

THE LION  
FOUNDATION SEASON OF

- THE END OF THE -

# Golden Weather

by Bruce Mason  
in a company version  
directed by Murray Lynch



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## WELCOME

Bruce Mason was an intrepid theatre animal. Undeterred by the very limited opportunities for professional actors in New Zealand in the late 1950s, Bruce decided to create a solo work based on his childhood experiences of Takapuna Beach and tour it throughout the country.

He performed it nearly 1,000 times — everywhere from woolsheds to Opera Houses (and one unfortunate late night performance at Downstage Theatre, Wellington that I stage managed where his table collapsed under him as he uttered the very first line!).

It has become a New Zealand classic: a feature film, a radio play, a solo vehicle for other actors since Bruce's death in the early 1980s and has been developed into an ensemble piece. All these versions simply confirm how beloved the work is to New Zealand audiences.

This company version by Murray Lynch and his nine fabulous young actors brings to life a lovingly orchestrated work that stays faithful to the text and spirit of the original. My huge thanks to them all and to the design team — Brian King, Nathan McKendry and Gareth Farr — for so concisely and cleverly realising the world of 1930s Te Parenga.

Big thanks to our core funder The Lion Foundation who brings you this season of THE END OF THE GOLDEN WEATHER.

Enjoy!

Colin McColl

# THE LION FOUNDATION IS COMMITTED TO SUPPORTING THE ARTS, AN IMPORTANT PART OF NEW ZEALAND'S CULTURAL IDENTITY



To that end, we're delighted to fund Auckland Theatre Company and are particularly pleased to support the work they do in bringing New Zealand stories to the stage and making theatre accessible to young people.

THE END OF THE GOLDEN WEATHER is an iconic piece of New Zealand writing and Bruce Mason is undoubtedly one of our finest writers.

ATC's Literary works to support and encourage New Zealand playwrights in the development of new works. The Lion Foundation has supported ATC Literary since its inception, and with over 100 plays workshopped in this time, we have no doubt Bruce would be very pleased to see his legacy continued. Lion Foundation funding also enables over 7,000 students to see Auckland Theatre Company shows at highly subsidised prices each year. Over 2,000 students will see THE END OF THE GOLDEN WEATHER as part of this programme.

Raising funds for community causes is at the heart of The Lion Foundation. This funding assists many groups nationwide to make a real and lasting difference in their communities.

As a charitable trust, we return millions of dollars annually to a wide range of arts, cultural, sporting, educational and health focused causes – both large and small.

We are proud to work locally across the country to help make a difference to hundreds of thousands of New Zealanders every year. To learn more about The Lion Foundation or our community grants please visit [www.lionfoundation.org.nz](http://www.lionfoundation.org.nz) or call freephone 0800 802 908.

I am sure you will enjoy your night out at the theatre. The Lion Foundation is proud to play a role in ensuring the future of the performing arts in Auckland and New Zealand.

**Phil Holden**  
CEO – The Lion Foundation

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# Golden Weather

by Bruce Mason  
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## CAST

Tim Carlsen, Keisha Castle-Hughes, Elliot Christensen-Yule,  
Byron Coll, Dena Kennedy, Sophie Roberts, Nic Sampson,  
Fern Sutherland & Matariki Whatarau

## CREATIVE

Director – **Murray Lynch** Set & Costume Design – **Brian King**  
Lighting Design – **Nathan McKendry** Composer – **Gareth Farr**  
Marimba performed by **Gareth Farr**

## PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Paul Nicoll**  
Assistant Technical Manager – **Josh Bond** Senior Stage Manager – **Fern Christie**  
Stage Manager – **Jade Turrall** Operator – **Rochelle Haughton**  
Wardrobe Supervisor – **Sophie Ham** Properties Master – **Diana Kovacs**  
Set Construction – **2 Construct** Rehearsal Photography – **Amber McWilliams**  
Publicist – **Sally Woodfield** Vocal Coach – **Kirstie O'Sullivan**  
The University of Auckland Postgraduate Interns – **Stephanie Cooke & Luanne Sullivan**

By arrangement with



**AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Belinda Robinson, Rebecca Mason, Roger Hall, Howard McNaughton, Christian Penny, Aneta Ruth, Takapuna Library, NZ Film Archive, Natalie Braid, Vector Wellington Orchestra**

The Lion Foundation Season of THE END OF THE GOLDEN WEATHER is the seventh Auckland Theatre Company production for 2011 and opened on 1st September. THE END OF THE GOLDEN WEATHER is approximately 140 minutes long with an interval. Please remember to switch off all mobile phones, pagers and watch alarms.

# DIRECTOR'S NOTES

It is a rare privilege to be staging a New Zealand play that is more than fifty years old.

This one is a key work in our playwrighting history and one of the earliest to bring a distinct New Zealand voice to the stage. In an interview for television filmed shortly before his death, Bruce told us he performed THE END OF THE GOLDEN WEATHER as a solo work 986 times over several years. He toured on a gruelling circuit of one-night stands throughout the country in community halls, theatres, and even a woolshed, often being away from his family for months at a time.

I had the pleasure of stage managing performances of this and three of his other solo plays when Bruce brought them to Centrepunt Theatre, where I was working in the '70s. I saw Bruce perform the work several times. Interestingly, during his early years working at Downstage Theatre, Colin McColl had also stage managed Bruce's performances of the play.

Only a handful of fine performers have been given permission to stage Bruce's solo work but a different version of the play was created by Raymond Hawthorne for the Theatre Corporate acting company in the early '80s. The script of Raymond's version is still regularly licensed for schools and community theatres.

I have the privilege of staging the play for a third time. In 1987 I worked with ten actors, in an Auckland company we created called Tantrum, to develop the conceptualisation you will see tonight. I was later asked by Colin McColl to re-stage this with a different group of actors at Downstage Theatre in Wellington. I am thrilled that, more than twenty years later, Colin has asked me to work with a talented new generation of actors to stage this wonderful play.

In the first manifestation of this concept, Bruce Mason's younger daughter, Rebecca Mason acted as dramaturg and his wife, Diana Mason, was a huge supporter of both productions. Bruce's older daughter, Belinda Robinson, is literary executor of the Mason estate and someone whom I now interact with regularly in my capacity as Director of Playmarket and the agent for Bruce's work. I am grateful to these women for their support.



My thanks to the actors who have informed this production via the earlier manifestations (Peter Brunt, Jude Gibson, Phillip Gordon, Maggie Harper, Elizabeth McRae, Peter Nicoll, David Stott, Amanda Tollemache, John Watson, Frank Whitten, Nick Blake, Stephen Clements, Cliff Curtis, Theresa Healey, Desmond Kelly, Stephen Lovatt, Robyn Malcolm, Helen Moulder and Michaela Rooney). I am grateful to have worked with these fine actors.

I hope you enjoy tonight's performance as much as we have bringing it to you.

**Murray Lynch**  
Director

# SYNOPSIS

The boy welcomes us into his world: the 1930s beachside community of Te Parenga, a golden territory in the land of milk and honey. The boy spends idyllic days on the beach, meeting the local characters, swimming and eavesdropping on the local gossip, heading home at the end of the day for sandwiches and charades. However, the real world starts to intrude, showing the boy that the golden idyll cannot last. The Queen Street riots spark rumblings of dissent in Te Parenga, which are quelled by strong words from the local policeman as the boy watches in horror from the shadows.

Christmas, however, brings all the usual trimmings — church, presents, swimming, feasting — and a Christmas pageant that the boy pours heart and soul into. When the celebrations are over, the boy goes exploring the edges of a rich neighbour's property, and finds one of the beach's characters, Firpo, living in a bach. Frightened by Firpo's strangeness, the boy flees. Later in the summer, Firpo is on the beach "getting himself fit for the Olympic Games", much to the community's mirth. Some local boys challenge Firpo to a race the following Sunday. The boy spends the week in a daze, hoping and praying for Firpo to win. The day of the race dawns, and history runs its course. Some weeks later, when the boy goes to visit Firpo and finds him gone, the child realises that the summer — like his childhood — is quite at an end.

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drama school

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# A PERSONAL NOTE

By Rebecca Mason

My father wrote THE END OF THE GOLDEN WEATHER in the late 50s, when he was looking for a new direction for his work. It seems to me now to have been an extraordinarily brave thing for him to have done, in a country which knew theatre, if at all, as something set in an English drawing room. Not only did Bruce set THE END OF THE GOLDEN WEATHER in New Zealand, writing authentic New Zealand characters with authentic Kiwi accents, he also wrote it as a solo piece to be performed by himself.

It must have come as quite a surprise to people in the small country districts when he first performed it — in the first two years of its life he gave 250 performances of it up and down the country. At first there were some small and puzzled audiences, but as the play's reputation grew it began to be rapturously received. Of the 35 plays that Bruce wrote, THE END OF THE GOLDEN WEATHER is the one that cemented his reputation and the most fondly remembered all around the country.

I grew up with the play. While it wasn't always easy to be Bruce Mason's daughter, I burst with pride every time I saw THE END OF THE GOLDEN WEATHER. I was introduced to it in stages — first a Christmas performance of "Christmas at Te Parenga", next all of the first half. It wasn't until I was about 11 or 12 that I watched "THE MADE MAN";

I was considered old enough to understand it. THE END OF THE GOLDEN WEATHER has coloured my thinking since then — a play about a New Zealand childhood seen many times during my childhood.



Rebecca Mason and young Sannah-Rose Kingi, Bruce's great-granddaughter

The courage that Bruce showed in writing a New Zealand play for New Zealanders, showed in his performances of this and his other solo works. With merely a table and a chair, the minimum of makeup and a set of fairly

ordinary casual clothes, he was able to create multiple characters with joy and gusto. If the phrase "over the top" had been coined in those days, he wouldn't have been afraid of being it; he went for the top in his portrayals and his audiences loved him for it.

While retaining this characteristic, Bruce's performance of THE END OF THE GOLDEN WEATHER changed over the years. Some years ago I had the experience of comparing a 1960s recording of THE END OF THE GOLDEN WEATHER with the tapes he recorded in the last year of his life, holding up the side of his face which had been attacked by cancer. The earlier performance was far more exuberant while the later was more contemplative, the characters more clearly delineated, their pathos more finely drawn.


Murray Lynch has also had a long association with this play — I had the happy experience of being dramaturg to Murray's production for Tantrum Theatre in Auckland in 1987. With love and care Murray and the company created a play for a large cast, from a solo piece.

The cast that Murray has assembled for this latest production at Maidment Theatre looks stellar — I am sure that they will bring a freshness to this enduring piece of New Zealand theatre and I look forward to hearing all about it.



1987 Tantrum Theatre's production of THE END OF THE GOLDEN WEATHER (Auckland)



Lovingly created in a company version by  Downstage Theatre

1990 production of THE END OF THE GOLDEN WEATHER (Wellington)

# GOLDEN WEATHER IN THE SEVENTIES AND BEYOND

By Howard McNaughton

**"Good evening. I invite you to join me in a voyage into the past, to that territory of the heart we call childhood."...**

*As the writer and performer of THE END OF THE GOLDEN WEATHER, he stands on a bare stage. As reviewer for the Christchurch Press, I sit in the auditorium. It's 1968; the Repertory Theatre is almost full...*

*The performance moves confidently on. Sunday at Te Parenga. The Night of the Riots. Christmas at Te Parenga. (Music.) Something's happening. My programme droops uselessly; my function as critic is being stripped away. I am being drawn into a world...*

*It's silly, really. He's a magical performer, this Bruce Mason fellow, no doubt about it, but by no means perfect. And I can't help being reminded how different his class background is from mine...Whatever might have happened to my surfaces, in my heart I was still... a hungry guttersnipe from across the tracks. What's more, I had never been to his Te Parenga.*

*And yet, watching this man, in whom is contained a whole parade of characters, I am moved as never before in a theatre. In the first half it's mainly to the open, confessional sound of laughter. The second half is Firpo.*

Mervyn Thompson, who wrote this, was never an easy man to please. Within a few weeks, I would be doing his *Press* job after he had attacked the Reporters' Room. And a few weeks after that, I received a letter beginning "Dear Clever Little Bastard," and signed "Bruce."

Friendships can have curious origins. I had seen early performances of *GOLDEN WEATHER* from a distance, but now found myself frequently invited to his big house in Henry Street. Bruce was the only person I knew with colour TV, and we were watching it one night when there was a breaking news flash: Big Norm was dead.

Beyond Bruce's ebullience, I came to see that he was troubled about his recent writing. His latest play had not done well, and my review (which identified me as the "little bastard") had not helped. *GOLDEN WEATHER* was getting the occasional festival billing, but by no means often. He would do it more frequently in the 70s — in fact, he was giving it a try out in New York when his cancer was finally diagnosed — but at the same time he was massively encouraged by the realisation that it could have a life of its own, independent of his own performance.

Bruce had agreed to a full-cast film adaptation in the early seventies and often joked about the impossibility of finding a sufficiently attractive boy actor to play his own younger self. He knew that the solo version was inextricably linked to his



Image ref: [www.postcardcollector.org](http://www.postcardcollector.org)

own performance style, and was always interested in discussing alternative presentations. He didn't live to see the film premiere, or various other stage adaptations like Murray Lynch's, but his wife Diana was adamant that he would have been delighted with the new approaches that were explored, and Murray's in particular.

Why does *GOLDEN WEATHER* remain a local classic? It was written just after the War, and set around the time of the Depression. Between these two poles, New Zealand had found itself a player on the world stage. Brasch had announced that "distance looks our way"; Curnow, editing war news in the Reporters' Room at the *Press*, worked around the same theme in his poetry; Bruce, meanwhile, was out on navy patrols in the far north of Europe.



© Bruce Mason Estate

It's pretty clear that *GOLDEN WEATHER* deals with coming of age and a loss of innocence. But what lifts this from being merely thematic to the level of local myth is the War. In *GOLDEN WEATHER*, this is reflected in the moments when the canvas suddenly expands, when the private world of an adolescent daydreaming boy explodes into the world stage of 20th century violence and social chaos. When *GOLDEN WEATHER* premiered, Roland Barthes was redefining myth in terms of contemporary mass culture, a layering of connotations and secondary meanings that is the secret of this play's continuing success. The meanings that the first audiences found in it have in many cases shifted, but new ways into it have emerged constantly. Bruce told me that he could never predict how a particular audience would react to a particular line, and he would adjust his delivery as it was needed.

Whatever the version, *GOLDEN WEATHER* is constructed around a watershed that tapers off into two perspectives. Initially, it is the authorial narrator, a local everyman representing conformity, nostalgia and idealism with which a local audience can easily identify. Then, having secured his captive audience, the playwright adroitly wrong-foots it, by shifting the focus to Firpo centre-stage, the oddball who confuses all the 'positives' that the first half has celebrated. As would happen with the War, the audience suddenly has to deal with a world that is haunted and disjointed.

*GOLDEN WEATHER* addresses a mass audience. The man whose performance could dazzle "a hungry guttersnipe" was equally comfortable at elevenses on a Sunday with Ngaio Marsh up Valley Road, where I remember him playing a piano piece for four hands with Frederick Page.

For a playwright to have such sustained success requires a full engagement with virtually the whole of society, and Bruce remained curious and generous towards a very broad range of other writers; he would even welcome the emergence of militant unionist playwright Dean Parker as showing the finest ear for the New Zealand vernacular he had heard in more than a decade. High praise from such a source.

Bruce, Ngaio, Mervyn, the Repertory Theatre, and even the Reporters' Room have joined Big Norm. Bruce and Ngaio survive on postage stamps, but *GOLDEN WEATHER* has found a life of its own.

*Howard McNaughton was a friend of Bruce Mason, and wrote a book about him, Bruce Mason (Oxford).*

# TOI WHAKAARI: NZ DRAMA SCHOOL

Toi Whakaari  
New Zealand  
Drama School  
is really proud  
to have so many  
of our graduates  
helping the  
Auckland  
Theatre  
Company  
bring this  
New Zealand  
classic to life.

No less than five of them appear on stage and two are in design roles and one in production. This is our greatest aspiration at Toi Whakaari: to provide practitioners who will go on to contribute to the fabric of our theatre and screen industry. Here it is in action.

At our school we are placing a particular emphasis on the skills of collaboration and community and I can't think of a better work for them to practise these skills. I remember well Murray's first production and adaptation of THE END OF THE GOLDEN WEATHER.

It was a summer's afternoon in the late 1980s. I had just returned from three years in Australia. I was hungry to reconnect with my country. And this work did it. We were all seated in a circle in a large room in Ponsonby — I think it was the then studio of Limbs Dance Company — and this circle was very large: it included all of the audience as well as the actors. The metaphor was clear and present and evolved over the evening. We were this community. This story was about us.

No doubt this production tonight will be different but what won't differ will be the ensemble that Murray seeks to bring together, as he so often does in his work. I remember that experience myself, as an actor, in 1989, in a production at Auckland University — it was Jean Genet's DEATHWATCH — a demanding and difficult work, but very exciting. Murray led us with great care and certainty to the heart of the work. I learnt about the power and purpose of "play" and the need to hold tight to the core. I have gone on to build these lessons into my own directing.

I want to take this opportunity to extend a mihi to Colin and Murray too. Both of them as directors, and as teachers, have contributed greatly to the legacy that is Toi Whakaari. We wish them all the very best with their season.

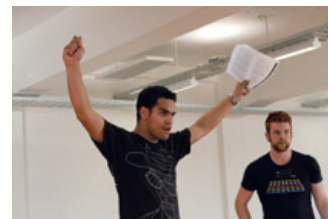


No reira, ki a kōrua ngā rau rangatira, e mihi ana, (to you two leaders and pillars of our theatre, we acknowledge you, we see you)

Ki a koutou ngā pou o te kura, e tautoko ana i ō rāua tirohanga e mihi ana e mihi ana, e mihi ana (those faces of the school supporting them here tonight, we celebrate and honour your work).

**Christian Penny**  
Director  
Toi Whakaari:  
NZ Drama School

# IN REHEARSAL



# CAST



## TIM CARLSEN

Tim is a graduate of Toi Whakaari: New Zealand Drama School (2009). He has performed lead roles in THE TEMPEST, CAUCASIAN CHALK CIRCLE, PARTY TIME and THE ILLUSION. Most recently he performed in ONE DAY MOKO (Portable Union), EVERYTHING IS OK (STAB) and I LOVE YOU BRO (Silo Theatre). In 2009 Tim interned with the Wooster Group as part of his ongoing research in the integration of technology into theatre production. Later in the year he will appear in Silo's production of TARTUFFE.



## KEISHA CASTLE-HUGHES

Twelve-year-old Keisha Castle-Hughes found fame when her first film WHALE RIDER became an international hit. Her performance as spirited Māori girl Pai scored an Oscar nomination, and many awards. She followed it by starring as Mary in the biblically-themed NATIVITY STORY, and in 2009 won a Qantas award for playing a pregnant teenager in tele-movie PIECE OF MY HEART. Other works include THE VINTNER'S LUCK and television series, THE ALMIGHTY JOHNSONS.



## ELLIOT CHRISTENSEN-YULE

Since achieving New Zealand's top Scholarship award for Drama in 2006, Elliot has gone on to build a respectable résumé on both stage and screen. As 'Posner' for the Peach Theatre Company production of THE HISTORY BOYS in 2009, he was fortunate to work with, and learn from, some of New Zealand's most talented performers including George Henare, Annie Whittle and Bruce Phillips.

A member of The Outfit Theatre Company, Elliot has performed twice in their production of LITTLE WHITE MEN: for the Auckland Fringe Festival in 2009, and again for The Basement Theatre in 2010.

On screen, Elliot has played a diverse range of characters including 'Young Wolf' in OUTRAGEOUS FORTUNE, 'Jed' in THIS IS NOT MY LIFE, and Tourette's syndrome patient 'Angus Phelps' in SHORTLAND STREET, alongside roles in both GO GIRLS and THE INSATIABLE MOON.

While a student at Northcote College, Elliot played 'The Fool' in KING LEAR, 'Vladimir' in WAITING FOR GODOT, and 'York' in HENRY VI, for which he received the Dymocks Award for Special Individual Performance at the 2006 National Sheilah Winn Shakespeare Festival.

Elliot has recently finished a season in Oliver Driver's acclaimed production of RED for Auckland Theatre Company, playing Ken alongside Michael Hurst's Mark Rothko. Elliot is pleased to be working with Auckland Theatre Company once again.



## BYRON COLL

A graduate of Toi Whakaari: New Zealand Drama School in 2007, Byron Coll's past performances have included the Chapman Tripp award-winning show MR MARMALADE (Bats Theatre). Following the success of its national tour, Byron most recently played the role of a penguin in HEAT (Circa Theatre).

("Bob the penguin, an unexpected star in this extraordinary play set in Antarctica" — Waikato Times)

Byron's other works include ANGELS IN AMERICA (Almost A Bird Theatre Collective), THE SPY WHO WOULDN'T DIE AGAIN (Downstage Theatre) and recently a season of MEET THE CHURCHILLS (Circa Theatre). His film and television credits include Hoppy in HOME BY CHRISTMAS (2009) and Stan Avery in TANGIWAI.





## DENA KENNEDY

Dena most recently appeared in Auckland Theatre Company's production of WELL HUNG and as director of a reading of Thomas Sainsbury's SUNDAY ROAST. In 2009, Dena completed The Bridge Project Master Class with Dakin Matthews and made her debut appearance in SHORTLAND STREET. Theatre works include THE MAN THAT LOVELOCK COULDN'T BEAT, CLOUD 9 and RED FISH, BLUE FISH (Circa Theatre), DYING CITY (Silo Theatre), BARE and OTHELLO (Centrepoint Theatre) and Downstage Theatre's BOSTON MARRIAGE for which she was nominated Best Supporting Actress. On television, she has appeared in GO GIRLS, THIS IS NOT MY LIFE, SEVEN PERIODS WITH MR GORMSBY, THE INSIDERS GUIDE TO HAPPINESS and FACELIFT.

Her next show YOURS TRULY, the chilling tale of Jack the Ripper, starts on the 29th of September at The Basement Theatre.

## SOPHIE ROBERTS

Award-winning actor and director Sophie Roberts graduated from Toi Whakaari: New Zealand Drama School in 2007. She has performed in ANGELS IN AMERICA, A STREETCAR NAMED DESIRE, JEFF KOONS, ANTIGONE, Wellington Fringe Festival's DELICATES (which saw Sophie winning the 'Standout Performer' title), BLISS, THE VAGINA MONOLOGUES, BLOOD WEDDING, BROKEN CHINA and won a Chapman Tripp Theatre Award for WOLF'S LAIR.

Her directing credits include I LOVE YOU BRO, DOG SEES GOD, BLINKERS, VERNON GOD LITTLE, CHRIST ALMIGHTY, DAUGHTERS OF HEAVEN, ONE DAY MOKO, Toi Whakaari's GO SOLO for four consecutive years and MR MARMALADE (which garnered two Chapman Tripp awards).

Sophie is also co-artistic director of the acclaimed Almost A Bird Theatre Collective.

## NIC SAMPSON

Nic Sampson is an actor and writer living in Auckland. Upon leaving school in 2004 he was cast as the Yellow Ranger in Disney's POWER RANGER'S MYSTIC FORCE and spent a year fighting rubber monsters. Since then he has worked consistently in theatre, television and film with roles in GO GIRLS, SPIES AND LIES and the feature film THE WARRIOR'S WAY with Geoffrey Rush.

As a writer, Nic has written and performed in six of his own plays including NONETREEHILL, TIM AND ANDY: AN ADVENTURE, IDIOTS: BACK 2 SCHOOL and SPACE RACE (which received rave reviews in this year's International Comedy Festival and just finished a return season at The Basement Theatre). He currently writes sketches for TV3's THE JONO PROJECT.

## FERN SUTHERLAND

Fern Sutherland is a graduate of Unitec's School of Performing and Screen Arts. Fern's highlights while training at Unitec include playing Bottom in A MIDSUMMER NIGHT'S DREAM directed by John Callen, and Pope Joan in TOP GIRLS directed by Jennifer Ward-Lealand.

After graduating in 2008, Fern was accepted into Silo Theatre's THE ENSEMBLE PROJECT. During this time, Fern devised a show BACKSTORY with six others under the guidance of Oliver Driver and rehearsed a classical play LIFE IS A DREAM directed by Michael Hurst. Her last appearance for Auckland Theatre Company was in the production of THE POHUTUKAWA TREE.

## MATARIKI WHATARAU

Matariki is of Ngāti Kahungunu, Ngāti Raukawa and Ngāti Whānaunga descent. He is an acting graduate of the Wellington Performing Arts Centre (2006) and Te Kura Toi Whakaari: New Zealand Drama School (2009). Since graduating he has appeared in such theatre productions as TE KARAKIA and AWHI TAPU (Taki Rua), A LOVE TAIL (Best Newcomer, Wellington Fringe 2010), HANSEL AND GRETEL (Kidzstuff), A BAKER'S DOZEN (Ensemble Impact), TU (Tawata Productions), CROSSING LINES (Eko Theatre) and PARTY WITH YOUR AUNTIES (Toi Whakaari & Victoria University).

Recently he finished shooting two short films KA MATE (Maramena Ltd) and FADEAWAY (Minor Productions and Tawata). Matariki is quite excited about treading the boards in the big smoke, as he makes his debut with Auckland Theatre Company.

# CREATIVE



## BRUCE MASON / PLAYWRIGHT

Bruce Mason, playwright, critic and fiction writer, was born in Wellington and moved to Takapuna at the age of five. His experiences in Takapuna formed the basis of his famous solo work for the theatre, *THE END OF THE GOLDEN WEATHER*. In thirty years Mason wrote more than two dozen plays, including such classics as *THE POHUTUKAWA TREE*, *BLOOD OF THE LAMB* and *AWATEA*. He was a busy actor, critic, editor and general activist for New Zealand's fledgling professional theatre. In 1977 he was awarded an Honorary Doctorate of Literature by Victoria University, was made a CBE in 1980, and was given the New Zealand Literary Fund Award for Achievement, the same year that he died in 1982.



## MURRAY LYNCH / DIRECTOR

Murray has worked at nearly every major professional theatre in New Zealand since he began his career at Four Seasons Theatre in Whanganui in 1973. He was Artistic Director of Centrepoint Theatre in Palmerston North and Associate Director at Auckland's Theatre Corporation.

He formed Auckland based theatre-in-education company SPARE PARTS, was Artistic Director of the Maidment Arts Centre and went on to form the highly acclaimed TANTRUM THEATRE.

Murray later became Associate Director of Downstage Theatre (1991 – 1992) and was voted Best Director by Wellington critics for his production of *THE TAMING OF THE SHREW*.

In 1993 he moved to Toi Whakaari: New Zealand Drama School to tutor and subsequently headed the Acting and Directing Programmes there until his appointment as Artistic Director of Downstage from 2000 – 2005.

In 2006 he studied full time at Victoria University, graduating with a Masters in Theatre with distinction. Murray was a founder of the Masters in Directing programme which is jointly taught by Toi Whakaari and Victoria University.

Murray directed THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE for Auckland Theatre Company in 2007. Recent productions include plays for Fortune, Centrepoint and Circa Theatres. Other directing credits include the NZ International Arts Festival (1996) production of *WAIORA*, and in 2000 Murray was commissioned by the NZ International Arts Festival to co-write and direct *BLUE SMOKE*.

He has been a project manager and assessor for the Arts Council of NZ and has served on many boards. He is currently the Director of Playmarket New Zealand.



## BRIAN KING / SET & COSTUME DESIGNER

*"One of the foundation memories I have of theatre in New Zealand and indeed New Zealand theatre is the memory of Bruce Mason performing THE END OF THE GOLDEN WEATHER in the early 70s at Marama Hall. On a bare stage with an unremarkable table and chair he created, in 3D audio, Te Parenga, the antipodean UNDER MILK WOOD.*

*It is daunting to presume to design an environment which is already so vividly invoked in our collective imaginations. I hope that this production acknowledges some of the undressed simplicity of Bruce's original solo presentation while also offering our ensemble of nine actors a performance space that supports them in their storytelling. As the actors play multiple characters and each character may be played by multiple actors, some crossing genders to do so, the costumes are a distillation of the early 1930s rather than an attempt to portray specific inhabitants of this seaside community.*

*I would particularly like to thank Sophie Ham for her invaluable support in making and marshalling what you see before you. Thanks to Murray Lynch for another stimulating and enjoyable collaboration and to the cast for animating the space and costumes with such enthusiasm and expert grace."*

Ten years ago Brian left 15 years of General Practice to pursue a career in design. He graduated with the first cohort of designers from the combined Toi Whakaari/Massey Performance Design degree in 2006. Currently Brian is a freelance designer and tutor at Toi Whakaari: New Zealand Drama School.

Accolades include Chapman Tripp's 2009 Designer of the Year for *COLLAPSING CREATION* (Arthur Meek), Weta Workshop Award and Chapman Tripp Theatre Awards 2007 for the design of *THE HOLLOW MEN* (Dean Parker).

Recent commissions include set design for Gavin McGibbon's *HAMLET DIES AT THE END*, design consultant for Hannah McKie's *MCKENZIE COUNTRY* (BATS Theatre) and set design for Monteverdi's *L'ORFEO* (Otago Opera).

Other works include set and costume designs for Ken Duncum's adaptation of *THE GREAT GATSBY* (Circa Theatre) and the premieres of three Capital E National Theatre productions including *END GAME*, *KIA ORA KHALID* and *STEALING GAMES*.



## NATHAN MCKENDRY / LIGHTING DESIGNER

*"THE END OF THE GOLDEN WEATHER was the first Bruce Mason story that I had read in English class during my high school days. The vivid storytelling that is expressed by Mason's words on paper got my imagination flowing.*

*The exciting stage direction by Murray and visionary set design by Brian has given me the opportunity to explore the world of the play in a fun and imaginative way. The lighting in this production has been used to help weave all the different elements together in a unified design that enhances the storytelling that Mason and Murray have created.*

*I would particularly like to thank Murray, Brian and Gareth for this experience and also to my wonderful programmer/operator Rochelle for putting up with me over the last week."*

For the past 7 years, Nathan has been working professionally as a lighting designer, technician and manager in the performance industry. After graduating from Toi Whakaari in 2008 with a Bachelor of Performing Arts

(Management), Nathan has worked extensively in theatre and events around New Zealand including World of Wearable Arts, The International Arts Festival, Auckland Theatre Company's ROMEO AND JULIET and also the World Expo in Shanghai. Nathan was recently nominated for Lighting Designer of the Year for his work on END GAME at the Chapman Tripp Theatre Awards in 2010.

Some of Nathan's credits include lighting designs for AWHI TAPU (Taki Rua Tour, Centrepoint Theatre), SHEEP (Bats, LCYT), THE LEAD WAIT (Circa Theatre), THE BOOK OF EVERYTHING AND WELCOME TO THE WOODS (WPAC, Double Bill), PENALTIES, PINTS & PIROUETTES (Centrepoint Theatre), EQUUS, THE MISANTHROPE AND THE SEAGULL (LCYT, Triple Bill), Costume Showcase Exhibition (Toi Whakaari), END GAME (Capital E National Tour), UP NORTH (Centrepoint), TITUS ANDRONICUS (WPAC), INTERFACE (Te Whaea), WOLF'S LAIR (Circa Theatre, Bats), Raymond Boyce Exhibition (Te Whaea), THE MOUNTAIN (Katipo Café), GET CUFFED (Bats), LES MISERABLES (Regent on Broadway, Palmerston North) and JESUS CHRIST SUPERSTAR (Regent Theatre, Pahiataua).



## GARETH FARR / COMPOSER

*It's a rare opportunity to work on the same play twice in two completely different productions - I wrote the soundtrack for the Circa production of Peter Vere-Jones' one man performance in 2000, and it's a joy to be working on the same play in a totally different incarnation in 2011.*

*I've focused on the instrument I specialise in performing on, the marimba, for the soundtrack. It is a percussion instrument, so it has a lively vitality to it - but it also has a rich deep legato sound to it, which I think embodies the emotive character of the play.*

*In my first soundtrack for the play, I was keen to create a nostalgic sound-world - a feeling of looking back. In this production I'm aiming for a more up to date sound, so that we feel like we're experiencing the play in the present.*

Gareth Farr is one of New Zealand's best known composers. He studied composition and percussion in New Zealand and New York, where he graduated Master of Music. Since 1990 his works have been commissioned and performed by the NZSO, the Auckland Philharmonia, the NZ String Quartet, and a variety of other professional musicians in

New Zealand and overseas.

He has been commissioned to write music for many high-profile events including the 50th anniversary of the New Zealand Symphony Orchestra, the opening of Te Papa, the Olympic Games in Sydney (2000) and Beijing (2008).

In 2006 Gareth was made an Officer of the New Zealand Order of Merit and was the recipient of an Arts Foundation Laureate award in 2010. He has composed music for over 30 theatre productions in New Zealand and has been awarded three Chapman Tripp Theatre Awards for Outstanding Composer of Original Music. Recently, Gareth was commissioned to write music for the 2011 Rugby World Cup opening ceremony and games.

# THE END OF THE GOLDEN WEATHER

By Roger Hall

Early in 1960, I was 21 and had been in New Zealand for almost two years. Soon I would be going to Australia and then back home. In my two years in Wellington, there was little I had seen locally produced that impressed me.

Performance yes, original created work, no. Mind you, I was a real culture snob. I had been brought up in London, and was taken (and later took myself) to the theatre many times, and assumed that not much good could be produced in this far-flung capital.

And then I went to see a one-person play at the Concert Chamber. Acted and performed by Bruce Mason. Called THE END OF THE GOLDEN WEATHER.

Ah, now this was something. I did think it was a bit similar to Dylan Thomas' UNDER MILK WOOD.

I wasn't the only one who thought so, but Mason resented this very much.

UNDER MILK WOOD or no, here was a distinct New Zealand voice. All alone, Bruce peopled the stage with numerous, recognisable New Zealanders (something of a breakthrough in that era, when audiences were acutely self-conscious about anything Kiwi portrayed on stage). The writing was lush, descriptive; the characters were true and moving. And, very often, the language was sheer poetry. (No need for resentment, then, surely in being compared to Dylan Thomas).

The New Zealand Christmas scenes, set in the 1930s, were my favourite and have always remained so. Christmas Eve, to the young boy that Mason was in the play, is "a day as long as a year of penance". Then the wonderful moment when the father comes home, "springing without the weight of the year".

The Mason family lived on Takapuna Beach (Te Parenga in the play) and that night "the moon peers above Rangitoto, drenching the lawn in a luminous spray, gilding the flax bushes and the karaka stands against a drained sky, every leaf soaked in portent."

Humour, too: "Behold, a pillow slip shall conceive"; "What, quarrelling on Christmas Day!".

Then the beach itself on Christmas Day: "...the sun wraps (the beach) round like a hot oilskin, searing under black shirts,

stinging bare arms and legs..." and the parade of locals on the beach, acknowledging Christmas.

After two years in the country, here at last, I had discovered a New Zealand voice.

I returned to Wellington in 1963 to start at Wellington Teachers' College. Soon I got to know Bruce Mason's work well because this was the era of the early years of Downstage Theatre, which did several of his plays. (And if there was a gap in the Downstage programme, Bruce could write and perform one almost to order).

As I became a performer (at Downstage's late night shows), I got to know Bruce, too; and even more so once I, too, became a playwright.

A few years ago, we moved to North Shore, living on Takapuna Beach. I thought that the Christmas scenes from THE END OF THE GOLDEN WEATHER should be performed here on the beach. Our first Christmas there, on principle really, I made Dianne and our grown up children come onto the beach whilst, I read some extracts to them. The only volunteer audience hanging around were some seagulls.

The next year Stephen Lovatt was touring the show, as a solo piece, as Bruce had done. It was a shortened version, and I was quite shocked at some of the cuts. How could you not have "Quarrelling on Christmas Day"! Other favourite lines had disappeared, too. No matter.



I had my man. Someone who knew the script and so wouldn't have to learn it specially. I contacted Stephen and said I'd pay him to perform the Christmas Day scene on Takapuna Beach Reserve on Christmas Day. He agreed but said he'd pass on his fee to OXFAM. I hired a sound system, did some publicity, prayed for fine weather and 10am (to fit in between breakfast and Christmas lunch) December 25th 2006 Stephen performed it. About a hundred people turned up.

Stephen had the audience in the palm of his hand for the twenty-five minutes performance. Everyone loved it.

My original plan was not only that it should be performed every year and become a Christmas Day tradition; and to use a different actor each year (all of whom would have had to learn the lines, of course, quite a feat).

But Stephen wouldn't have a bar of it. No, no, he wanted to do it each year. He loves doing it and audiences love him.

And it *has* become a tradition. The numbers have increased each year; for a couple of years it was three hundred and last year it was close to 500. Some have been every year since inception. One couple comes over from Waiheke Island. Others from even further afield. Many arrive for the 10am performance early, set out their blankets on the grass, some bring Christmas cheer; they meet up with friends, and afterwards stay to talk and catch up and then head home for their Christmas lunch.

The last four years, the event has received support from the North Shore City Council (and I certainly hope it will continue to be so by Auckland Council). For those who wish to, there is the

chance to donate to OXFAM to add to Stephen's fee, but there won't be collectors rattling a tin under your nose. Over the years, OXFAM has benefited by several thousand dollars.

I am as proud of setting up this event as almost anything else I've done. It is magic watching it take place each year. And a couple of years ago, when the weather was superb and the sun sparkled on the water and Stephen delivered the line, "Rangitoto, enormous, majestic, spread-eagled on the skyline like a beached whale..." every head turned to the left and checked to see if Bruce had got it right.

He surely had.

*The Christmas scene will be performed again this Christmas Day at 10am, Takapuna Beach Reserve. If wet, transferred to the nearby War Memorial Hall.*



# BOUNCING AROUND

## Keisha Castle-Hughes talks to Amber McWilliams about bouncing between stage and screen — and having a ball.

Though this is her first professional theatre role, Keisha is already well aware that screen and stage are “completely different processes”. This has meant a few nerves: “I’ve spent the majority of my career in screen, and so transferring over to stage has been terrifying, because you get comfortable with what you know.”

However, she’s enjoyed the challenge, and has found working with a very experienced theatre director made a big difference. “Murray knows this play really well and adapted the version we’re doing, so I trust him and I feel safe in his hands. He’s a very gentle man as well, so it’s not as daunting and I’m not as nervous any more, now that we’re a bit into the process.”

“The thing I find most interesting about stage is that the process of finding your character feels smoother” she says. Screen work requires playing various stages of the character’s development in small snippets, often out

of sequence, whereas “with stage, there’s a lot more work in preparation, because you need to know the character’s journey from beginning to end. You do need that in screen as well, but particularly in television you’ve got the luxury of dabbling – you work on one scene for two hours and that translates to 30 seconds of screen time, so there’s a lot of time to perfect that small piece.” And then, of course, there’s the issue of learning all those lines. Keisha laughs: “Yes, often in film and television you only have to learn four lines, or even four words. It is a bit scary to go on stage and have to know them all! The nice thing about this piece is that because there are nine of us collectively telling the same story, there’s lots of room for us to back each other up and help each other.”

Keisha is looking forward to developing her work over the performance season. As she puts it, “once the show is on stage, you grow each night. By the time you’ve finished it feels really natural to you. Often when you’re working on screen you do something and then two days later you go ‘oh, it would have been really nice if I’d had a bit of time to play doing something different’ - but it’s gone, and you’re already into a completely different part of the film or the series.” Another advantage of stage work is getting the audience’s response. “With theatre, there’s that immediate gratification — the audience is right there and you can invite them to go on the journey with you. With theatre, you start with no-one in the room and end with

everyone watching. The complete opposite exists in film; you start with everyone watching and then there’s no-one at the end. You can’t gauge audience reactions at the time on screen. I’m looking forward to having those moments of interaction with the audience.”

Another plus for Keisha has been having time to experiment. “There has been lots of room in the rehearsal period for play, because we’re a collective of storytellers — within the show we play different little characters here and there.” This is a different way of working even for some experienced theatre actors, but it’s a process that Keisha and the rest of the ensemble cast have embraced. “For example, all nine actors share out the role of the brother. We’ve found things to meld together so that character remains similar throughout, but we’ve also all got our own interpretations of who the boy is and how we tell that part of his story.” The company has established a firm basis for each character’s physicality and vocal style, “but at the same time you don’t have to mimic each other’s way of interpreting the character.”

Keisha has approached this very famous play without too many preconceptions. She explains “I’ve never seen the film. I read the play years ago, in high school, but I really only looked over it lightly.” However, she was excited to do a play by Bruce Mason, “because of who he is and what he’s done for New Zealand theatre and playwriting. I love his work. To be working on a real New Zealand classic is nice.



One focus on this project has been to savour the language, because it's so beautiful. Some of the metaphors Bruce uses are just gorgeous. It must have been incredible for people to see him perform the play as a solo show, because just from the text you can see it would have taken people to that world."

The world of 80 years ago has become very vivid, as the cast has done research projects on the period to expand their knowledge. Keisha says "I have recollections of stories of my great grandparents growing up then, but I didn't know lots. It was cool to listen to the cast come in and share what they'd found out; I've learnt a huge amount about that period and what an influential time it was in New Zealand history. In terms of legislation, lots of stuff was brought in during the 1930s that is still important in terms of how we are governed and how society is structured now. For instance, I found it interesting that the structure and system of education was very much the same then as it is now: education was free, and secular, and compulsory – though the atmosphere in classrooms was completely different, of course!"

Learning about the tough conditions of the 1930s was also an eye-opener. "It was interesting to learn how little people had; we talk of the Depression, but I've never really had a good gauge of what people went through or what that meant." She was particularly impressed by "how strong the women were, raising families and doing amazing things with nothing. They made beautiful homes and didn't need to have lots of stuff in them. Their priorities were just making sure that their children were fed. It's so difficult to imagine; it's such a different world from the one we live in today. I still find it hard to get a real grip on how that would have been for them,



because I've never experienced anything like it. We are lucky."

Keisha likes the way the play resonates with her and her generation. "The thing I can relate to the most – which I suppose is what the whole thing is about – is the transition, when the world starts to look quite different to the boy. It's about that moment as a child when you realise that one day you're going to have to grow up and become an adult: that you're going to have responsibility and you can't just play forever. It's scary, being stuck between wanting to keep playing but still wanting to be an adult. In those days the term

teenager didn't exist, so it must have been even scarier: kids worked really hard and went to school and then suddenly they were adults, and they continued to work really hard and have families."

The richness of the characters is another element Keisha is enjoying. She says, "Firpo is really humorous for lots of it, but at the same time there's something really beautiful about him, and the story of him and the boy becomes quite moving. I really love the character of the boy. He's my favourite – though not necessarily to play – because of the journey he takes us on."

So which is her favourite character to play? Keisha laughs. "There's one point I play a ball that is in the Christmas stocking, and I think that's the character I want to perfect the most. We all had to choose a toy, and we couldn't choose an extravagant toy because they didn't have them – there were no Transformers, which would probably have been a lot easier to become – so I thought 'I want to be really interesting, I'll be a ball'. Actually, I'm really terrible at being a ball! My limbs are all in the way, and I can't get my head in the right position...so that's the one little moment I want to perfect."

Keisha is also finding parallels between the play's idyllic childhood and her own experience. In the relationship between the central boy and his brother and sister, she sees something of herself and her five siblings. "It reminds me very much of how much fun we used to have as kids just with each other, without anything else. We used to do similar things and create huge productions for Christmas, which my family had to sit through torture and watch, and no-one knew any of their lines. I used to be the one who had orchestrated it all and given everyone their lines, and then my seven year old cousin wouldn't say her line properly and she wouldn't be taking it seriously and I'd get really upset!"

It sounds a little like she was a director-in-training at an early age, then? Yes, says Keisha, "I would love to direct, and I've directed some little bits and pieces over the years, but I'm still not ready to let go of being an actor. I write lots of stuff; I'm never quite satisfied with any of it, but I think that's a good thing as well." She's very grateful for the flexibility offered by working in the arts in New Zealand. "The opportunities within this industry are endless;



creatively you can move through lots of different positions and there's lots of room to do that. I'm fortunate – because I started so young I've got lots and lots of time to grow within other areas as well. That's really exciting. Sometimes I have to sit back and remind myself that I'm only 21, because it's 10 years since I started working. I've had quite a full career and quite a full life to parallel that. I've got that real Kiwi 'no, I'm not ambitious' – and then I think about it and realise that I'm so ambitious. I start thinking that I haven't achieved all that I was meant to by the time I'm 21, so I just need to settle down and take each moment as it comes and move on with the next project."

The next project is the second series of THE ALMIGHTY JOHNSONS, "which is exciting. The last couple of years have been a series of firsts for me: this is my first professional theatre production; ALMIGHTY JOHNSONS was my first television series. It's been nice to be exploring all those other

mediums. I'm really excited about going into Johnsons, because the first one was really scary because it was TV, and even within screen that's a whole different world – it's a lot faster, it moves really quickly, and you don't have to be so in depth about things, but it's heaps of fun. I'm really excited to end the year on that note".

That said, Keisha has no desire to stay within her comfort zone. "I think you need to challenge yourself all the time. That was a deciding factor in me coming to do THE END OF THE GOLDEN WEATHER. I was honoured and felt quite privileged to be asked, and I was really excited about it. I'd been looking to do theatre for a while, because it's something that terrified me and I thought 'well, if it terrifies me then that's a reason I should be doing it' because it gives me a whole new way of working and a new perspective on everything."

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

## AUCKLAND THEATRE COMPANY

### THE TWITS

By Roald Dahl

Adapted by David Wood

1 – 18 Dec

Q, 305 Queen Street

Mr and Mrs Twit are a wonderfully revolting couple who delight in playing nasty tricks on one another. With devilish and devious cunning they amuse themselves training their pet monkeys to be part of their dream upside-down Monkey Circus and hatch plans for catching birds to stuff into an enormous Bird Pie. Will the monkeys escape? The birds fly free? Come and see, be revolted, be appalled, and secretly delighted, by the ugly and smelly Mr and Mrs Twit.

## AUCKLAND THEATRE COMPANY

FESTIVAL OF NEW WORK

THE NEXT STAGE

Mt Eden War  
Memorial Hall

487 Dominion Road  
(entry off Brixton Road)

7 – 9 Oct

Your chance to be part of the genesis of three vibrant and distinctive new plays presented in semi-staged performances at ATC Studios.

### AT THE WAKE

by Victor Rodger

Old wounds are opened when afakasi Robert, his palagi grandmother and his estranged Samoan father meet for the first time over a bottle of Johnny Walker Blue at the wake of Robert's mum.

### BLACK CONFETTI

by Eli Kent

Quarter life crisis stuff from the prize-winning author of THE INTRICATE ART OF ACTUALLY CARING and THINNING. *We'll be plenty messy by the time we're done.*

### PITCAIRN

by Christina Stachurski

South Seas paradise or hell on earth.

## SILO THEATRE Auckland

THE ONLY CHILD

By Simon Stone with  
Thomas Henning after  
Henrik Ibsen

Herald Theatre

26 Aug – 17 Sep

Rita and Alfred were once the golden couple. Their relationship has degenerated into a mess of resentment, sexual frustration and misdirected fury. When their son goes missing, they're forced to make unexpected adjustments to their life together.

## CENTREPOINT THEATRE Palmerston North

THE 39 STEPS

By John Buchan

Adapted by Ross Gumbley

10 Sep – 8 Oct

Four fearless actors play 139 roles in 100 madcap minutes in this inventive adaptation of John Buchan's classic British spy thriller. Our handsome all-action hero Richard Hannay, complete with stiff upper lip and a miraculous knack of getting himself out of sticky situations, encounters dastardly murders, doublecrossing secret agents and, of course, devastatingly beautiful women, in a race against time to save the British Empire.

## BATS THEATRE Wellington

PUBLIC SERVICE  
ANNOUNCEMENTS

By James Nokise

2 Sep – 8 Oct

Meet your favourite (and not so favourite) politicians as they creep closer and closer to the upcoming November election. Three brand new shows performed over 6 weekends will bring you all the latest in parliamentary news and political shenanigans. Working with up to the minute scripts, the all star cast will deliver a dazzling and enlightening night of political satire.

## CIRCA THEATRE Wellington

FOUR FLAT WHITES IN ITALY

By Roger Hall

3 Sep – 7 Oct

With a copy of Lonely Planet in one hand and an Italian phrase book in the other, recently retired librarians Adrian and Alison feel prepared to face the excitement of la bella Italia. But when their best friends suddenly drop out of the trip, are they really ready to share their precious holiday with their new neighbours? From Viagra to Vespas, bingeing to budgeting, Michelangelo to la dolce vita, this is one journey they'll never forget!

## DOWNSTAGE THEATRE

Wellington

ON THE UPSIDE-DOWN OF  
THE WORLD

By Arthur Meek

An Auckland Theatre  
Company Production

24 Aug – 10 Sep

A crippled English woman arrives in a savage land charged with civilising the natives and, instead, discovers the key to her liberation. Mary Ann Martin came to New Zealand in 1841, the young wife of New Zealand's first chief justice. They set up home in Parnell. Intrepid, intelligent and possessing a great sense of humour, she disregarded her personal disability, set about learning Te Reo, established a makeshift hospital for Maori on the beach at Judges Bay and dared to dream of all that was possible in this brave new world.

## COURT THEATRE Christchurch

Due to extensive damage to the Arts Centre, The Court Theatre is in the process of fundraising for a new theatre. To find out more about how you can help The Court visit [www.courttheatre.org.nz](http://www.courttheatre.org.nz)

## FORTUNE THEATRE

Dunedin

THE TRUTH GAME

By Simon Cunliffe

7 – 29 Oct

THE TRUTH GAME is a fast-paced contemporary drama about ambition, love, loyalty and betrayal – seen through the prism of a world in flux: a world in which all the rules of the old newspaper world are under siege by new media. Legendary newspaper man, Frank Stone, knows a story when he sees one and doesn't much care who he offends or what he has to do to get it.

To find out what else is going on in Auckland be sure to read the latest copy of

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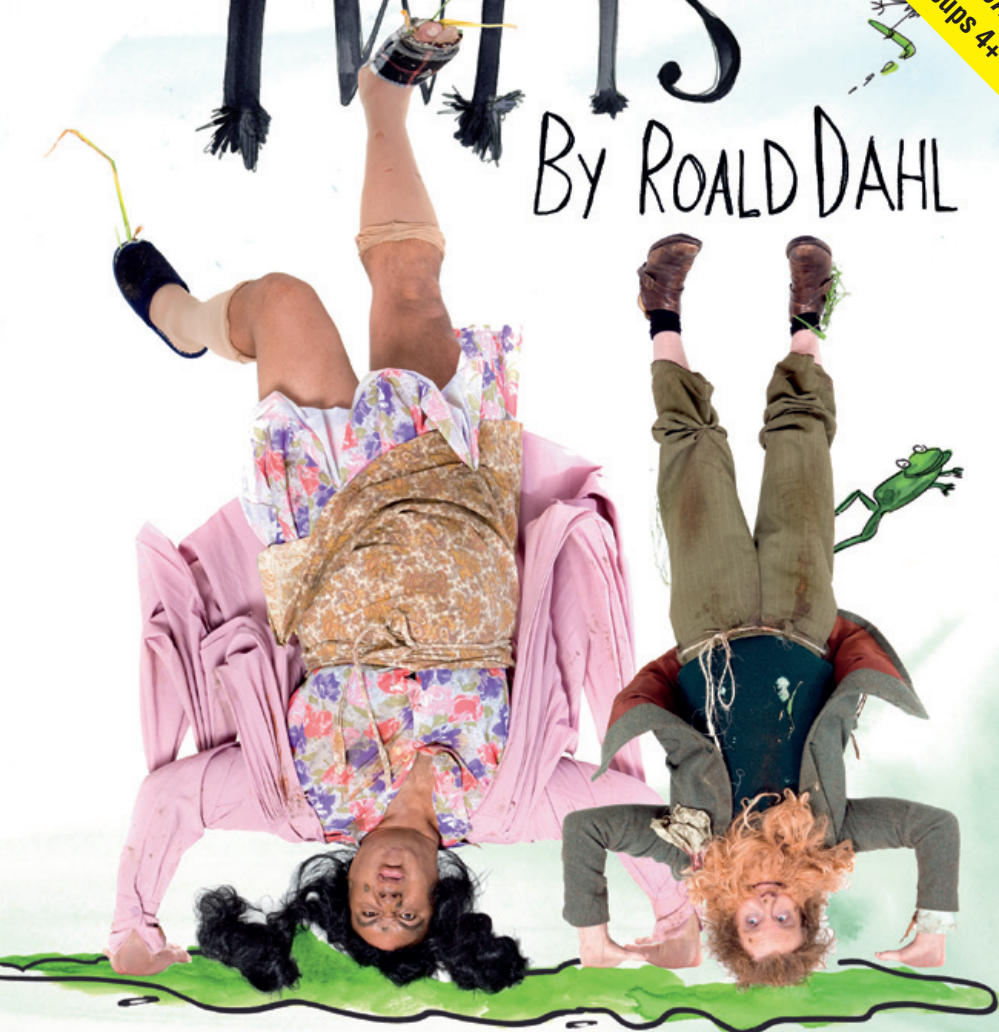


# THE TWITS

By ROALD DAHL



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