent (to date necessarily diverted towards building structure, developing an audience and winning funding) can at last be directed to the creation of theatre. It is an exciting prospect but one that merits a full examination as to how new writing for New Zealand theatre is best served. Too often, local material is "on" before it is ready. Scant resources deprive new work of the time-and-cash-consuming process of readings, rewrites and workshops that most require (and that most new international works have undergone). The promise of a play, its basic good idea, is often lost or short-changed. Over the next 40 productions, we look forward to fulfilling a pledge to bring many more New Zealand stories, alive and well in their complexity, colour and uniqueness, before you and, in time, your counterparts around the world. Export Quality.

We welcome tonight's cast and crew, particularly Oliver Driver who makes his ATC onstage debut and Bryan Caldwell who celebrates his 100th production as Lighting Designer. Most especially, we congratulate James Griffin on his debut as playwright. Over the years, James' extraordinary (often lethal) gift for language has entertained "telev viewers" from GLOSS to SHORTLAND STREET. We are privileged to present his first work for the stage and wish him every success for what will undoubtedly be the first of many opening nights. For the onscreen components of the production, we are indebted to the very generous support of John Barnett and his team at South Pacific Pictures. As ever, we gratefully acknowledge the ongoing assistance of Creative New Zealand and the Auckland City Council and applaud our Corporate Partners for their vital contribution.

We hope you enjoy tonight's performance and look forward to seeing you at the Maidment in October for THE JUDAS KISS, commemorating the 100th anniversary of the death of Oscar Wilde.

Best wishes



Simon Prast



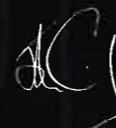
VOLVO

Falling ratings and the pressures of creative fatigue make up the story line of SERIAL KILLERS - another successful ATC production.

I am delighted to confirm that neither can be said of Volvo! Our "ratings" are up by 35% on last year. Furthermore, Peter Horbury's creative pen is as fresh as ever - most recently demonstrated by the new Cross Country AWD which has just arrived on stage in New Zealand.

Please consider boosting our ratings further if you are looking for a new car.

Enjoy the show



John G Snaith
General Manager
Volvo New Zealand

Congratulations
to
James Griffin
and the
Auckland Theatre Company
for
SERIAL KILLERS



We assure audiences that any similarity between this play and a well known, long running TV series must be purely coincidental!

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how to make tv

a beginners' guide BY JAMES GRIFFIN

It's like a river, really. The process, that is. It starts small, gets bigger and bigger and eventually there comes a point where it's futile to try and swim against the current. It can meander aimlessly for miles then suddenly pick up speed until it is a torrent, rushing through narrow canyon walls. Along the way there are people trying to dam it, divert it or pollute it. And in the end it all gets swallowed up by the sea.

The process in question here is the process of writing drama for television – and this, in a nutshell, is how it works...

in the beginning was the word...

How it starts, how the sperm of the idea and the egg of the will to make the idea get it together, is a bit of a mystery. Suffice to say it just happens. Not too often in the case of New Zealand drama, but it does happen and eventually what is born is a document called The Bible, wherein the devisors of the show write down their vision for the series. They create the characters; they suggest story arcs for these characters, giving them a path to follow; they write up story outlines for individual episodes... They also take on board a lot of notes, ideas and suggestions from anyone with a vested interest in seeing this series get made.



'the table of pain'

Once we've survived this birthing process, in come the storyliners. These are the people who, as in SERIAL KILLERS, sit around a table (often known as the Table of Pain) and thrash out the stories for each episode. Their job is to take The Bible and make it real. Usually the creators of the show will run this table and recruit in any number of keen, fresh brains which they will then proceed to suck dry. Your job when you sit at the Table of Pain is to give freely of your story ideas. Where these ideas come from – your life, the lives of your family and friends, the strange dark place at the back of your brain where strange dark stories exist... Where these ideas come from is not important, what is important is that enough ideas are successfully turned into storyline to keep the river flowing.

the loneliness of the long distance writer

These storylines are then passed onto writers (the traditional sort, who sit at home, alone, in front of their word processors) to turn into scripts. Their part of the process is to make the characters' voices real – and to put in all the stage directions and stuff that actors and directors can later ignore. Often the storyliners are also the writers, working at night and at weekends and pretty much guaranteeing they have no life outside of the show.



"they're working at home today"

Then, like little locusts, the script editors descend on the delivered script – knocking it into shape; making it fit the house style; getting it to the right duration... And taking on board a lot of notes, ideas and suggestions from anyone with a vested interest in seeing this series get made.



ideas into reality

The script gets published; is given to actors and directors; they point cameras and microphones at it; an editor sits in a dark room cutting it all together... It becomes real.

delivered fresh to your door

Then several hundred thousand people sit down and watch it in between getting the dinner ready, bathing the kids, worrying about their GST returns, pouring themselves another glass of wine...



And, in that way, the river flows finally into the sea and it all gets washed away.

James Griffin

Born 1961, James Griffin hails from Whakatane, but spent most of his so-called 'formative' years in Hawkes Bay – to the extent that even today, after twenty years of living in Auckland, he still considers himself a Bay boy. This means that, for his sins, he must support the Hurricanes every Super 12 season.

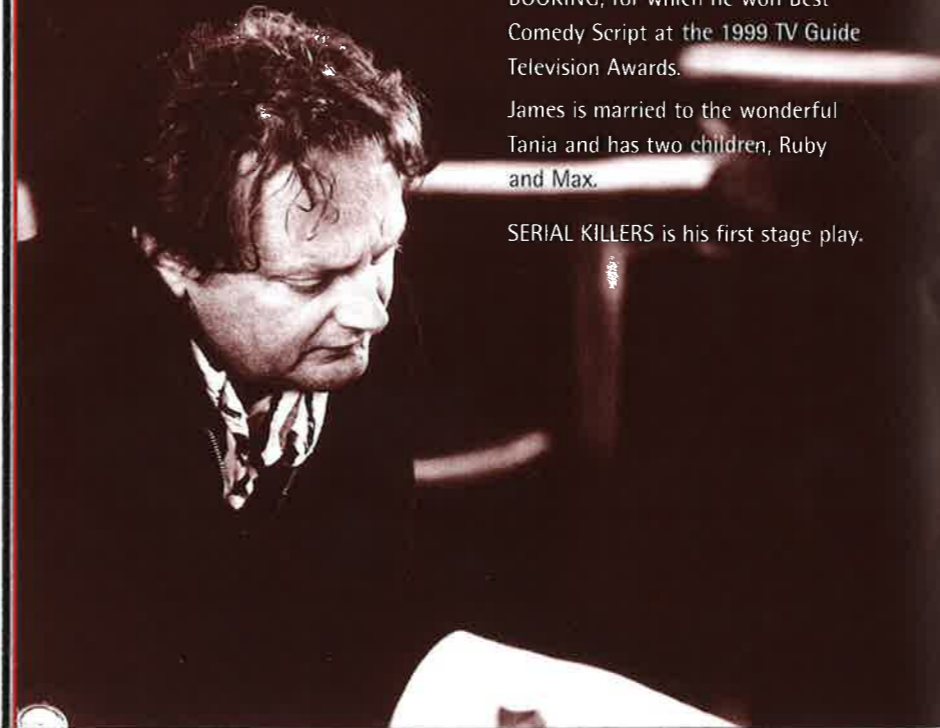
James attended the University of Auckland between 1980–83, graduating with a BA in Political Studies and a Diploma in Broadcast Communications. While at university James inflicted his sense of humour on an unsuspecting public via the traditional avenues of the student newspaper and the annual capping revue.

James first worked in television as a trainee director, but managed to sideline himself into the world of writing to the extent that the directing thing still hasn't happened. In 1985 he started work with the Drama Department of TVNZ as a Trainee Script Editor. Over the next few years his screen credits ranged from Researcher on EREBUS: THE AFTERMATH to Story Editor on GLOSS.

After gaining his first writing credits on the final series of GLOSS, James left the Drama Department in 1989 and embarked on a career as a freelance television writer. In the ensuing eleven and a bit years the words 'written by' or 'writer' have appeared by his name on well over a hundred hours of television drama and comedy. Personal highlights on this long, strange journey include FUNNY BUSINESS, CITY LIFE and the one-off comedy DOUBLE BOOKING, for which he won Best Comedy Script at the 1999 TV Guide Television Awards.

James is married to the wonderful Tania and has two children, Ruby and Max.

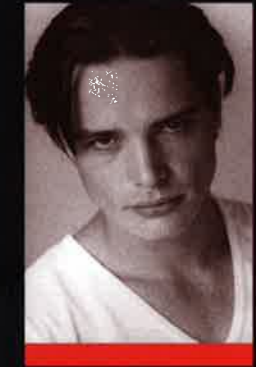
SERIAL KILLERS is his first stage play.



During the rehearsal process the actors all created BACK STORIES (biographies) for their HEART OF HEART characters. Here's what they came up with...



HEART OF HEARTS
DR. ROBERT GILLIGAN



LEIGHTON CARDNO
As Andrew Lomas & Dr Robert Gilligan

Dr. Robert Gilligan (Backstory).

Robert was born a miracle child – literally. He was orphaned after his parent's fatal head-on collision with a drunk driver who was going down the wrong way on a one-way street. Both parents died immediately on impact, ironically one street away from the hospital where Robert was to be born. Fortunately the man who had hit them turned out to be a doctor who specialised in child birth and acted immediately, performing a caesarean section birth on the dead mother. The drunken doctor's name was William Gilligan. William Gilligan was discharged of both manslaughter and drunk driving but ordered to repay his debt by taking custody of the orphaned baby. The baby was named Robert Gilligan after William's father who was an Anglican minister. Over the next five years of Robert's young life, he became well-accustomed to the surroundings of hospitals and underage nightclubs until the fateful day when Robert discovered his father drowned in the backyard paddling pool. Robert was an orphan once

again, except now one with a huge inheritance. The guardian of the inheritance placed Robert in St. Peter's College where he grew up under the watchful eye of priests. He excelled in all subjects especially bio, science and 17th Century Literature. He completed all of school by 16 and on his 16th birthday he received the anonymous letter that revealed the truth about his real parents. The news was quite a shock and on a whim he decided to go to South Africa to find his true bloodline. He was unsuccessful, but while there he saw the true horrors of poverty and disease and decided to go back to New Zealand and help people by becoming a doctor. So he moved back and bought a house in Remuera and went to Med-School. He passed every subject with flying colours and all three years' worth in the space of one. His one true weakness is that he suffers from severe headaches from dehydration because he doesn't drink water – he's afraid of it.

CAREER HIGHLIGHTS
THE CRIPPLE OF INISHMAAN, THE POSSUM HUNTER and HOME KILL



STUART DEVENIE

As Alan & Ned



HEART OF HEARTS
NED THE CLEANER

Ned (Backstory).

When Dr. Louise Strong found Ned in a state of severe inebriation on K Rd, she arranged for him to detox at the clinic and he sort of stayed on. He is devoted to Louise and encouraged her through her Medical degree.

Apart from Rangui Lui, the part Tainui, part Chinese parking attendant, Ned's cleaning job is the most menial job at the Clinic yet he is always able to produce a few wise words. Ned sat with Yassar Horovitz, the world renowned concert pianist, who lost the use of his hands, night after night, quoting Nietzsche and reading the life of Beethoven. This earned him the grudging respect of all the staff except Robert Gilligan. Ned is the butt of many of his jokes and has developed a pathological loathing of the young surgeon.

One passionate evening, fuelled by despair, love and brandy, Ned revealed to Louise the truth of his life. Fame, fortune, family, sacrificed on the altar of cigarettes and whiskey and wild, wild women.

Profoundly moved by the story, confused by the Brandy and swept away by Chopin's Piano Concerto No.1 in E minor, Louise makes love with Ned. From then Gilligan's fate is sealed.

CAREER HIGHLIGHTS

TV: MARKET FORCES, HERCULES, JACK OF ALL TRADES.

Theatre: THE NEW ROCKY HORROR PICTURE SHOW, UNCLE VANYA, 12 ANGRY MEN, MOLLY SWEENEY, THE GOD BOY (as Director).



HEART OF HEARTS
DR. DARIUS WALGROVE

Dr. Darius Walgrove (Backstory).

The only child of immigrant Yugoslavian farmers, Darius worked at odd jobs to pay his way through Medical School. When his appeal to his parents for financial help forced them into bankruptcy, his father killed himself in the cow-shed and his distraught mother was killed instantly in a car crash soon after.

Now rich from his parents life insurance, but racked with the guilt of being so selfish, Darius devoted his life to medicine, specialising in open heart and re-constructive surgery.

He met Laura when he was offered the position of Medical Director at St. Celia's. She restored his confidence and, discovering he was a virgin, due to a fear of fathering a son as selfish as himself, taught him the ways of love. Together they opened St Celia's



OLIVER DRIVER

As Matt & Dr Darius Walgrove

Post Re-constructive Surgery Centre, which unfortunately was a complete failure and is now the old shut down wing of the hospital.

CAREER HIGHLIGHTS

Acting in Amsterdam.

Jamming with Robin Williams.

Learning the Norman Forsey Warm-Up.

Performing self-choreographed dance to 400 people.

Kissing Alison Bruce in *MAGIK AND ROSE*.

Beating up Paul Glover in *SNAKESKIN*.

Directing *CORIOLANUS* in 1997 and getting some of it wrong.

Directing *ATROCITIES* in 2000 and getting some of it right!

Assistant Director, *WIT* (Auckland Theatre Company).



HERA DUNLEAVY
As Elaine & Dr. Louise Strong



HEART OF HEARTS
DR. LOUISE STRONG

Dr. Louise Strong (Backstory).

Louise was adopted by Babel Strong, CEO of the Kingsend Psychiatric Unit at Blue Lane Hospital when she was found wandering the corridors after her deranged solo mother had hung herself.

Growing up in a hospital environment, Louise loved playing doctors and nurses and quickly discovered her aptitude for bettering the lives of the needy, guided by Babel's older son, Jonas.

At Med school she dabbled in various sexual encounters but they often ended messily so Louise now holds tight to her resolve to be a good, hard working doctor. She was attracted to work at St. Celia's when the 'star' of her Med School class, the handsome Robert Gilligan, took up a position there.

Professional life is good for Louise but she carries a heavy secret...

CAREER HIGHLIGHTS

Graduate of NZ Drama school, Hera has performed in over a dozen premiere productions of NZ Plays. Last seen at the Herald in Taki Rua's *SONS* last year. For ATC, she has appeared in *UNCLE VANYA & HONOUR*.

Career highlights for 2000 include: *A SMALL LIFE* – a NZ Film festival premiere, three plays at Downstage Theatre, Wellington, *CAT ON A HOT TIN ROOF*, *DOUBLE BEAT* (a new play by Stuart McKenzie), *ROSENCRANTZ & GILDENSTERN ARE DEAD*, 'The Adams Play Reading Series', *GREEK FIRE* by Dean Parker and *FLORA* by Elizabeth Easter.



ELIZABETH HAWTHORNE
As Pauline & Nurse Sophie



HEART OF HEARTS
NURSE SOPHIE

Nurse Sophie (Backstory).

Sophie was illegitimate, brought up in foster homes and continually moved from place to place so that she was unable to form complete ties with anyone. She has gained most of her insight of 'life' from women's magazines, television and novels. Always unsure of which action to take in any situation, she relies on her instinct, which leads to the results being misconstrued. Others may regard her as extremely dim, bordering on really stupid, but it's just that Sophie is so intensely focused on one thing that she is oblivious to the larger picture. For example, whilst looking at Van Gogh's *SUNFLOWERS* in the dayroom, she would focus only on the squiggly signature and devise ways she might rub it out and straighten it.

She likes everyone but couldn't tell you why. And her mistakes never defeat her because she never realises the ramifications of them.

CAREERS HIGHLIGHTS

Rosalind in *AS YOU LIKE IT*, Masha in *THREE SISTERS*, Blanche in *A STREETCAR NAMED DESIRE*, Maria Callas in *MASTER CLASS* and Vita in *VITA AND VIRGINIA*.

AUCKLAND THEATRE COMPANY PRESENTS THE WORLD PREMIERE OF

Serial Killers

BY JAMES GRIFFIN

This is the sixth production of the VOLVO 2000 Season of Wild Child.
SERIAL KILLERS opened at the Herald Theatre on 8 September 2000.

Jennifer Ludlam	SALLY, Producer
	LAURA BRIGHT, Head of St. Celia's Clinic
Elizabeth Hawthorne	PAULINE, Story Editor
	SOPHIE, Nurse
Stuart Devenie	ALAN, Senior Writer, co-creator
	NED, Cleaner
Rima Te Wiata	SIMONE, Story-liner, Ex-Nurse
	JANE, Nurse
Oliver Driver	MATT, Story-liner
	DARIUS, Medical Director
Hera Dunleavy	ELAINE, Junior Story-liner
	LOUISE STRONG, Doctor
Leighton Cardno	ANDREW, Soap Opera Star
	ROBERT GILLIGAN, Heart-throb Surgeon
Director	Colin McColl
Designer	John Parker
Lighting Designer	Bryan Caldwell
Wardrobe	Elizabeth Whiting
Stage Manager	Frith Walker
Technical Manager	T.O. Robertson
Props	Suzanne Gratkowski
Operator	Steve Morrison
Wardrobe Assistants	Joanne Hawke & Denise Hosty
Original music & lyrics for HEART OF HEARTS	Jason Smith
Lyrics sung by	Kevin Smith
Typography for HEART OF HEARTS	Jaime Robertson

AUCKLAND THEATRE COMPANY

Producer	Simon Prast
Business Manager	Susanne Ritzenhoff
Marketing Manager	Helen Bartle
Production Manager	Ross Joblin
Patron Services Manager	Leal Butler
Administrator	Carly Tawhiao
Accountant	Alex Gortchinski

Serial Killers setting

Storyliners' Room
for the Soap Opera,

HEART OF HEARTS

SCENE ONE
Monday morning

SCENE TWO
Tuesday, mid morning

SCENE THREE
Wednesday lunchtime

SCENE FOUR
Thursday, late afternoon

SCENE FIVE
Friday evening

INTERVAL
There will be a 15 minute break.

SCENE SIX - NINE
Later Friday evening

The representation of gun use in this play is purely fictional.
NZ Gun Laws are strictly enforced.

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

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Tim MacAvoy Deputy chair
Erika Congreve
David Haywood
Dayle Mace
Simon Prast
John Taylor





JENNIFER LUDLAM
As Sally & Laura Bright

Laura Bright (Backstory).

Laura Bright was born to a farming couple near Te Kuiti. The first of 9 children, it fell on Laura's shoulders to look after the younger children, she developed a bossy streak early on. "Would rather lead than be led", her school report often said. What she lacked in the brain department she made up for in the pool, excelling at breaststroke, which accounts for the shoulders and the peculiar way she walks (not to mention her kick).

Her leadership qualities were honed behind the changing sheds, where she quickly learnt that 6 pence spent there was worth more than a packet of sniffers.

Laura Bright didn't get her school certificate, didn't pass her nursing exams, didn't stay in Te Kuiti, but she's bloody good in bed, and that's what the board was looking for when they appointed her as a powerhouse behind St. Celia's.

Laura runs a tight ship, wears a tight



HEART OF HEARTS
LAURA BRIGHT

skirt and hopes the clinic fire won't interfere with her travel plans to Samoa.

CAREER HIGHLIGHTS

Theatre highlights include Winnie in Beckett's *HAPPY DAYS*, Vita in *VITA & VIRGINIA*, Woman 'B' in *THREE TALL WOMEN* – all for Circa Theatre. Jennifer last appeared with ATC as Maxine in Roger Hall's *SOCIAL CLIMBERS*.

TV highlights: Cheryl in *GLOSS*, Prisoner, Liz in *COVER STORY*. Presenter for *PLAYSCHOOL*, ABC, Australia

Awards: Chapman Tripp Theatre Awards: Outstanding Performance Accolade for *VITA & VIRGINIA*, Best Actress *LYSISTRATA*, *DAUGHTERS OF HEAVEN* (Downstage). New Zealand Film & Television Awards: Best Actress (TV) for *UNDERCOVER*, 1993 and *COVERSTORY*, 1996.



RIMA TE WIATA
As Simone & Nurse Jane



HEART OF HEARTS
NURSE JANE

Nurse Jane (Backstory).

Jane was brought up in Mt Eden within a happy Christian family. She is the great-grand-daughter of Godfrey Bently-Ashcroft-Smith, the infamous British Colonel, whose gross error of judgement directly caused twelve hundred British soldiers to fall to their deaths during World War II. Jane keeps this dark secret to herself, but broods about it when alone. A keen gardener, Jane trained as a nurse after completing her seventh form at St Cuthbert's College. Jane spends spare time vigorously establishing large, self-funded kumara patches, specifically grown to raise the money her disabled sister so desperately needs to have her arms and feet corrected. Jane's efforts to improve safety regulations within the hospital are futile, and she buckles under the pressure. Dr. Gilligan is a young man she respects and trusts. His safety and security are of paramount importance to her at all times.

CAREER HIGHLIGHTS

Theatre: Tilly in *WOMAN FAR WALKING*, Sally in *CABARET*, The Woman in *DEATH OF A SALESMAN*, Hallelujah Lil in *HAPPY END*.

Television: *MORE ISSUES*, *FULL FRONTAL*.

Film: *VIA SATELLITE*, *HINEKARO*.

DIRECTOR Colin McColl



CAREER HIGHLIGHTS

Leading New Zealand theatre director, McColl founded Taki Rua Theatre in 1983. He was Artistic Director of Downstage Theatre in Wellington, 1984-1992, and has directed many premiere productions of New Zealand plays. McColl has a considerable reputation for his innovative treatment of classic plays – particularly the works of Chekhov and Ibsen.

He has directed for most leading New Zealand and Australian theatre companies, the Norwegian National Theatre and the Dutch National Theatre (Het Nationale Toneel). For the ATC McColl has directed DAUGHTERS OF HEAVEN, THE SEAGULL, UNCLE VANYA, SKYLIGHT, HONOUR and SERIAL KILLERS. Musical theatre credits include: CABARET, SWEENEY TODD (Downstage and Queensland Theatre Company), CHESS (Melbourne), and the Puccini opera, LA BOHEME, for National Opera, Wellington. Television credits include: SHORTLAND STREET and THE TRIBE II.



DESIGNER John Parker

The design reflects the world of 'Fast Turnaround Television'.

The writers' room, centered around the 'Table of Pain', is based on an actual writers' room. Beyond the room is 'the world of television' where the scripts are made to come alive within the 'semiotics of soap'. As the scripts are often re-workings of the writers' actual experiences, the room has the added ambiguity of being a studio set. For this performance you will become a live television studio audience. The overhead monitors and the obvious lighting view past the set take us beyond the illusion of the television image and demystifies the magic by showing the tackiness of how it is all held together with tape and G-Clamps.

The costumes represent the differences between the creators, who dress for comfort never intending to be seen by the outside world, and their creations who inhabit the artificial technicoloured world of 'The Soap'.

CAREER HIGHLIGHTS

Theatre Corp: CABARET, THE WINTER'S TALE, CAUCASIAN CHALK CIRCLE, MACBETH, MIKADO.



Mercury Theatre: GYPSY, BLOOD KNOT, THE HOMECOMING, BURN THIS, NANA.

Maidment Theatre: TITUS, ANDRONICUS and BLUE SKY BOYS for Nomis.

Inside Out: THE HOLY SINNER, THE LOVER AND THE BELOVED, THE THREEPENNY OPERA, LOUIS VUITTON CUP BALL.

Stetson Productions in NZ and Australia: CHESS.

Auckland Theatre Company: LOVELOCK'S DREAM RUN, ART, CABARET, JULIUS CAESAR.

Wellington International Festival: WAIORA The BELLSOUTH PHARAOHS and PRECIOUS LEGACY exhibitions for the Auckland Museum.

AMERICA'S CUP BALL in the Domain

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light years ahead



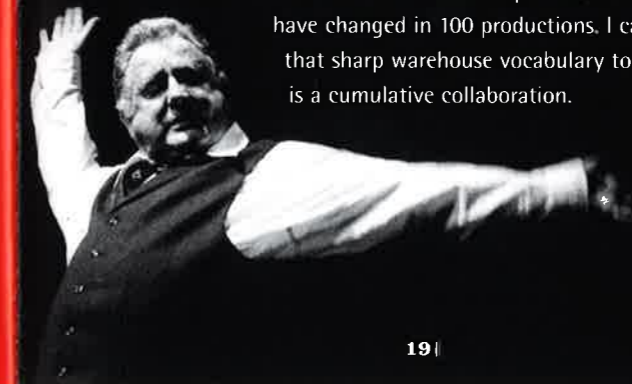
Bryan Caldwell celebrates his 100th production as Lighting Designer and looks back on his achievements to date.

It all began by accident. At eighteen, the choice between access schemes, working in theatre or cataloguing motor parts at the testing station was not a hard one to make. And thirteen years later I'm hugging my Mum, and my most fantastic collaborators - Mike Mizrahi, Marie Adams and Tracey Collins - in the rain in the middle of the Domain on Millennium Night. THIS IS IT! that has taken a year to design and three months to plot has just finished and blown away everyone present with its audacity and I am exactly where I want to be.

It is these collaborations that are the highlights of the last 100 shows. First it was the Mercury Theatre as technicians redefining what lighting and design could do. Then INSIDE OUT arrived from England and as the new boy, my first design for the Mercury Theatre was to light these 'crazy' theatre people. Immediately lighting was not about recreating sunsets, it was a vocabulary of the inner landscape. Then almost at the same time I met Tracey Collins and lighting design became really dangerous. We got into so much trouble for pushing design into storytelling and we have never stopped. When I left the Mercury, I helped to build the Watershed Theatre and lit some amazingly brave productions. In this low resource environment light, art and stories began to collapse into each other and eventually led to a series of installations in art galleries. In the meantime, productions that dragged pools of water and mud into theatres, were being done in football stadiums and windy Wellington warehouses. The Maidment Youth Theatre was becoming an important exploration of design, dance and text every summer, Opera NZ was making enquiries. Then Simon tentatively knocked on my door (maybe I was too fringe perhaps).

Well, ATC is a little like going home to where it all began. I get to work in the naturalistic palette I was trained in, but things have changed in 100 productions. I can't help but bring that sharp warehouse vocabulary to my work for ATC. It is a cumulative collaboration.

Jonathan Hardy in DEATH OF A SALESMAN



atc founding 100

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Jenny Gibbs
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J Tills
Dr ML Vidulich & PJ Verner
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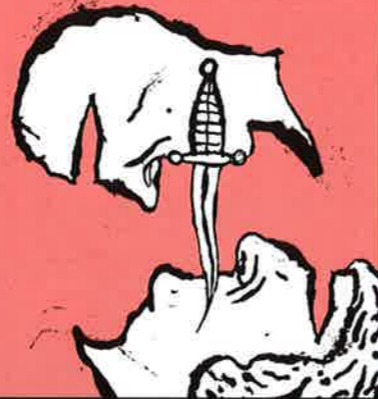
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the Judas Kiss



5 October - 4 November
MAIDMENT THEATRE

DAVID HARE

United Kingdom 1998

"The truth about a person is only visible through love. Love is not illusion. Life is."

London 1895. Surrounded by friends and supporters, poet, playwright and wit Oscar Wilde awaits arrest for "acts of gross indecency" in his suite at the Cadogan Hotel. Swayed by his transcendent love for Lord Alfred Douglas (Bosie), he dismisses all pleas to seek sanctuary in Europe, choosing instead to face his accusers. Two years later, ravaged by the hard labour of his imprisonment, he is reunited with the young aristocrat in Italy, where the true nature and magnitude of his sacrifice is revealed.

David Hare completes his trilogy of love plays, begun with SKYLIGHT and AMY'S VIEW, with a sensuous account of one man's forbidden love for another and the awesome price he paid for it. Commemorating the centenary of his death, THE JUDAS KISS is a poetic and impassioned tribute to a legendary wild child.

Starring Raymond Hawthorne as Oscar Wilde with Craig Parker, Daniel Gillies, Jennifer Freed, Ross Duncan, Hamish Hector-Taylor and Stephen Handisides

WARNING: CONTAINS NUDITY & EXPLICIT SEX SCENES

BOOK NOW AT THE MAIDMENT:
308 2383

into the woods



17 November - 16 December
SKY CITY THEATRE

Music and lyrics by
STEPHEN SONDHEIM

Book by **JAMES LAPINE**
United States 1987

"Careful the wish you make, wishes come true, not free."

To reverse a curse of childlessness, the neighbourhood Witch gives the Baker and his Wife three days to find the ingredients needed for the antidote spell. Along the way, they meet other locals including Cinderella, Little Red Riding Hood and a bean-stalk-obsessed boy called Jack, all on similar quests to find the thing that will let them live "Happily Ever After".

From the fairy-tales of the Brothers Grimm, Stephen Sondheim and James Lapine have fashioned a joyously magical musical comedy to enchant children and adults alike. As a bewitching finale to the year, treat your family and friends to a spell-binding journey INTO THE WOODS.

Cast includes: Ross Girven, George Henare, Rima Te Wiata Helen Medlyn, Jennifer Ward-Lealand, Delia Hannah, Carmel Carroll and Glen Drake

Director: Raymond Hawthorne, Musical Direction: Matthew Brown, Designed by John Parker, Lighting by Bryan Caldwell

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