

NEXT AT AUCKLAND THEATRE COMPANY

The Duchess of Malfi

BY JOHN WEBSTER



CONCERT CHAMBER 7-30 JULY
AUCKLAND TOWN HALL THE EDGE

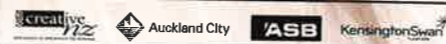
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CAMERON RHODES, ROBYN MALCOLM, BENJAMIN FARRY, MATT WILSON, SIMON LONDON, NIGEL COLLINS, PETER DAUBE, JONATHAN HODGE AND ORA SIMPSON

DIRECTION COLIN McCOLL SET & LIGHTING TONY RABBIT COSTUMES ELIZABETH WHITING MUSIC JOHN GIBSON

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AUCKLAND
THEATRE
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AUCKLAND THEATRE COMPANY PRESENTS

THE NZ HOUSE & GARDEN ONHOLIDAY SEASON OF

The Bach.

BY STEPHEN SINCLAIR

BY ARRANGEMENT WITH PLAYMARKET



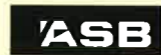
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NZ HOUSE & GARDEN
onHoliday

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**ARTISTIC DIRECTOR
COLIN McCOLL**

**What could be more quintessentially Kiwi
than the family bach?**

I'm told the word bach is a diminutive of bachelor – being just the right sized abode for a single adult male. Well Stephen Sinclair has plenty to say about single adult males – and married adult males for that matter – as he lampoons identity, politics, sibling rivalry, relationship failures and career disappointments – all the stuff that epitomises great kiwi comedy!!

The Bach is a play we're especially proud of at Auckland Theatre Company. It has been developed through Auckland Theatre Company's Literary Unit from script reading to workshop to Final Draft semi-staging in 2003 and a sold out world premiere season last year. Now Sarah Peirse's hugely successful production is back for a strictly limited season before it tours to Christchurch and Taranaki Arts Festivals.

My thanks to the ATC Patrons, all the casts, dramaturges, directors and support staff who have

guided this play through its various drafts and helped Stephen develop it into the accomplished work you see tonight.

Big thanks as well to ATC's newest partner NZ House & Garden onHoliday magazine for joining us in presenting what is sure to become a classic story of New Zealanders on holiday.

It's a pleasure to welcome back to Auckland Theatre Company Jennifer Ward-Lealand, Michael Lawrence, Paul Barrett and director Sarah Peirse. Welcome to Maria Walker who makes her Auckland Theatre Company debut in *The Bach*.

It's great privilege for us to showcase this return season of Stephen Sinclair's latest triumph. Enjoy your time at *The Bach*!

Colin

Colin McColl



NZ HOUSE
& GARDEN
onHoliday

NZ House & Garden onHoliday is delighted to partner
Auckland Theatre Company in presenting *The Bach*.

Recently relaunched as a bi-monthly magazine, the vibrant new
onHoliday is an intelligent and intrepid magazine designed
to inform, entertain and inspire its readers
– much like the role of the arts.

This partnership allows us an opportunity to support the
incredible creative talent within New Zealand theatre.



Michal McKay – Editorial Director


**The
Bach.**

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THE NZ HOUSE & GARDEN ONHOLIDAY SEASON OF

**The
Bach.**
BY **STEPHEN SINCLAIR**

BY ARRANGEMENT WITH PLAYMARKET

Starring

**Simon Paul Barrett Sally Jennifer Ward-Lealand
Hana Maria Walker Michael Michael Lawrence**

Director Sarah Peirse Designer John Parker
Lighting Designer Vera Thomas Stage Manager Vicki Slow
Production Manager Andrew Malmo Production Assistant Mathias Westebbe
Operator Byron Williams Properties Shelley Watson
Costume Construction Elizabeth Whiting Costumes Ltd.
Set Modification 2 Construct Ltd.

Original Costume Design Rachael Walker Original Set Construction Thirdstage Limited

This is the second production in ATC's Winter Comedy Season and the fourth ATC production for 2005.
The 2005 return season of *The Bach* premiered on Friday 24 June at the Maidment Theatre.

The Bach is approximately 1 hour and 40 minutes long, **without interval**.
Please remember to switch off all cell phones, pagers, and watch alarms.

LINDAUER


MONTANA

Proud to be the selected wines of Auckland Theatre Company


**The
Bach.**

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WRITER'S NOTE **STEPHEN SINCLAIR**

Several years ago the Thames Coromandel Regional Council in their infinite wisdom erected a public toilet next to our family bach on the Coromandel, to the consternation of family members. My mother, who felt it was a desecration of a place that had been in our family for almost fifty years, began a lengthy correspondence with the Council asking that it be moved. Needless to say, all of her suggestions and entreaties were met with bureaucratic indifference.

The Bach, then, is an act of catharsis. The first draft came swiftly – the words just flew from my hand. That it came so easily and was such fun to write I guess has a lot to do with a love for, and familiarity with, the material.

Writers are generally uneasy when asked to what degree their work is autobiographical. Suffice to

say the play is a fiction, with fictitious characters, but taking many details from real life. Though the indignation about the public dunny is real enough!

I wish to thank Auckland Theatre Company for their on-going commitment to the play, from the workshop and initial production in 2003, to this latest return season and mini tour of the provinces. Also, thanks to Sarah Peirse for doing such a fine job in directing both last year's and this production and for her valuable editorial advice during final revisions.

Stephen Sinclair
June 2005



Stephen Sinclair and father Keith, organising their catch in the garden of the Sinclair's Coromandel bach



DIRECTOR'S NOTE **SARAH PEIRSE**

An accomplished actor as well as director, Sarah has appeared in many theatre, television and film productions throughout New Zealand, Australia and the United Kingdom. New Zealand film credits include: *Rain* (Dir Christine Jeffs), *Heavenly Creatures* (Dir Peter Jackson) and *The Navigator* (Dir Vincent Ward).

Sarah's previous productions for Auckland Theatre Company; directing *The Bach* (2004), *Vita and Virginia*, *Master Class*, *Dancing at Lughnasa*, and *Someone Who'll Watch Over Me*. She was Associate Director of Mercury Theatre from 1987-1989, and has also directed for Theatre Corporate and South Australian Theatre Company.

"Having known Stephen Sinclair for many years it is an absolute pleasure to be at the helm of his latest play *The Bach*.

A comedy of manners, a drama of betrayal, a search and rescue of contemporary kiwi issues, *The Bach* plays out through the minefields of marital strife, sibling rivalry, national identity and one ill-placed public convenience.

I want to thank Stephen for his acerbic and entertaining insights. He has written four memorable roles with a terrific ear for their character and individualism and this, our return season and tour, marks the opportunity to work with a (nearly) new band of players."

Enjoy!
Sarah Peirse



SUSAN YOFFE
HISTORIC BACHES
OF RANGITOTO

Rangitoto Island Historic Conservation Trust recently celebrated the opening of the first restored bach at Rangitoto Wharf. Bach 38 is virtually as it was when built in 1928, wallpaper, lino and most of the furniture. It will be open to visitors with interpretative material, historical material and photographs – and even perhaps a cup of tea.

The baches on Rangitoto were built in the 1920s and 1930s, and those that remain today are essentially in the same condition as they were in that era due to a prohibition on further buildings or renovations in 1937. During the 1970s and 1980s, the majority were demolished as leases expired. In 1990 the Department of Conservation, at the behest of the New Zealand Historic Places Trust, recognised the social and historical significance of the bach communities and placed a moratorium on bach demolition. In 1997 leaseholders and others established the Rangitoto Island Historic Conservation Trust with the purpose of recording the history of these communities and restoring the baches. Historical research has resulted in an archive of oral histories from bach owners, a photo archive and documents which record the life of the community.

Co-operation, friendship and fellowship are themes that run throughout the stories of bach families. Men helped one another with the heavy work, building slipways, boatsheds and excavating a hole for the longdrop or leveling an outdoor area.

Fishing was a favourite pastime and the excess was given away to neighbouring baches. Evenings were spent around the Tilly lamp playing cards or having a singsong. Christmas and New Year celebrations involved the whole community – Father Christmas arrived by boat, fancy dress parades, dances, fishing competitions and carols played by an improvised brass band.

The remnants of the communities are a reflection of the 'kiwi do-it-yourself' attitude, the love of the outdoors and making do. So close to Auckland and easily accessible by public transport it was an ideal for a family holiday. The baches remain as they were in the 1930s using roof water, without electricity and depending on the backyard toilet. Other bach communities once prevalent throughout the country have largely given way to the holiday home developments. The remaining Rangitoto bach settlements are irreplaceable artifacts of New Zealand's architectural and social history, which are being repaired and recorded for the future.

Bach 38, was given to the Trust in 2001. Four generations of the owner's family had enjoyed the uniqueness of Rangitoto and they wanted the bach preserved for future generations of New Zealanders to enjoy.

By Susan Yoffe, Rangitoto Island Historic Conservation Trust

Please visit our web site

www.rangitoto.org or contact Rangitoto@clear.net.nz



Bach 38 Restored



Children cooking cockles



Tug-of-War!



A good day's fishing





JENNIFER WARD-LEALAND
SALLY

Jennifer Ward-Lealand is one of the country's most experienced actresses and has had a long-standing relationship with ATC. Returning to reprise the role of Sally in *The Bach*, she has also appeared in ATC productions; *The Talented Mr. Ripley*, *The Graduate*, *Into the Woods*, and *The Herbal Bed*. Jennifer was involved in the development process of *The Bach* when it went through ATC's Final Draft programme in 2003.

In 1998, she was awarded Best Theatrical Performance at the NZ Entertainment Awards and has appeared in countless screen and stage productions since training at Auckland's Theatre Corporate in 1982. Her film roles include *Fracture*, *The Footstep Man*, *Desperate Remedies* (Best Actress, Sitges, Spain) and *The Ugly*. Television work includes *Xena*, *Duggan*, *Danny and Raewyn* (Gofta Best Actress), *Full Frontal* (Australia) and *Hercules*. Jennifer's theatre highlights include *Hedda Gabler*, *Agnes of God*, *Cabaret*,

The Front Lawn and *Twelfth Night* (Adelaide International Arts Festival). In 2003 Jennifer played Marlene Dietrich in the Potent Pause Production of *Marlene*. She also performed a one-woman Cabaret *Jennifer Ward-Lealand Sings Marlene* for the AK03 Festival Club and Hamilton Gardens Festival (2004).

Jennifer's directing credits include *A Christmas Carol* (ATC), *Sister Wonder Woman*, *Arohaotearoa* (Silo), *Let Yourself Go* (which she also devised), *Big River* and *By Thunder* (Unitec School of Performing and Screen Arts) and Handel's *Acis and Galatea* (NBR New Zealand Opera). In 2004 she produced and was assistant director (to Michael Hurst) on *Macbeth* for The Large Group.

"It has been such a pleasure to work with this company on what has become one of my favourite plays of all time." – Jennifer Ward-Lealand.



Jennifer, aged 18-years-old on Porangahau Beach. She is on tour, in her first full time job with the Town and Country Players.



PAUL BARRETT
SIMON

Having worked in theatre for twenty-five years, Paul Barrett has many stage credits to his name. In 2004 Paul appeared in three ATC productions; *Spreading Out*, *Caligula* and *A Christmas Carol*. Throughout his long-standing association with the Company he has also appeared in *Art*, *Masterclass*, *Foreskin's Lament*, *Waiting for Godot* and *Noises Off*. Other recent work includes *Hamlet*, *Under Milkwood* and *The Viagra Monologues*.

As a musical director, Paul has worked as an associate director for a tour of *Chicago*. His past work in musical directing includes *Sweeney Todd*, *She Loves Me*, *Gypsy*, *The Boys from Syracuse*, *Big River* and *Little Shop of Horrors*.

Paul was also a band member in the sell-out production of *The Rocky Horror Show* in 2002.

His television work includes *Being Eve*, *Shortland Street*, *McPhail and Gadsby*, *Secret Agent Men*, *Cleopatra 2525* and the recently completed *Maddigan's Quest*. Film includes *Atomic Twister*, *Ike-Days of Thunder* and *Spooked*. Paul has also recorded over 30 books for the Royal New Zealand Foundation for the Blind and recently received the Narrator of the Year Award for 2004.

"It is a particular pleasure to work on a New Zealand play by such a terrific writer." – Paul Barrett.



Paul Barrett playing in the tide with his father and younger brother. The boys are holidaying on a beach near Wellington (March, 1960).



MICHAEL LAWRENCE

MICHAEL

Michael Lawrence has an impressive list of acting credits having appeared in numerous films, plays and television productions. Michael has frequently performed with Auckland Theatre Company, including *The Beauty Queen of Leenane*, *Death of A Salesman*, *The Herbal Bed*, *Foreskin's Lament*, *Twelve Angry Men*, *Julius Caesar*, *The Wind in the Willows* and *A Streetcar Named Desire*.

Last year, Lawrence appeared in Harold Pinter's *The Caretaker* at the Maidment Theatre. Other theatre work includes *The Birthday Party*, *The Homecoming*,

True West, *East*, *Decadence*, *The Dumb Waiter*, *Miss Julie*, *Twelfth Night* and *A View from the Bridge*.

Film and TV work includes *Closer*, *The Price of Milk*, *Toy Love*, *Feathers of Peace*, *The Vistant*, *Open House*, *East End Rockers* and *Copkillers*.

"I like this play because it communicates the loss of a father and loss of love through circumstance and lack of ability to express emotions."

– Michael Lawrence.



Camera-shy Michael Lawrence, 4-years-old with his father on holiday in the UK.



MARIA WALKER

HANA

Auckland Theatre Company welcomes Maria Walker in this, her first performance with the Company. In 2003 Maria graduated from Te Wananga O Aoteroa in Porirua with a Performing Arts Certificate.

Since then she has performed in and toured with Hone Kouka's *The Prophet* (part of the 2004 New Zealand International Arts Festival) and *Hinepau* (Capital E Children's Tour).

Maria's film credits include *The Letter* (directed by Louise Laws), *Sensing Murder* (Ninnox Films), *For the Far Now* (directed by Ollie Maiava) and Peter Jackson's *King Kong*.

"*The Bach* confronts issues that do linger. A challenge stepping up to it. It's uncanny walking in shoes so similar to my own." – Maria Walker.



Maria Walker (far right) on holiday with her family in Fiji, age 9.





SET DESIGNER JOHN PARKER

John has a long history of designing for ATC, including *Taking Off*, *Equus*, *Caligua*, *The Bach*, *Middle Age Spread*, *The Rocky Horror Show*, *Noises Off*, *Waiting for Godot*, *Rosencrantz and Guildenstern are Dead*, *Into The Woods*, *Serial Killers*, *Art*, *Cabaret*, *The Book Club*, *Amy's View* and *Lovelock's Dream Run*.

Other work includes: *The Threepenny Opera*, *Chess*, *Romeo And Juliet*, *Titus Andronicus*, *Twelfth Night*, *F.I.L.T.H.*, *Assassins*, *Waiora*, *Cat On A Hot Tin Roof*, *Decadence*, *On the Razzle*, *Chicago*,

The Marriage of Figaro, *Barber of Seville*, *Cosi Fan Tutte*, *Evita*, *Trash To Fashion* and *Big River* (Winner the Chapman Tripp Awards Set Designer of the Year) at Downstage Theatre.

John has also designed for *The Louis Vuitton Ball* and *The America's Cup Ball*, *Bendon's Next To Nothing*, *Bellsouth Pharaohs*, *Precious Legacy* and *Peru: Gold and Sacrifice* for the Auckland Museum.

He was recently awarded a Waitakere City Millennium Medal for services to the Community.



John (right) & Weasel, camping in Orewa, age 10

A POEM BY HONE TUWHARE FRIEND

Do you remember
that wild stretch of land
with the lone tree guarding the point
from the sharp-tongued sea?

The fort we build out of branches
wrenched from the tree is dead wood now.
The air that was thick with the whirr of
toetoe spears succumbs at last to the grey gull's wheel.

Oyster-studded roots
of the mangrove yield no finer feast
of silver-bellied eels, and sea-snails
cooked in a rusty can.

Allow me to mend the broken ends
of shared days:
but I wanted to say
that the tree we climbed
that gave food and drink
to youthful dreams, is no more.
Pursed to the lips her fine-edged
leaves made whistle – now stamp
no silken tracery on the cracked
clay floor.

Friend,
in this drear
dreamless time I clasp
your hand if only to reassure
that all our jewelled fantasies were
real and wore splendid rags.

Perhaps the tree
will strike fresh roots again:
give soothing shade to a hurt and
troubled world.

A DAY IN THE LIFE OF... LYNNE CARDY

AUCKLAND THEATRE COMPANY EDUCATION & 2COND UNIT CO-ORDINATOR

1. What do you do on a typical day?

The best thing about this job is that there's no such thing as a typical day or even a typical week! Recently I have been running workshops in Devising in schools, researching Jacobean theatre, hosting the after show forum for the 2cond Unit night performances, meeting with ATC Ambassadors and judging Stage Challenge!

2. Tell me more about 2cond Unit Nights, how are they different from Subscriber Forums?

These are on the first Tuesday of every season at 6.30pm and are followed by a Forum with the cast and creative team. They are specifically geared towards a younger audience and the audience is largely made up of ATC Ambassadors and their friends as well as school groups and the post show discussions are usually pretty lively! Young people who are into theatre are much more theatrically savvy these days – sometimes the questions they ask are surprising and challenging! Anyone is welcome to stay on for the Forum and adults have commented that they enjoy it as much as the show!

3. ATC offers workshop opportunities to local schools through the ATC Education Unit. What do the workshops entail and how would you describe the way they benefit young people and the community?

A workshop is all about trying things out, exploring and experimenting, whatever the content. I've been designing and delivering workshops for young people forever and the thing I most enjoy about the experience is the energy and openness of the process. And the laughs!! ATC workshops are often linked to main bill productions, like the workshop tour we offered in conjunction with the play *Nui Sila*. The great thing about those workshops was that students had a chance to work first hand with the cast in their schools. We also offer school visits catered to individual needs, a visit by a lighting designer for example, answering questions set by the students. Direct contact with professional artists is an invaluable learning experience.

4. There is constant talk about widespread skills shortages in New Zealand – including theatre production roles such as stage management. Does 2cond Unit include a strategy to try and quell these shortages for the future?

Yes! We continue to offer secondments in a variety of roles (acting, directing) – where emerging artists work on ATC productions, mentored by professionals. This year we are also piloting ATC ROAD CREW - an education and training initiative providing high quality touring theatre to schools, challenging employment opportunities for recent graduate actors and a professionally mentored training experience for emerging Producers and Production Managers.

Watch out for the Road Crew in September!

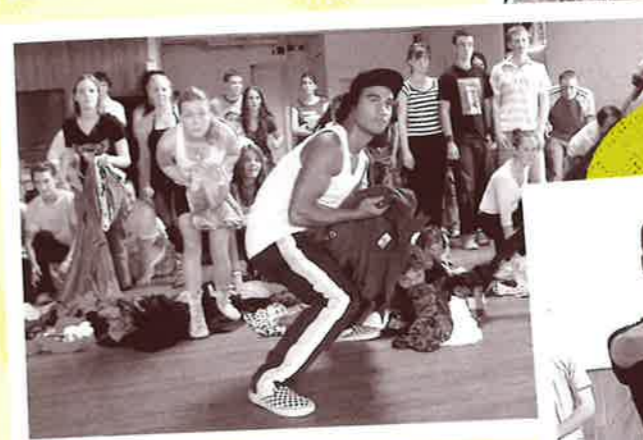
5. What does it mean to be an ATC Ambassador?

Ambassadors are nominated at the beginning of each school year, usually by their Drama or English teacher. They can attend any ATC show for free, anytime, and friends who accompany them pay a hugely discounted ticket price. In return Ambassadors promote ATC productions in their schools and communities. They also take part in forums and get to meet actors and crew and they are invited to represent ATC at a variety of events, like the Ignite Youth Arts Festival or the ATC season launches. Ambassadors also get together for workshops and recently 20 took part in an intensive Acting workshop at the ATC rehearsals rooms and nearly blew the roof off with their enthusiasm!

6. What is your favourite play of all time and why?

A Midsummer Night's Dream – once a Bottom, always a Bottom.

For more information about 2cond Unit visit our website www.atc.co.nz



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CONTACT:
Lynne Cardy,
Auckland Theatre Company Education & 2cond Unit Co-ordinator
lynne@atc.co.nz

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 MAIDMENT THEATRE

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 The **ATC Patrons** for their foresight and vision in supporting this work
 from Final Draft presentations through to its world premiere season in 2004.

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