



# INTO THE WOODS

MUSIC AND LYRICS BY STEPHEN SONDHEIM  
BOOK BY JAMES LAPINE

BY ARRANGEMENT WITH WARNER/CHAPPELL MUSIC, EXCLUSIVE  
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for life

**BREAK A LEG**  
**(JUST THIS ONCE)**

from the  
**PRODUCER**

**It is my pleasure to welcome you to the eighth and ultimate production of the Volvo Wild Child Season, Stephen Sondheim's INTO THE WOODS, brought to you in association with KPMG Legal.**

Sondheim is a genius of modern musical theatre. Dramatist, humourist, lyricist and composer, his bravura talents combine seamlessly in his work, from COMPANY to SWEENEY TODD to A LITTLE NIGHT MUSIC and INTO THE WOODS. He adds wit to wisdom and humour to heartbreak, often within a single mesmeric refrain and the results, as you are about to see and hear, are complex, dazzling and profound. INTO THE WOODS confronts characters made famous by the Brothers Grimm with the awful truth that life is no fairy tale. Happily Ever After, as most adults will attest, is the exception rather than the rule. Life is unfair; bad things happen to good people; "witches can be right, giants can be good". Sondheim's contemplations on loss of innocence and the bittersweet ambiguity of existence are all the more poignant in that they spring from the mouths of Cinderella, Little Red Riding Hood and a Big Bad Wolf. Their predicament reminds us that we were all children once upon a time and that too swiftly, we must make our own journey into the woods. Go carefully!

INTO THE WOODS is Auckland Theatre Company's second musical and, with twenty-five artists on stage, our most elaborate project to date. We welcome all those making their ATC debut, particularly Delia Hannah and Shane Cortese, who bring home their considerable talents, honed in successful stage careers overseas. They join Director Raymond Hawthorne, Designer John Parker, Musical Director Matthew Brown, Costume Designer Elizabeth Whiting, Lighting Designer Vera Thomas and Choreographer Vicky Haughton in bringing Sondheim's enchanted world to life.

As ever, we applaud our Corporate Partners for their vital contribution, particularly Production Sponsor KPMG Legal, and gratefully acknowledge the ongoing assistance of Creative New Zealand and the Auckland City Council. ATC thanks Roberta Tills and the team at Sky City Theatre for its assistance. Finally, we are indebted to Robin and Erika Congreve for their generous support of tonight's eight-piece orchestra.

INTO THE WOODS completes ATC's eighth season of theatre. On behalf of the casts and crews of ART, COLLECTED STORIES, THE BEAUTY QUEEN OF LEENANE, WIT, THE GOD BOY, SERIAL KILLERS and THE JUDAS KISS, and from all of us at ATC, thank you for your company throughout this millennial year. We wish you safe and happy holidays and look forward to greeting you in 2001.



Simon Prast  
PRODUCER



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Our congratulations to ATC for the superb Wild Child Season and best wishes to all for a safe and magical festive season.



John Smith  
Volvo New Zealand

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**At KPMG Legal** it is often our role to get people out of the woods, which is why we think it appropriate to sponsor INTO THE WOODS. By untangling the thickets of commercial law, we help businesses to pursue their quest for success.

Because the law has its theatrical moments, when we have to act quickly and convincingly, we have a huge respect for the creativity and talent required of the thespian.

It is our pleasure to support a production that, like us, aims for everyone to live happily ever after.

On your behalf we will  
**smite, slay or vanquish**



**KPMG Legal**

Sondheim  
**CELEBRATES  
SEVENTIETH**

Stephen Sondheim celebrates his 70th birthday this year and his achievements as one of the world's greatest musical dramatists and songwriters are unparalleled. He was the only child of a well-heeled couple from the New York garment trade. When his parents divorced, he found a mentor and surrogate father in Oscar Hammerstein II, a neighbour of his mother's. Guided by Hammerstein, he came to prominence as the lyricist for WEST SIDE STORY (1957) and GYPSY (1959). He has since contributed both words and music to seventeen musicals. Half of them have been festooned with Tony Awards and each has seen him reinvent his own style.

He wrote the scores for, among others, COMPANY (1970), FOLLIES (1971), A LITTLE NIGHT MUSIC (1973), PACIFIC OVERTURES (1976), SWEENEY TODD (1979), MERRILY WE ROLL ALONG (1981), SUNDAY IN



**If the end  
is right  
it justifies the  
beans**

**While her  
withers wither  
with her**



THE PARK WITH GEORGE (1984), INTO THE WOODS (1987) as well as lyrics for DO I HEAR A WALTZ (1965), COMPANY (1971) and additional lyrics for CANDIDE (1974). A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (1962) was Sondheim's first Broadway production with lyrics AND music.

High-selling records of his songs have even been made by Judy Collins, Barbara Steisand and Liza Minnelli. In 1990, he collaborated with Madonna, writing three numbers for the movie, DICK TRACY, going on to win the Academy Award for Best Song for SOONER OR LATER from the film. INTO THE WOODS follows SUNDAY IN THE PARK as the second of Sondheim's collaborations with writer-director James Lapine, a former habitué of the New York avant-garde.



## GUARDIANS OF THE FAIRY TALE: THE BROTHERS GRIMM



Once upon a time there lived in Germany two brothers who loved a good story - one with magic and danger, royalty and rogues. The Brothers Grimm, Jacob and Wilhelm, named their story collection CHILDREN'S AND HOUSEHOLD TALES and published the first of its seven editions in Germany in 1812. The table of contents reads like an A-list of fairy-tale celebrities: CINDERELLA, SLEEPING BEAUTY, SNOW WHITE, LITTLE RED RIDING HOOD, RAPUNZEL, RUMPELTILTSKIN, HANSEL AND GRETEL, THE FROG KING. Dozens of other characters - a carousel of witches, servant girls, soldiers, stepmothers, dwarfs, giants, wolves, devils - spin through the pages.

GRIMM'S FAIRY TALES, as the English-language version is usually called, pervades world culture. So far the collection has been translated into more than 160 languages, from Inupiat in the Arctic to Swahili in Africa. As a publishing phenomenon the Grimms' opus competes with the Bible.

Such lasting fame would have shocked the humble Grimms. During their lifetimes the collection sold modestly in Germany, at first only a few hundred copies a year. Jacob and Wilhelm viewed themselves as patriotic folklorists, not as entertainers of children. As young, workaholic scholars, single and sharing a cramped flat, the Brothers Grimm undertook the fairy-tale collection with the goal of saving the endangered oral tradition of Germany.

For much of the 19th century teachers, parents, and religious figures, particularly in the United States, deplored the Grimms' collection for its raw, uncivilized content. An American educator in 1885 railed: "The folktales mirror all too loyally the entire medieval worldview and culture with all its stark prejudice, its crudeness and barbarities." Offended adults objected to the gruesome punishments inflicted on the stories' villains. In the original SNOW WHITE the evil



stepmother is forced to dance in red-hot iron shoes until she falls down dead. Even today some protective parents shy from the Grimms' tales because of their reputation for violence. The Grimms' texts have undergone so many adaptations and translations, that most of us know them only in their sanitized versions. In Steinau, Germany, the town where the Grimms spent part of their childhood, the storyteller Elfriede Kleinhans, an opponent of prim retellings, asked the boys and girls how the princess managed to turn a frog into a prince at the climax of the THE FROG KING, the first tale in the Grimms' collection. "She kissed it," the children sang out. "No," said Kleinhans. "She threw the ugly frog at the wall as hard as she could, and it awoke as a prince. That's what the real story says." The children looked as if they didn't believe her.

Scholars and psychiatrists have thrown a camouflaging net over the stories with their relentless, albeit fascinating, question of "What does it mean?" Did the tossing of the frog symbolize the princess's sexual awakening, as Freudian psychologist Bruno Bettelheim asserted, or does the princess provide a feminist role model, as Lutz Röhrich, a German folklorist, wondered, by defying the patriarchal authority of her father, the king? Or - maybe - a frog is just a frog.

Except for their final years in Berlin, Jacob and Wilhelm spent most of their lives in the small towns and provincial cities of today's state of Hesse in the German midsection, close to what - once upon a time - was the border with East Germany.

The oldest of six children, Jacob and Wilhelm were born a year apart in the mid-1780s in Hanau, a market town less than a day's carriage ride from Frankfurt.

Collecting fairy tales must have provided Jacob and Wilhelm a welcome distraction from their living circumstances. Their mother had died in 1808. Money grew scarcer. Employed as a librarian for the detested resident French ruler, their father Jacob could barely support his five siblings. Wilhelm was sick from asthma and a weak heart and was unable to work. In 1812, the year the fairy tales were first published, the Grimms were surviving on a single meal a day - a hardship that could explain why so many of the characters in their



book suffer from hunger. What accounts for this widespread, enduring popularity? Bernhard Lauer points to the "universal style" of the writing. "You have no concrete descriptions of the land, or the clothes, or the forest, or the castles. It makes the stories timeless and placeless."

Fairy tales provide a workout for the unconscious, psychoanalysts maintain. Bruno Bettelheim famously promoted the therapeutic value of the Grimms' stories, calling fairy tales the "great comforters." By confronting fears and phobias, symbolized by witches, heartless stepmothers, and hungry wolves, children find they can master their anxieties. Bettelheim's theory continues to be hotly debated.

Between them Jacob and Wilhelm published more than 35 books. The brothers also made a name for themselves as patriots, risking their livelihoods by speaking out in favour of democratic reform. But in their last years they retreated from politics and teaching to concentrate on writing the German Dictionary, one of the most ambitious scholarly projects of 19th-century Europe.

The brothers did not live to finish the dictionary or to see the fulfillment of their abiding dream: the founding in 1871 of the German nation. Wilhelm died of an infection in 1859 at the age of 73. Jacob in his eulogy bestowed upon his beloved Wilhelm the name *Märchenbruder*, the "fairy-tale brother." Jacob died four years later. He had just finished writing the dictionary definition for *Frucht*, or fruit, a fitting end to a fertile life.

The Brothers Grimm, for the final fairy tale in their collection, chose a short, parable-like tale called *THE GOLDEN KEY*. A poor boy goes out into a wintry forest to collect wood on a sled. In the snow he finds a tiny key and near it an iron box. The boy inserts the key. He turns it. He lifts the lid.

That is where the story ends. For once the brothers avoid a tidy ending. Instead, they have issued a golden invitation, since accepted by countless readers, to open the brothers' books with the key of the imagination. Only then can readers discover what wonderful things await them.

By Thomas O'Neill  
NATIONAL GEOGRAPHIC



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**RAYMOND HAWTHORNE**  
*Director*

**What is your favourite fairytale?**

Oscar Wilde's THE NIGHTINGALE AND THE ROSE.

**If life were a fairytale, what character would you choose to play and why?**

Life is a fairytale. It certainly must not be taken too seriously! I would always like to be the good guy in a story, the gentle Samaritan who finds and restores the broken or weak before gently disappearing without the need for recognition or thanks or reward.

**On INTO THE WOODS:**

This was a quite formidable project to undertake for ATC. I saw this musical early in its New York previews and was dismayed and astonished by the lack of either coherence or style, ability to amuse or identify itself. The production was ill cast and ill devised. Its pathway muddy. It seemed an incoherent mish-mash of ideas and Stephen Sondheim seemed to have lost himself in the midst of it. To my thorough delight and surprise the Watershed production some seven years ago of INTO THE WOODS was presented with much style and simplicity and coherence in a charming and well-considered production by Simon Bennett. It was a most engaging performance and seemed to contain provocative ideas. Certainly a superior production to the original Broadway one.

I approached the script and this production with much trepidation and while I generally have a very strong concept for how I may want a production to move and shape as a director, I wanted to hold not too many views on how this piece should go. Of course, I also realized that the production was to be peopled with the most extraordinarily talented and gifted artists (surely one of the most talented ensembles for some time). My feeling was that they would bring all their ideas to the rehearsal floor and in doing so they would indicate the direction the production would travel. My expectations were right. Together and collectively we have begun to create and build a strange and wonderful world that truly defies identity. INTO THE WOODS is entirely itself. It refuses to be categorised and so we have allowed ourselves the luxury to play every changing moment and to traverse into the deepest degrees of tragedy and loss of life and innocence. Sondheim's witty lyrics and book and his forever changing rhythms all seem to add to the creation of an organized yet tightly controlled chaos that seems to resonate in most of our daily lives. Parallels are inescapable. We have talked about our mothers and partners, our loves, our childhood. The ups and downs and roundabouts of our lives. This cast have brought their broad collective and individual lives to the rehearsal floor. I do hope I have made some sense of their generous and insightful offerings. I hope you enjoy the journey.

**What is your favourite fairytale?**  
THE NIGHTINGALE AND THE ROSE

**If life were a fairytale, what character would you choose to play and why?**

The Nightingale because rather than just think about it, she took some action and actually did something worthwhile, although in the end her sacrifice was thoroughly misunderstood by the unenlightened world.

**On designing INTO THE WOODS:**

I wanted to present a sort of magical Everyworld of the Fairytale, a sort of imaginary behavioural sink no-man's land with surprises, where all the dysfunctional families could sort out their various problems in one big encounter-group team-building experience. My set is based on distorting the elements of a European Art Nouveau wooden China Cabinet and re-interpreting them as dreamed up nightmarish tree forms and architectural structures.

**CAREER HIGHLIGHTS:**

Gained an M A degree in Ceramics from the Royal College of Art in London in 1975.

Head of Design Theatre Corporate, 1983-86.

Resident Designer Mercury Theatre. 1986-89.

Freelancer since 1989, theatre work includes: THE HOLY SINNER, THE



**JOHN PARKER**  
*Designer*

THREEPENNY OPERA, CHESS, PACK OF GIRLS, LOVELOCK'S DREAM RUN, ROMEO AND JULIET, THE CONTEST, TITUS ANDRONICUS, GOOD WORKS, CHESS (for the Australian tour 1997), TWELFTH NIGHT, F.I.L.T.H, ASSASSINS, EUGENIA, TUSITALA, WAIORA, AMY'S VIEW, CAVALERIA RUSTICANA / I PAGLIACCI, THE BOOK CLUB, CABARET, THE LOUIS VUITTON BALL, THE AMERICA'S CUP BALL, ART, CAT ON A HOT TIN ROOF, SERIAL KILLERS and INTO THE WOODS.

Installation Designer for Bendon's NEXT TO NOTHING, BELLSOUTH PHAROHS and PRECIOUS LEGACY for the Auckland Museum.

[www.johnparker.co.nz](http://www.johnparker.co.nz)

**On INTO THE WOODS:**

My costume designs inhabit the world of the nasty children's story by referencing the viciousness and crudity of the original Brothers Grimm fairy tales.

The costumes reflect the heightened magic realism of the overall design concept drawing on the art of Klimt, Brueghel and Beardsley.

**CAREER HIGHLIGHTS:**

LA BOHEME (Opera New Zealand), SMASHING SWEET VIXENS (Royal New Zealand Ballet), CABARET (ATC).



**ELIZABETH WHITING**  
*Costume Designer*

Auckland Theatre Company and **VOLVO** present  
the **KPMG Legal** production of

# INTO THE WOODS

MUSIC AND LYRICS BY  
STEPHEN SONDHEIM  
BOOK BY JAMES LAPINE

BY ARRANGEMENT WITH  
WARNER/CHAPPELL MUSIC  
EXCLUSIVE REPRESENTATION  
OF MUSIC THEATRE  
INTERNATIONAL

This is the eighth and final production of the Volvo WILD CHILD  
Season 2000 of Wild Child. INTO THE WOODS opened at  
Sky City Theatre on Saturday 18 November, 2000.

## CAST

Narrator / Mysterious Man	<b>George Henare</b>
Cinderella	<b>Roz Worthington</b>
Jack	<b>Simon Roborgh</b>
Baker	<b>Ross Girven</b>
Baker's Wife	<b>Delia Hannah</b>
Cinderella's Stepmother / Little Red	
Riding Hood's Granny / Giant's Wife /	
Cinderella's Mother's Voice	<b>Carmel Carroll</b>
Florinda	<b>Jennifer Freed</b>
Lucinda	<b>Rima Te Wiata</b>
Jack's Mother	<b>Helen Medlyn</b>
Little Red Riding Hood	<b>Sophia Hawthorne</b>
Witch	<b>Jennifer Ward-Lealand</b>
Wolf / Cinderella's Father	<b>Patrick Griffiths</b>
Rapunzel	<b>Shena Sanders</b>
Rapunzel's Prince	<b>Glen Drake</b>
Cinderella's Prince	<b>Shane Cortese</b>
Steward / Footman	<b>Keith Adams</b>
Cow	<b>Claire Dougan</b>
Manservant	<b>Stephen Handisides</b>

## BAND

Keyboard	<b>Matthew Brown</b>
Piano	<b>David Young</b>
Bass	<b>Paul Gilmour</b>
Percussion	<b>Barry Widerstrom</b>
French Horn	<b>Mia Camilleri</b>
Cello	<b>Tom Pierard</b>
Woodwinds 1	<b>Mark Dennison</b>
Woodwinds 2	<b>Robert Dil</b>
Trumpet	<b>Neville Grenfell</b>

Proudly supported by Robin and Erika Congreve



Director	<b>Raymond Hawthorne</b>
Musical Director	<b>Matthew Brown</b>
Designer	<b>John Parker</b>
Costume Designer	<b>Elizabeth Whiting</b>
Choreographer	<b>Vicky Haughton</b>
Lighting Designer	<b>Vera Thomas</b>
Lighting Assistant	<b>Sara Kilonbach</b>
Stage Manager	<b>Frith Walker</b>
Assistant Stage Manager	<b>Ian Flynn</b>
Technical Manager	<b>T.O. Robertson</b>
Props	<b>Suzanne Gratkowski</b>
Wardrobe Assistants	<b>Joanne Hawke, Denise Hosty, Natalie Shields &amp; Kat Skinner</b>
Sound Operator	<b>James Woods</b>
Monitor Operator	<b>Nick Burlace</b>
Radio Mics	<b>Yvonne Gilbert</b>
Head Flyman / Mechanist	<b>Bernie Brown</b>
Flyman	<b>Neil Fenwick</b>
Follow Spots	<b>Arnaud Stephenson / Rhed Cliff</b>
Set Construction	<b>Third Stage Ltd</b>

There will be a fifteen minute intermission

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## AUCKLAND THEATRE COMPANY

Producer	<b>Simon Prast</b>
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Associate Director	<b>Oliver Driver</b>
Technical Manager	<b>T.O. Robertson</b>
Stage Manager	<b>Frith Walker</b>
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**3RD PRIZE**  
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MUSICAL NUMBERS

ACT I

Prologue: INTO THE WOODS Company  
Hello, Little Girl Wolf, Little Red Riding Hood  
I Guess This Is Goodbye Jack  
Maybe They're Magic Baker's Wife  
I Know Things Now Little Red Riding Hood  
A Very Nice Prince Cinderella, Baker's Wife  
Giants in the Sky Jack  
Agony Cinderella's Prince, Rapunzel's Prince  
It Takes Two Baker, Baker's Wife  
Stay with Me Witch  
On the Steps of the Palace Cinderella  
Ever After Narrator, Company

ACT II

Prologue: So Happy Company  
Agony Cinderella's Prince, Rapunzel's Prince  
Lament Witch  
Any Moment Cinderella's Prince, Baker's Wife  
Moments in the Woods Baker's Wife  
Your Fault Jack, Baker, Witch, Cinderella, Little Red Riding Hood  
Last Midnight Witch  
No More Baker, Mysterious Man  
No One Is Alone Cinderella, Little Red Riding Hood, Baker, Jack  
Finale: Children Will Listen Witch, Company

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**MATTHEW BROWN**  
*Musical Director*

**What is your favourite fairytale?**  
THE HOBBIT, or THERE AND BACK AGAIN.

**If life were a fairytale, what character would you choose to play and why?**

A minstrel in a gallery.

**On directing the music in INTO THE WOODS?**

It's a big challenge, A splendid company And a lovely orchestra, The biggest and best yet.

**CAREER HIGHLIGHTS:**

ATC: CABARET  
THE WIND IN THE WILLOWS.



**KEITH ADAMS**  
*Steward / Footman*

**What is your favourite fairytale?**  
STAR WARS.

**If life were a fairytale, what character would you choose to play and why?**

The Sorcerer's Apprentice because

the potential for magic and knowledge transforms his fear to excitement. That would be a great way to live - with constantly expanding horizons and loving every minute of it!

**On INTO THE WOODS:**

Sondheim is difficult. "You can't just act! You have to listen!" His words... he's even put them in the bloody songs - sly bastard!

As for the Steward, he is the embodiment of Order and Rule. The more society breaks down, the more his power and sanity dissolves. Much like a teacher who's been in the school system way too long.

**CAREER HIGHLIGHTS:**

Theatre: WIT, CABARET (ATC), MACBETH (Court Theatre)

TV/Film: JACK OF ALL TRADES, THREE MARTINIS.

**CAREER HIGHLIGHTS:**

**Theatre:**

Drama: ATC: CABARET, THE WIND IN THE WILLOWS. Mercury Theatre: M BUTTERFLY, NANA, CAMILLE, THE SHARE CLUB, YERMA, NOISES OFF. Musical: Australian Tour: ME AND MY GIRL. Mercury Theatre: JUDY, WEST SIDE STORY, PETER PAN, THE RINK, GYPSY, PORGY AND BESS, THE SOUND OF MUSIC, STEPPING OUT, SWEET CHARITY, THE KING AND I, A SLICE OF SATURDAY NIGHT, JESUS CHRIST SUPERSTAR, THE PIRATES OF PENZANCE, CHICAGO, OLIVER!, THE KING OF HEARTS, THE MIKADO, VICTORIAN MUSIC HALL, THE RODGERS AND HART SHOW, LET'S DO IT, THIS JOINT IS JUMPIN, THE IRVING BERLIN SHOW, GERSHWIN BY GEORGE.

**Opera:**

Mercury Theatre: LUCIA DE LAMMERMOOR, CARMEN. Aotea Centre: CARMEN, FAUST.



**VICKY HAUGHTON**  
*Choreographer*

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**Film:**

JUBILEE, JACK BE NIMBLE, RAPANUI.



**CARMEL CARROLL**  
*Cinderella's Stepmother / Little Red Riding Hood's Granny / Cinderella's Mother & Giant's Wife*

**What is your favourite fairytale?**  
THE SOUND OF MUSIC.

**If life were a fairytale, what character would you choose to play and why?**

Any Witch or Old Lady.

**On INTO THE WOODS:**

Contrast / Energy / Brutality / Laughter / Pathos / Reality.

**CAREER HIGHLIGHTS:**

THE RING CYCLE (NZSO), DON GIOVANNI (Mercury Theatre), Opera in the Park.

Directing Cav & Pag Verdi's REQUIEM.



**SHANE CORTESE**  
*Cinderella's Prince*

**What is your favourite fairytale?**  
CINDERELLA, BEAUTY & THE BEAST.

**If life were a fairytale, what character would you choose to play and why?**

The Prince, of course. He gets invited to big sporting events and, from what I gather from reading U.K. papers, is continually on holiday.

**On INTO THE WOODS:**

To get the opportunity to play comedy with serious undertones is fun. It is also a very special time for me, as it's great to come home after eight years in England and work with the cream of New Zealand Musical Theatre.

**CAREER HIGHLIGHTS:**

ELVIS – THE MUSICAL (West End, UK National Tour), THE NEW ROCKY HORROR SHOW (West End, UK & European Tour), JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, ROCK HARD, ANNIE (UK National Tour), TIME OF MY LIFE, THE UNEXPECTED GUEST, DREAM-TRAP (UK – Repertory).



**CLARE DOUGAN**  
*Milky White*

**If life were a fairytale, what character would you choose to play and why?**

Tinkerbell, so I would be small enough to be a fly on the wall.

**On INTO THE WOODS:**

The joys of being bovine; where do I begin? It's been lovely playing the elusive 'cow as white as milk' that everyone desires. Of course being led around on a lead can be somewhat humbling!! This beautiful cast gives me 'tingles in my tummy' - both of them!

**CAREER HIGHLIGHTS:**

Theatre: CABARET, DEATH OF A SALESMAN, THE WIND IN THE WILLOWS, FOUR CITIES (ATC).



**GLEN DRAKE**  
*Rapunzel's Prince*

**What is your favourite fairytale?**  
THE PRINCESS BRIDE.

**If life were a fairytale, what character would you choose to play and why?**

Jiminy Cricket. That guy's just cool. I mean, a cricket?!?...classy.

**On INTO THE WOODS:**

The character of 'The Prince' is peppered throughout fairytale lore.

They appear wherever young maidens are in danger and they save the day (usually with a kiss) – a romantic ideal that no male can possibly live up to. Very unfortunate. But that's fairytales for you.

It would be nice to think that a kiss held so much power. Man's role is changing. Men are no longer required to 'fix' things, solve problems, provide etc. Women don't appear to want them to. So where do princes come into this?

**CAREER HIGHLIGHTS:**

Theatre: CABARET (ATC), THE SCHOOL FOR SCANDAL, BIG RIVER, THE WAY OF THE WORLD, TRAINSPOTTING (Court Theatre), JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (NZ Tour).

Television: HERCULES, CLEOPATRA 2525, STREET LEGAL.

Film: HEAVENLY CREATURES.

**What is your favourite fairytale?**

THE LITTLE MERMAID, SNOW WHITE AND THE ROSE RED, THE TWELVE DANCING PRINCESSES

**If life were a fairytale, what character would you choose to play and why?**

I'd be the Lady of Shallot but with a difference. I'd see the handsome prince from the tower, take the boat to Camelot and meet him *before* dying.

**On INTO THE WOODS:**

I'm thoroughly loving playing such a nasty, twisted creature; discovering the moments when the polished veneer cracks open to reveal the can of worms that she is at heart. Rima is great fun to play with. What a gift to be part of such an inspirational cast and play!

**CAREER HIGHLIGHTS:**

THE JUDAS KISS (ATC), YOU TOO CAN DANCE THE ARGENTINIAN



**JENNIFER FREED**  
*Florinda*

TANGO, (Bats – Wellington Fringe Festival), THE BABUSHKA SUITE (Roadworks Productions), WOYZECK, THE LOWER DEPTHS, THE HOUSE OF BERNARDA, ALBA (The Journeyman Theatre Company), THE THREE SISTERS and THE BEGGAR'S OPERA (Unitec).

**What is your favourite fairytale?**

The one where the big time cigar chomping Hollywood Producer is driving along in his stretch Limo, then he sees his guy, who happens to be an unemployed down on his luck actor, walking along the street. He orders the driver to stop the car, he gets out, goes up to the guy, and tells him he's searched all over the world looking for someone to play the lead role in his multi-million dollar film trilogy which is set in the Bahamas, then offers the guy a dream contract on the spot and forever changes his life.

**If life were a fairytale, what character would you choose to play and why?**

The Guy...for obvious reasons.

**On INTO THE WOODS:**

I've been looking forward to this since the closing night of CABARET twelve months ago. The opportunity to appear in a "Sondheim" musical is something to be cherished as it will always challenge and change you. "The Baker" undertakes a profound journey and I



**ROSS GIRVEN**  
*The Baker*

look forward to walking in his shoes awhile, hopefully fulfilling his needs and the needs of the piece, and with the expert guidance of our director I'm sure all of this is achievable. The trick is to make it look easy!! Enjoy.

**CAREER HIGHLIGHTS:**

Theatre: FORESKIN'S LAMENT, CABARET (ATC)

A VIEW FROM THE BRIDGE, BLOOD BROTHERS, CATS, TWELFTH NIGHT, THE SECRET GARDEN, SOUTH PACIFIC, AMADEUS, HAMLET, BRIGHTON BEACH MEMOIRS, THE MERCHANT OF VENICE.

Television: GLOSS, SHORTLAND STREET, TYPHONS PEOPLE, HIGH TIDE, MARCHING GIRLS.

Film: DANGEROUS ORPHANS, NGATI



**PATRICK GRIFFITHS**  
*The Wolf/Cinderella's Father*

**What is your favourite fairytale?**

Gaunt and near death from starvation, a wolf meets a well-fed dog. The dog says "Cousin, your wild life will be the end of you, come with me to live and work with the humans, you will never want for food."

As they walked together the wolf noticed chaffing marks on the dogs' neck. "What are those?" The dog replied, "Nothing at all, it is where my collar rubs when I am chained up at night." The wolf asked, "So do you not run free, can you never roam?" "No," the dog said. The wolf stopped and

turned back in the direction it had come. "I cannot go with you dog. It is better to run free and starve than be a fat slave!"

At home I have two big fluffy cuddly Alaskan Malamutes, sled dogs. They look very much like wolves...

**On INTO THE WOODS:**

When I heard a recording of INTO THE WOODS more than ten years ago, I knew I wanted to play the Wolf. I love him, know him, I've met him, I've been him...

**CAREER HIGHLIGHTS:**

Theatre: LOVELOCK'S DREAM RUN (ATC), AMADEUS, DON GIOVANNI, SLICE OF SATURDAY NIGHT, LADIES NIGHT (Mercury Theatre), CLOSER, LOOK BACK IN ANGER, HAMLET, ARCADIA (Court Theatre)

Directing: JERRY'S GIRLS (Court II), WHAT THE BUTLER SAW, THE REAL INSPECTOR HOUND (Unitec)

Film: AN ANGEL AT MY TABLE

Television: SHORTLAND STREET, PLAINCLOTHES, JACKSON'S WHARF, JACK OF ALL TRADES, CLEOPATRA 2525.



**DELIA HANNAH**  
*The Baker's Wife*

**What is your favourite fairytale?**

SNOW WHITE AND THE SEVEN DWARFS. No doubt due to being 'blown away' by the Disney movie when I was a child.

**If life were a fairytale, what character would you choose to play and why?**

I can't say I'd choose any character willingly but I can testify to playing several at different stages of my life so far. Obviously there are profound symbols to be interpreted from fairytales to real life and vice versa. As an actor, I'd like to 'strut and fret' an 'hour upon the stage' as the Wicked Queen because she's warped and fascinating and wears fabulous clothes.

**On INTO THE WOODS:**

The Baker's Wife (like the Baker) has been created by Sondheim and Lapine to be one of the more true to life

characters. All she wants is a child - oh and a dalliance with a handsome prince - whoops - an equally human desire but incredibly dangerous. Linger in the wrong place at the wrong time can cost you dearly. Don't we all love characters that aren't perfect and risk everything to fulfil their dreams? The question is - is it truly worth it? Well I think so.

My humble thanks to Simon Prast and Raymond Hawthorne for granting me my wish to perform in any Stephen Sondheim musical before I die!

**CAREER HIGHLIGHTS:**

In Australia, New Zealand & the UK: LES MISERABLES, ASPECTS OF LOVE, CHESS, BLOOD BROTHERS, WEST SIDE STORY and a concert tour of Australasia in THE MUSIC OF ANDREW LLOYD WEBBER. Recently performed in a Regional Tour of CATS in Australia as Grizabella the 'glamour cat.'

Numerous TV and concert appearances in Australia and a recently released an album titled DOWN STAGE CENTRE which is available from Delia's website: fly.to/deliahannah.



**SOPHIA HAWTHORNE**  
*Little Red Riding Hood*

**What is your favourite fairytale?**

THE LION, THE WITCH AND THE WARDROBE.

**On INTO THE WOODS:**

It's great fun playing Little Red Riding Hood - a girl with lots of gusto!

I enjoy her obnoxious bravado, wickedness, vulnerability, simplicity - plenty of emotional variation making her complex and interesting to play. In fairytales things are fantastical, vibrant and bold and these qualities are wonderful to play, one of the reasons I love this magical musical.

**CAREER HIGHLIGHTS:**

Theatre: ROMEO AND JULIET, THE SEAGULL, TITUS ANDRONICUS, CLOSER, SHE STOOPS TO CONQUER, THE CRIPPLE OF INISHMAAN, CABARET, DOUBLE BEAT.

Film: WHEN LOVE COMES, SAVAGE HONEYMOON.

Awards: 1995 TVNZ Young Achiever's Awards, Nominated for Best Supporting Actress, 2000 Film Awards, SAVAGE HONEYMOON.



**GEORGE HENARE**  
*Narrator / Mysterious Man*

**What is your favourite fairytale?**  
THE THREE LITTLE PIGS.

**If life were a fairytale, what character would you choose to play and why?**  
Villain - Witch, Wolf etc. Great fun to play with a lot of scope for over-acting.

**On INTO THE WOODS?**  
As Narrator - a wonderful opportunity to be the connection between audience and players, introduction of characters, scene - setting etc and as Mysterious Man, a chance for a spot of acting.

**CAREER HIGHLIGHTS:**  
20 years at Mercury Theatre playing everything from KING LEAR to the Ugly Sister in CINDERELLA. Recently completed an international tour of PURAPURAWHETU - Taki Rua Theatre.

Film: ONCE WERE WARRIORS, RAPANUI.  
Television: GREENSTONE, HERCULES, XENA, OCEAN GIRL IV.

Commercial Stage: JESUS CHRIST SUPERSTAR, PIRATES OF PENZANCE.  
Best Actor 2000 (TV GUIDE Television Awards).

**What is your favourite fairytale?**  
THE THREE LITTLE PIGS.

**If life were a fairytale, what character would you choose to play and why?**  
Probably one of the Seven Dwarfs. I'd get to hang out with my mates all day and be waited on hand and foot by a beautiful woman.

**On INTO THE WOODS:**  
"The difference between a cow and a bean is a bean can begin an adventure." A lovely character to play...innocent, optimistic and up for anything. Ohh to believe in magic!

**CAREER HIGHLIGHTS:**  
Theatre: WIT (Jason Posner), CABARET (Victor) (ATC)  
Television: SHORTLAND STREET (Harley Duncan).



**SIMON ROBESON**  
*Jack*



**What is your favourite fairytale?**  
Roald Dahl's 'take' on them!!

**If life were a fairytale, what character would you choose to play and why?**  
A good-hearted witch. She would live fearlessly in a beautiful forest, healing animals and trees with her touch and her voice.

**On INTO THE WOODS?**  
In this role, I feel I'm bringing a lot of my own Mum into play - her typical Lancastrian "no-nonsense" approach to life, her great and good heart, her concern for her children's well-being, her fierce determination in the face of adversity. And, sometimes, the way my lines come out and how they sit in the air is pure Irene Medlyn.

**CAREER HIGHLIGHTS:**  
JESUS CHRIST SUPERSTAR, THE BARBER OF SEVILLE, SHADOWLANDS (Mercury Theatre).  
DAS LIED VON DER ERDE (Auckland Philharmonia), the cabaret shows HELL ON HEELS and TO HELL WITH LOVE, Wagner's RING CYCLE (State



**HELEN MEDLYN**  
*Jack's Mother*

Opera of South Australia). Verdi's REQUIEM (New Zealand Symphony Orchestra), RIGOLETTO (Sydney Opera House), MESSIAH (Symphony Orchestra).

Highlights for 2001: the cabaret show: HELLS BELLES, Mahler's 3rd Symphony (Auckland Philharmonia) and DREAM OF GERONTIUS (Auckland Choral Society).



**SHENA SANDERS**  
*Rapunzel*

**What is your favourite fairytale?**  
All the sad ones! THE TIN SOLDIER, THE LITTLE MATCH GIRL, THE FAITHFUL HOUND. But most of all THE HAPPY PRINCE.

**If life were a fairytale, what character would you choose to play and why?**  
None of them because the best ones are so sad and dramatic - operatic! - where one finds love and God upon death.

**On INTO THE WOODS:**  
Oops! Another sad one. Rapunzel is so beautiful, innocent and pure, yet so alone and fragile. Unlike the original fairytale she is so traumatised from her punishment and loneliness that she cannot recover. So even when our dreams come true, there is no guarantee of happiness. We can change our surroundings but we always take ourselves with us.

**CAREER HIGHLIGHTS:**  
CABARET (ATC), JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, HOT SHOE SHUFFLE, A GRAND NIGHT FOR SINGING, THE MUSIC OF ANDREW LLOYD WEBBER CONCERT TOUR.



**RIMA TE WIATA**  
*Lucinda*

**What is your favourite fairytale?**

THE LITTLE MATCH GIRL by Hans Christian Andersen.

**If life were a fairytale, what character would you choose to play and why?**

Alice.

**On INTO THE WOODS:**

I think Sondheim wrote this piece as a cruel joke. Music cues and vocal passages are identical from scene to scene, but the lyrics alter. Very funny, Mr Sondheim ha, ha. Doing something Sondheim is M.C.C.A (Mega-concentration-city-Arizona).

**CAREER HIGHLIGHTS:**

Theatre: WOMAN FAR WALKING, CABARET, DEATH OF A SALESMAN and HAPPY END.

Television: MORE ISSUES, FULL FRONTAL.

Film: VIA SATELLITE, HINEKARO.



**JENNIFER WARD-LEALAND**  
*The Witch*

**What is your favourite fairytale?**

JACK AND THE BEANSTALK.

**If life were a fairytale, what character would you choose to play and why?**

Jack. Because when I performed in pantomimes as a child, Jack was always played by a splendid young woman with extremely long legs in fetching green hot pants.

**On INTO THE WOODS:**

I think Sondheim says it best in his lyrics: "Witches can be right, giants

can be good. You decide what's right, you decide what's good."

It's always satisfying to work on a piece that is both complex and accessible. I love Sondheim's music and the wit and intensity of lyrics. INTO THE WOODS demands total concentration, physical exactitude and complete commitment to the ideas.

**CAREER HIGHLIGHTS:**

Theatre: HEDDA GABLER (Theatre Corporate), AGNES OF GOD (Mercury Theatre), CABARET (Watershed Theatre), THE FRONT LAWN, TWELFTH NIGHT (Adelaide International Festival)

Best Theatrical Performer 1998 (NZ Entertainment Awards)

Film: DANNY AND RAEWYN (Best Actress 1987), LINDA'S BODY, THE FOOTSTEP MAN, DESPERATE REMEDIES (Best Actress Sitges, Spain 1993), THE UGLY.

Television: FULL FRONTAL (Australia), DUGGAN, SHORTLAND STREET, XENA, HERCULES.



**ROZ WORTHINGTON**  
*Cinderella*

**What is your favourite fairytale?**

SNOW WHITE.

**If life were a fairytale, what character would you choose to play and why?**

Snow White - the first show I saw as a child at the St James - and perhaps why I'm here tonight! We all know life is no fairytale - it's what you make of it.

**On INTO THE WOODS:**

Fantastic opportunity! It's a great

character role in one of my favourite musicals - she has a long complex journey and the chance to play larger-than-life comedy mixed in with realism is awesome!!

Each character portrays an aspect of contemporary life - the decisions we face in relationships, commitments, family, facing our fears and taking journeys that will challenge us - all masterfully interwoven. Who wouldn't relish the opportunity to be embroiled in such a wicked spell?

**CAREER HIGHLIGHTS:**

MAGIC FLUTE, GRAND HOTEL (Western Australian Academy of Performing Arts),

VILLAIN OF FLOWERS, MIRACLE CITY (Australian Musicals).

Working with Nick Enright & Max Lambert and Sondheim's Follies.

TRUST & DAMN YANKEES (Sydney), Ben Elton's POPCORN, touring Western Australia, JACKSON'S WHARF.

**What is your favourite fairytale?**

WORLD PEACE.

**If life were a fairytale, what character would you choose to play and why?**

Peter Pan, for his ability to stay young and for having the power to fly. If there is one super-human power I could obtain, it would be: One, two, three and I'm flying through the air. The free spirit of youth should always be admired.

**On INTO THE WOODS:**

It's great to be part of such a magical journey irrespective of the vehicle. Adult life is sometimes filled with too many responsibilities and worries. The power of make-believe can take you off to a far-off world where you remain the Hero and Saviour. INTO THE WOODS has highlighted for me that we all have the ability to play, (no matter the size of the child), and to take life too seriously all the time can prevent us from having fun.



**STEPHEN HANDISIDES**  
*Manservant*

**CAREER HIGHLIGHTS:**

THE JUDAS KISS (ATC), THREE SISTERS, HAYFEVER (Court Theatre), LES LIAISONS DANGEREUSE, A VIEW FROM THE BRIDGE, OUR COUNTRY'S GOOD, ROMEO & JULIET, ANDORRA, ROYAL HUNT OF THE SUN, OEDIPUS REX, SUMMER FOLK (Unitec).

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