



THE **pwc** SEASON OF

THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS



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WELCOME

Welcome to this performance of The PwC Season of THE GLASS MENAGERIE.

Like Chekhov's work, the plays of Tennessee Williams are notoriously difficult to pull off. To get the right blend of fragility and steely determination, the poetic and the comic, requires direction and acting of great finesse. We're very lucky to have secured the talents of Jef Hall-Flavin and a stellar quartet of actors, Elizabeth Hawthorne, Edwin Wright, Antonia Prebble and Richard Knowles to bring to life this beautiful classic of American playwriting.



In his role of Executive Director of the Tennessee Williams Theater Festival in Provincetown, USA, Jef has attained a great deal of biographical knowledge about Williams – and he's been able to bring that knowledge to this production. Huge thanks to him and his great design team, John Parker, Elizabeth Whiting, Bonnie Burrill, Adrian Hollay, and Simon Barker and the cast for creating such a sensitive production.

Many thanks too to Selwyn College for coming to the rescue when all the other options (we explored 30 of them) were unavailable. The paucity of suitable drama theatre venues in Auckland has only strengthened our resolve to achieve our fund-raising target of \$35.1 million (we currently have \$31.3 million pledged!) and build the waterfront theatre with all the comfort and facilities for top quality performance that Auckland deserves.

Enjoy the evening.

Colin McColl

*Artistic Director
Auckland Theatre Company*

THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS

CAST

Elizabeth Hawthorne – Amanda Wingfield

Edwin Wright – Tom Wingfield

Antonia Prebble – Laura Wingfield

Richard Knowles – Jim O'Connor

CREATIVE

Jef Hall-Flavin – Director

John Parker – Set Designer

Elizabeth Whiting – Costume Designer

Bonnie Burrill – Lighting Designer

Adrian Hollay – Sound Designer

Simon Barker – Video Designer

PRODUCTION

Paul Nicoll – Technical & Production Manager

Fern Christie – Company Manager

Gabrielle Vincent – Stage Manager

Jesse Hilford – Front of House Manager

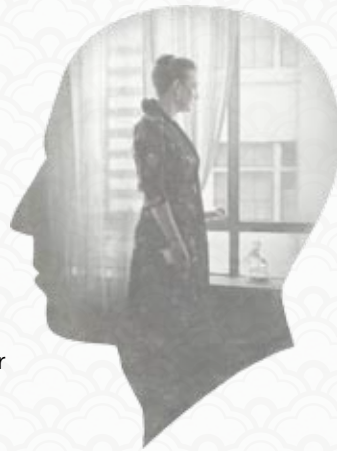
Natalie Braid – Revolve Operator

Rachel Marlow – Technical Operator

Natasha Pearl – Props Master

Sophie Ham – Wardrobe Supervisor

2Construct – Set Construction



*THE GLASS MENAGERIE is presented through special arrangement with
The University of the South, Sewanee, Tennessee.*

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING
FOR THEIR HELP WITH THIS PRODUCTION: Selwyn College, Guy Quartermain,
Dan Hall-Flavin, David Kaplan and Thomas Keith.

The PwC Season of THE GLASS MENAGERIE is the third Auckland Theatre Company
production for 2013 and opened on May 16 at Selwyn Theatre. THE GLASS MENAGERIE
is approximately 2 hours and 25 minutes including a 20 minute interval.
Please remember to switch off all mobile phones, pagers and watch alarms.

Sit back and enjoy the show

We're proud to bring you Tennessee Williams'
Broadway classic The Glass Menagerie.

As a local business, we're passionate about
supporting our community and helping
Auckland Theatre Company tell great stories.

*Thank you for celebrating
Auckland theatre with us.*

pwc

Jef Hall-Flavin

Interview with the Director

How would you describe the world of the play?

In the beginning of the play Tom says everything's crumbling. We're in the middle of a depression. It's the late 1930s and people were blind as to how bad the economy was. This is a very southern thing; to put on blinders. Make things smooth and rosy. Even though your world may be falling apart, make it a sweet and wonderful place. Amanda won't accept reality. It's related to the collapse of the South, the façade of gentility.

Still coming to terms with the Civil War and coping with the lost manners of the South?

I'm getting into dangerous territory because I'm from the North but having spent a little time in Mississippi, I think there is a bit of that. But that's a skill. If you can have a way of treating people with a little gentility, grace and poise then it's actually a skill and elegance, to ignore the obvious in order to do that. Nothing is direct in the South. What Williams is doing is telling stories that are rounded. You go around something. There's almost never a direct question in this family. They are always talking around the issue. Because you never hit something directly on the head, it's more poetic and more enjoyable.

The play premiered in 1944, so it's nearly 70 years old. How do you think it will speak to a modern audience?

The play deals with archetypes: the domineering mother, the son who



needs to escape, the shy daughter, the Gentleman Caller. His name's Jim but he's always referred to as the Gentleman Caller. So there is set information we already have about them that works in any timeframe. Another reason this play resonates right now is because we are living in a depression but I don't think we want to admit it. Grown children are still living at home. They shouldn't be there.

There are a lot of things to mine from the text and everyone will take something different from the play. Some will see it as a play about an absent father and repeating the mistakes of your parents. Others will see it as a mother trying desperately to hang on to her children and make them into the best they can be and ultimately not being able to do so. It's also about the tragedy of the collateral damage of doing what you need to do. Tom has to leave. He knows that, but in doing so he has to abandon the one person whom he loves

more than anyone in the world and that is his sister, who is incapable of operating in the real world. It's a tragedy and tragedies have a place on the stage. It's our job as theatre-makers to do tragedies because they make us learn something about ourselves and feel better about ourselves, especially in hard times.

By the middle of the 20th Century, Tennessee Williams and Arthur Miller were considered the giants of modern American theatre. Miller's writing is Northern, angular, masculine, most often about society. By contrast, Williams writes of the South, the tones are softer, feminine, very often about sex? How do you compare these icons?

Williams didn't write political plays. He comes close to reminding us when and where we are. Arthur Miller's characters are tied to their political and social meaning. It's like comedies. Comedies are very topical to be the most successful. A long lasting comedy is a rare thing. In the same way if you write a directly political play: once those political situations go away it's no longer useful. Of your American playwrights, you have Eugene O'Neill and Thornton Wilder who were earlier. So I think those names will last as well.

It is interesting that the female energy is stronger or more flexible in the face of circumstance. Miller's plays are about the death of its protagonist.

Although Willy Loman and Amanda Wingfield are both survivors, Loman doesn't survive because he doesn't want to survive, Amanda could never think of suicide. That would never be an option. She has this hunger for life, this tenacity that Willy Loman doesn't

have. Her set of circumstances, though equally desperate, don't lead her in that direction. She needs her children to succeed of course and does everything she can to avoid admitting they are not as she wanted them to be. In some ways, Amanda knows much more than Willy Loman. She's just unwilling to admit it. And that's the 'southern' way.

Another way of dealing with Truth?

Any southern mother who knows her son is gay would never admit it and it would just never be talked about. It would be fine. Everything is fine unless it is said. And then you cross the line. The same thing with Laura: everyone knows that she's crippled. But we just don't say that. That's the rule. If it is never said, then everything will be fine.

We have much to thank familial dysfunction for, for its contribution to great art.

We don't go to the theatre to see healthy people and Tennessee Williams well was pretty deep. Everyone knows that he was a homosexual but it's hard to underestimate what that fact had to do with his art. In his upbringing it just wasn't allowed. But he was never really in the closet. Even as a young man, I think he was more open about it than most other public figures of his time. Even in 1940 he wrote a play called The Parade and one of the people in it was him. So if he wanted to write gay characters, he did. Some say he's masking himself in all these female characters, and maybe he is, but doesn't any writer put a little of him or her self into every character? But there is this fiction out there that he couldn't express himself as a gay man.

Would you call this his most autobiographical work?

This is a fantasy of his family. It's not actually his family. His most autobiographical work is called SOMETHING CLOUDY, SOMETHING CLEAR, a play written in the late 1980s having to do with the summer of 1940. He very, very clearly puts himself in the play as a playwright. But here, he's fantasized himself

as someone who wants to become a merchant seaman. He's a writer but it's never mentioned that it's his goal to be a writer. He wants adventure. Laura is crippled but in real life she had psychiatric problems and wasn't actually physically

deformed at all. Amanda I think is quite close to what we know of his mother. Some fiction put in, I think, for poetic reasons and for structural reasons. So I tend to take this play just on face value. The writer has a secret. He says he goes out drinking and to the movies and obviously he doesn't. But what else does he do? Where else does he go? We don't have that information but it's enough to tell me that Tom is struggling with his own sexuality.

This was his first major theatrical success. How would you describe its effect or influence on his later works?

Williams was ahead of his times. He was a pioneer. We forget that in this play that may seem so old and creaky. We forget how ahead of its time it is in its subject matter and format. The subject of

A STREET CAR NAMED DESIRE was well-ahead of its time.

He uses recurring symbolism in his writing. Right from the start of THE GLASS MENAGERIE, the narrator refers to the gentleman caller as a symbol. A symbol of the long-expected something. It's almost a Brechtian device. The music is imbued with meaning. And of course the glass menagerie itself, the

unicorn, the extinct species that is Laura. He uses the glass unicorn and its breaking as a very potent symbol. And there is humour in his work. He loved to laugh. They would be in the middle of a rehearsal and he'd find something funny and he had this cackle that was

inimitable and everyone knew he was in the theatre. Although I think he has some of the most terrible titles of plays in the world, he did have an incredible sense of humour, but it's subtle. You have to understand that it's in the language and the point of view of the character. It's not a gag. The joke that Amanda tells at the table is not actually that funny. The Parrot Joke in A STREET CAR NAMED DESIRE is a terrible joke. Whenever he tries to tell a joke it's not that funny. What is funny are the characters' points of view, the way they say something, or the situation. It's so funny because we recognize something, there's something universal in the situation.

He does create a sense of timeless space: mood, atmospherics.

However, what would American culture be like without Tennessee Williams? I think that's where we should look. The type of undershirt that we call a 'wife beater' came into the vernacular because of Tennessee Williams, because of Stanley Kowalski. Certain phrases that we use: "a women's charm is 50% illusion"

Continued on page 21...



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THE CAST



Edwin Wright *(Tom)*

Since graduating from Otago University's Allen Hall Theatre in 1999, Edwin has been fortunate enough to work with some of New Zealand's leading practitioners of theatre, film and television.

He has worked extensively with Silo Theatre; his credits include UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE, THE BOYS IN THE BAND, TAKE ME OUT, DYING CITY, RABBIT, THE SCENE and, most recently, TARTUFFE.

Other notable theatre credits include THE DUMB WAITER, ARCADIA, ONE FLESH, RICHARD III, CLOSER, CHERISH and the critically acclaimed solo piece BRUISED.

Film and television highlights include UNDERBELLY, KING KONG, UNDERWORLD III: RISE OF THE LYCANS, POWER RANGERS, RUDE AWAKENINGS and OUTRAGEOUS FORTUNE.

Edwin worked on the telefeatures BLISS, SPIES AND LIES, the television drama/thriller series THIS IS NOT MY LIFE, and his first feature film lead role in MATARIKI.

THE GLASS MENAGERIE is his sixth production with Auckland Theatre Company previous productions being: BLACK CONFETTI, THE POHUTUKAWA TREE, THE CRUCIBLE, END OF THE RAINBOW and PLAY 2.03.



Elizabeth Hawthorne *(Amanda)*

Elizabeth Hawthorne is one of New Zealand's most talented and respected actors. Her Auckland Theatre Company credits include; MARY STUART, THE IMPORTANCE OF BEING EARNEST, THE FEMALE OF THE SPECIES, DOUBT, UP FOR GRABS, SERIAL KILLERS, VITA AND VIRGINIA, THE PLAY ABOUT THE BABY, THE BELLBIRD, A STREETCAR NAMED DESIRE, MASTERCLASS and THE GRADUATE. Other theatre highlights include AS YOU LIKE IT and THREE SISTERS.

Amongst Elizabeth's many film credits are 30 DAYS OF NIGHT, UNDERWORLD 3, JUBILEE, THE FRIGHTENERS, SAVAGE HONEYMOON, THE LAST TATTOO, ALEX and THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE.

Television experience includes SHORTLAND STREET and SPIN DOCTORS. Elizabeth's film and television accolades include a Nokia Film Best Supporting Actress Award for her role in SAVAGE HONEYMOON (2000) and an AFTA Award for Best Comedy Performance for SPIN DOCTORS (2003).

In 2001, Elizabeth received an ONZM for Services to The Theatre in the Queen's Birthday List.



Antonia Prebble *(Laura)*

Antonia has been acting professionally since she was 12. Her debut role was in 1997 playing Mandy McFarlane, one of the leads in the television series, *MIRROR MIRROR - Series 2*. This was followed by the role of Jem in William Shatner's *A TWIST IN THE TALE*. Antonia's next project was the immensely popular series *THE TRIBE* in which she played the role of Trudy from 1998 until 2003.

Then, Antonia worked on three separate series of *POWER RANGERS*. From 2005-2010 Antonia performed as Loretta West in the award winning series *OUTRAGEOUS FORTUNE*. She also managed to squeeze in appearances in several other series over that period, namely Saskia in *INTERROGATION*, Caterina in *THE LOST CHILDREN* and as one of the core cast in *JANDALS AWAY* (comedy).

The past year has been a busy one for Antonia. She played three leading roles in three films: *TIMESLOW*, *THE CURE* and *MEDICINE WOMAN*, and guest starred in the tele-feature *THE WOMAN'S VOTE*, as well as taking on presenting roles for the travel show *MY KINDA PLACE* and the TV series that follows the journey of the contestants in the *Smokefree Rockquest*.

She also just finished playing the leading role of Jane in *THE BLUE ROSE*.

Further to her screen work, Antonia loves to perform in the theatre. Her recent notable roles include Kate Hardcastle in *SHE STOOPS TO CONQUER* (2009), numerous characters in *The VAGINA MONOLOGUES* (2010), Sally Bowles in *CABARET* (2010-2011) and Veronica in the New Zealand play *STATION TO STATION* (2009 and 2011).

In 2008 Antonia won the "Best Supporting Actress" award at the NZ Film and Television Awards for her work on *OUTRAGEOUS FORTUNE*. Prior to this win she had received nominations in the same category in 2006 and 2007. She was also nominated for "Best Actress" in the TV Guide Peoples Choice Awards, also for her work on *OUTRAGEOUS FORTUNE*, in both 2005 and 2011.

Antonia has completed a two-year acting course studying the Stanford Meisner technique in New Zealand (2005-2007) and has also studied acting with Philippe Gaulier at his school in Paris (2007) and with Larry Singer at his studio in New York (2008).



Richard Knowles *(Jim, the Gentleman Caller)*

Since graduating from drama school Richard has been a regular on screen and stage. He has played a junior cop, a senior cop, a good cop, a dodgy cop, a sleazy cop, a werewolf, a musical theatre buff, a Hollywood star, a rugby god, a coma patient, a Czech activist, a Russian, and an American idealist.

Last seen on stage in Peach Theatre Company's *DEATH OF A SALESMAN*, *THE GLASS MENAGERIE* sees him return to Auckland Theatre Company having been involved in their production of *THE POHUTUKAWA TREE*. Other theatre credits include *THE LITTLE DOG LAUGHED* (Downstage), *ROCK AND ROLL* (Circa), *THE GODS OF WARM BEER*, *THE FARM*, and *WEIGHING IN* (Centrepiece).

Recent screen credits include *NOTHING TRIVIAL* series 1 & 2, *UNDERBELLY NZ: LAND OF THE LONG GREEN CLOUD*, *THE ALMIGHTY JOHNSONS*, *SHORTLAND STREET*, and *GO GIRLS*. His film credits include the comedy/horror *FRESH MEAT*, the multi-award winning *OUT OF THE BLUE*, *UNDERWORLD III: RISE OF THE LYCANS*, and *HOME BY CHRISTMAS*.

CREATIVE TEAM

Tennessee Williams – Playwright

Tennessee Williams was a master playwright of the twentieth century, and his plays *A STREETCAR NAMED DESIRE*, *THE GLASS MENAGERIE*, and *CAT ON A HOT TIN ROOF* are considered among the finest of the American stage. He is widely considered the greatest Southern playwright and one of the greatest playwrights in the history of American drama.

Born Thomas Lanier Williams on March 26, 1911, he suffered through a difficult and troubling childhood. In the early 40s, Williams moved between several cities for different jobs and playwriting classes, also working at MGM as a scriptwriter. In 1944 came the great turning point in his career: *THE GLASS MENAGERIE*. First produced in Chicago to great success, the play transferred to Broadway in 1945 and won the NY Critics Circle Award.

Williams' next play, *A STREETCAR NAMED DESIRE*, won him a second NY Critics' Circle Award and a Pulitzer Prize in 1947. His plays were a great success in the United States and abroad, and he was able to write works that were well-received by



critics and popular with audiences, including *THE ROSE TATTOO* (1950) for which he won a Tony Award, *CAT ON A HOT TIN ROOF* (1955), *NIGHT OF THE IGUANA* (1961), and many others. *CAT ON A HOT TIN ROOF* won Williams his second Pulitzer Prize.

Williams died on February 23, 1983, leaving behind an impressive body of work, including plays that continue to be performed the world over. Tennessee Williams is a haunting, lyrical, and powerful voice, and one of the most important forces in twentieth-century American drama.

Jef Hall-Flavin – Director

Jef Hall-Flavin is the Executive Director for the Provincetown Tennessee Williams Theater Festival, where he has directed Eugene O'Neill's *DIFF'RENT*, as well as three world-premiere Tennessee Williams one-act plays, *THE PARADE* (2006), *GREEN EYES* (2008), and *THE ENEMY: TIME* (2009), among other plays.

Recent directing projects include *A STREETCAR NAMED DESIRE* and *THE CLEAN HOUSE*, both of which he staged in Dunedin, New Zealand; and *A MIDSUMMER NIGHT'S DREAM* at Park Square Theatre in his home town of St. Paul, Minnesota.

As Associate Director of The Shakespeare Theatre Company in Washington, D.C., he assisted Michael Kahn and Bill Alexander on several productions, directed *AS YOU LIKE IT* in a co-production with the Kennedy Center, and restaged Mark Lamos' production of *A MIDSUMMER NIGHT'S DREAM* at the Shakespeare Free-For-All, as well as the Aspen Institute's Ideas Festival.

Jef developed and directed a touring production commissioned by the Guthrie Theater called *THE STUFF OF DREAMS*, and was also the artistic director of Outward Spiral Theatre Company in Minneapolis from 1998 - 2003, where he directed and produced ten plays, including a critically



acclaimed production of *HEDWIG AND THE ANGRY INCH*.

In addition to directing, Jef has been an instructor, curriculum developer and guest lecturer at many venues, including the University of Minnesota (BFA program), Concordia University, Stages Theatre Company, Hofstra University, Hamline University, Stephens College, George Mason University, Mayo Medical School and The Actors' Program - Auckland.



John Parker

– Set Design

John Parker is an award-winning set designer and is as well-respected in the world of ceramics as he is in set design. He is a member of the International Academy of Ceramics (Geneva). He has a long history of designing for Auckland Theatre Company. His set designs include: A SHORTCUT TO HAPPINESS, RED, MARY STUART, STEPPING OUT, THE IMPORTANCE OF BEING EARNEST, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE, END OF THE RAINBOW, SWEET CHARITY, DOUBT, MUM'S CHOIR, TAKING OFF, EQUUS, CALIGULA, THE BACH, MIDDLE AGE SPREAD, THE ROCKY HORROR SHOW, NOISES OFF, WAITING FOR GODOT, ROSENCRANTZ AND GUILDENSTEN ARE DEAD and INTO THE WOODS.

Other works include FAUST, CAVALLERIA RUSTICANA, I PAGLIACCI, THE SCENE, CREDITORS, IL TROVATORE, TRUE WEST, 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, COSÌ FAN TUTTE, EVITA and TRASH TO FASHION.

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

In 2010 John was awarded an Arts Laureate by the New Zealand Arts Foundation.



Elizabeth Whiting

– Costume Design

Elizabeth has designed costumes for The NBR New Zealand Opera, Auckland Theatre Company, Silo Theatre, Court Theatre, Red Leap and Okareka, Black Grace, Douglas Wright Dance, Michael Parmenter, Atamira and Shona McCullagh and the Royal New Zealand Ballet. She designed a play for Pop-Up Theatre in London, which was performed at the Edinburgh Festival.

Opera design credits include FAUST, CARMEN, LA BOHÈME (twice), FALSTAFF, THE BARBER OF SEVILLE THE MARRIAGE OF FIGARO (twice), COSÌ FAN TUTTE (NZO) and she designed CAVALLERIA RUSTICANA and PAGLIACCI for the New Zealand Opera 2011 winter season.

Theatre design credits include: LITTLE SHOP OF HORRORS, IN THE NEXT

ROOM (OR THE VIBRATOR PLAY), MARY STUART, WELL HUNG, EQUUS, CABARET, INTO THE WOODS, SWEET CHARITY, HAIR, THE ROCKY HORROR PICTURE SHOW, THE DUCHESS OF MALFI, PILLOW MAN, MY NAME IS GARY COOPER and THE IMPORTANCE OF BEING EARNEST for Auckland Theatre Company; THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT GATSBY and CABARET for Court Theatre; THREE DAYS OF RAIN, IRMA VEP, THE SCENE, HOLDING THE MAN, WHEN THE RAIN STOPS FALLING, ASSASSINS and TARTUFFE for Silo Theatre.

Elizabeth designed the World of Wearable Art core show for Wellington in 2011 and 2012.

In 2010 she won the Chapman Tripp Costume Design Award for THE ARRIVAL (Red Leap) She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for FALSTAFF, and again in 2007 with a team of designers who created the exhibition Blow.



Bonnie Burrill

– Lighting Designer

This is Bonnie's first lighting design for Auckland Theatre Company, though she has worked with the company for several years as Technical Manager previously.

Lighting design credits include: VAKA for Black Grace; YOURS TRULY, A NIGHT OF FRENCH MAYHEM, THE BOMB and THE ORDERLY for The Rebel Alliance; THE SONS OF ULSTER, THE RETURN and PROOF for A Lethal Set; THE DRAWER BOY for Theatre South; LA BOHEME for Opera Factory and A HOUSE ACROSS OCEANS for Co Theatre Physical.

Bonnie works as a freelance production manager, technical manager, lighting designer and technician on festivals, tours and theatre productions throughout NZ and internationally.



Adrian Hollay

– Sound Designer

Adrian has been working as a musician and sound designer since 1999.

He has composed and recorded numerous soundtracks for dramas, animation films and documentaries in New Zealand and in his native Germany.

Since 2006, he has been employed by Radio New Zealand as a Music Producer and Recording Engineer. His area of expertise is in recording and engineering predominantly classical music. In New Zealand he has extensively recorded the New Zealand Symphony Orchestra, the Auckland Philharmonia Orchestra and the New Zealand Opera.

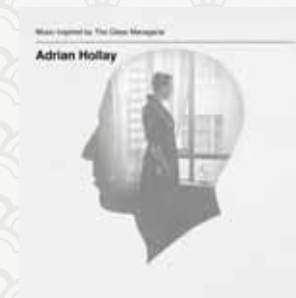
In 2012 Adrian was awarded the New Zealand Radio Award for 'Best Technical Production of a Studio or Outside Broadcast Recording' for his recording of the Auckland Philharmonic Orchestra's performance of Gustav Mahler's Symphony No.9.

Adrian's formal training includes a Master of Arts in Sound Design and Sound Recording from the University of Auckland.

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www.adrian.hollay.com

to place an order for a CD copy or to purchase a digital download.





Simon Barker
– Video Designer

Simon has worked internationally in the creative video scene for over 10 years. His work extends from live video performance through to original theatrical works.

When not working on creative projects Simon currently co-ordinates video for various New Zealand art and music festivals including Auckland Arts Festival and the critically acclaimed Splore Festival. Simon has also recently taken on creative video rolls for some of Aotearoa's biggest awards shows including the Māori Music Awards and the New Zealand Music Awards.

His recent theatre work includes: Auckland Theatre Company's THE GIFT, Silo Theatre's season of TRIBES by Nina Raine, and Indian Ink's original work THE DENTIST'S CHAIR.

Continued from page 8...

Williams plays have a modernity. They are amongst the most produced but also amongst the most translated. It's easy to take for granted the effect of his work on literature, on people of arts and letters. However, what would American culture be like without Tennessee Williams? I think that's where we should look. The type of undershirt that we call a 'wife beater' came into the vernacular because of Tennessee Williams, because of Stanley Kowalski. Certain phrases that we use: 'a women's charm is 50% illusion', 'the odour of cheap perfume is penetrating', 'the kindness of strangers'. They are cultural residue from Tennessee Williams plays. People don't even understand where they come from and that to me is the mark of a great artist. If you look at a Campbell's soup can, you are influenced by Andy Warhol. We are all influenced by Tennessee Williams in America though we may not think about it in everyday life.

Elia Kazan said Williams' writing and his life are the same thing. Would you agree?

Most definitely. There's no separation between the two. He would wake up in the morning and he would write. Even when he got into a period of drug addiction and got clean and went into rehab, he was still writing. Some say it was a compulsion because he had to write. Some say it was because he was disciplined and that is what he did everyday: his work ethic. Whichever it was or whether it was a combination of both, there was no separation.

In Provincetown you are judged on who you are not what you are.

If he saw something specific that he wanted to write about he had a way of extrapolating it in a poetic fashion so that there was some poetic distance between the thing he was writing about and the way it was expressed. And that's where we get the universality. He's writing about very specific things which resound against this poetic muscle that he had. They bounce off of it in order to get on to the page.

Some of his scenes are quite confrontational in their taboo subject matter and depiction of sex and violence. Do you think he set out to shock?

He loved people and all of their messiness. He loved all of humanity and wanted to show it in all of its facets. That's where he came from. He didn't set out to shock but to be afraid of human beings he thought were weak. That's why I think Blanche, in A STREET CAR NAMED DESIRE, goes crazy. Because she can't take in all that humanity has to offer. Maybe this comes from Williams growing up in an Episcopalian rectory, seeing a narrow idea of what it was to be human whereas he naturally saw a wide-range of behaviour. When he went to Provincetown in 1940, he lived his life as a gay person and was quite open about it and wrote about it. In Provincetown you are judged on who you are not what you are. He wrote very important parts of A STREET CAR NAMED DESIRE and THE GLASS MENAGERIE in Provincetown so we feel an ownership of this early canon of his work. Although he himself was driven by his own personal demons, he doesn't judge his characters. He loves

his characters. It's not about shock; his plays are about truth, about loneliness. And though they may contain violence, I think it is auxiliary to the impetus.

What about the depiction of love?

He saw love as an oasis in a desert; it was momentary, a flash of lightning, a cool drink on a hot day. There was a profound loneliness in his life and even when he found love it was short-lived. For 14 years there was stability with Frank Merlo and that was a very good time in his life. Even so, he was a sojourner. So, I'll buy the loneliness part. That aching is why I think we are drawn to the work, that constant ache for connection. It is this desire for life and the inability to live it that is the common tension in his work.

Many commentators believe Williams reached his peak in the early to mid 1950s and that his later work pales by comparison. Do you agree?

I would argue about Williams peak writing period. They were cruel to him in the 60s and 70s. Everyone wanted him to write another A STREET CAR NAMED DESIRE, but at the same time the critics kept saying why does he keep writing the same characters again and again. It's unfair to say he was trading on the past. He was writing in new ways and his last works are just ahead of their time. He was experimenting with new forms, different kinds of theatrical traditions. I think his later work is under-rated and only now are we finding it stage-worthy. SOMETHING CLOUDY, SOMETHING CLEAR is a good example. It was a 40 year long process but it's stunning. Even though it was written in 1981, it has all of the things that a Williams play normally has. The myth that after 1961

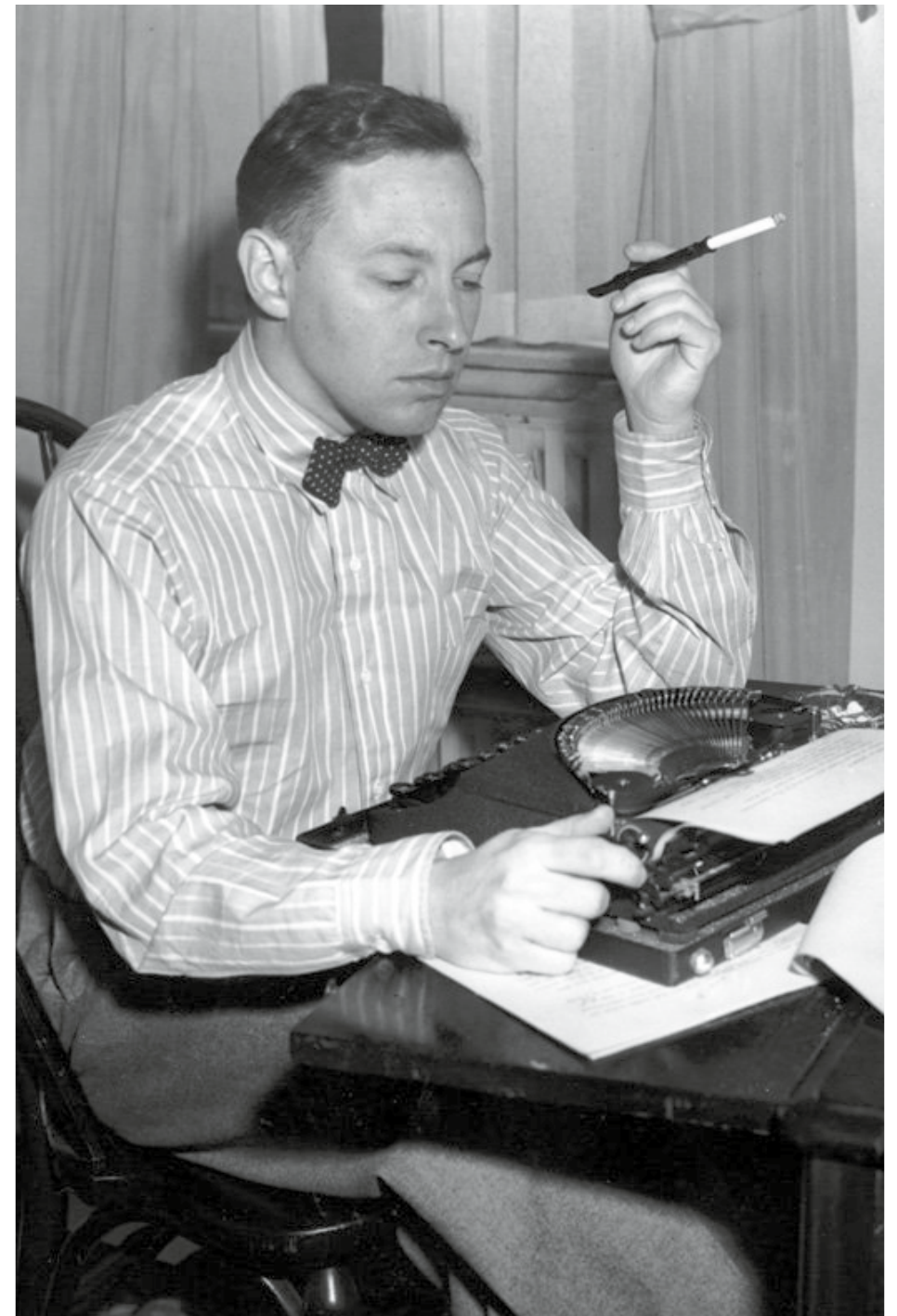
he was on the downside of his career is changing now. He will be remembered 100 years on. Everyone hated Van Gogh when he was painting. It's the same with Shakespeare. He wasn't the same figure that he is now. It took someone championing him and performing all of his works and re-editing them and compiling them. That's what's happening now with Williams.

Almost a whole new body of work to be explored?

Now that we have all of his notes available, his scripts that were never published, we have chance to recast in our minds the breadth of his work and what his classic plays are. You have to leave it to the test of time. Talk to me in 20 years about what we think of as his peak.

You have an obvious passion for the man and his work. What is your personal connection to Tennessee Williams?

This was the first play I ever did in High School. Now I am Executive Director for the Provincetown Tennessee Williams Theatre Festival and have had the privilege of directing three world-premieres of his one-act plays, THE PARADE (2006), GREEN EYES (2008), and THE ENEMY: TIME (2009). I have always cared about plays that are larger than life. There are very few new writers out there that are exploiting the gifts of the theatre: changing time and space, engaging our imaginations. Those are things our ancient playwrights knew. They were poets. And it is as a poet that Williams interests me.





The Time is Now

We are close to making a major announcement regarding more funding for the new theatre project, which will bring our total amount raised to \$31.3 million. This means that we are another step closer to breaking ground!

We have been humbled by the support for the project to date and are very proud to have come so far in such a short space of time. However, now is the critical time for getting the project started. We need to raise the remaining \$3.8 million by the time we report back to Auckland Council in June and are asking you to help.

The theatre will provide you, our audience, with a world-class experience, both on and off stage, with bar, cafe/bistro, lifts, VIP lounge, coat check, ample foyers and toilet facilities and plenty of parking nearby. However, we will not be able to build it without your support. If you have been thinking about donating, now is the time we need you to join us. Please help us to create this fantastic legacy for the performing arts in Auckland.

Please visit waterfronttheatre.co.nz to donate or find out ways to assist.

SUPPORTERS OF THE NEW THEATRE PROJECT



FOUNDING BENEFACTORS, PATRONS AND DONORS

JOIN THE NEW THEATRE'S FOUNDERS CLUB

The Founders Club is a group of highly committed people who are passionate about securing this new theatre for Auckland. In recognition of their investment in this visionary project, they are afforded a number of benefits, including:

- Name recognition in the new theatre in perpetuity
- Invitations to the Gala Opening Night and Champagne Reception
- Invitations to special events
- Premier subscriber benefits developed for the new theatre

Joining the Founders Club offers you a unique opportunity to be involved with creating this world-class performing arts venue as a legacy for Auckland. The levels of investment for this exclusive membership are as follows:

FOUNDERS CLUB	
RECOGNITION	INVESTMENT
Platinum Member	\$50,000 +
Gold Member	\$25,000 +
Silver Member	\$10,000 +
Bronze Member	\$5,000 +

For more information on the project, or to make a donation, please visit www.waterfronttheatre.co.nz

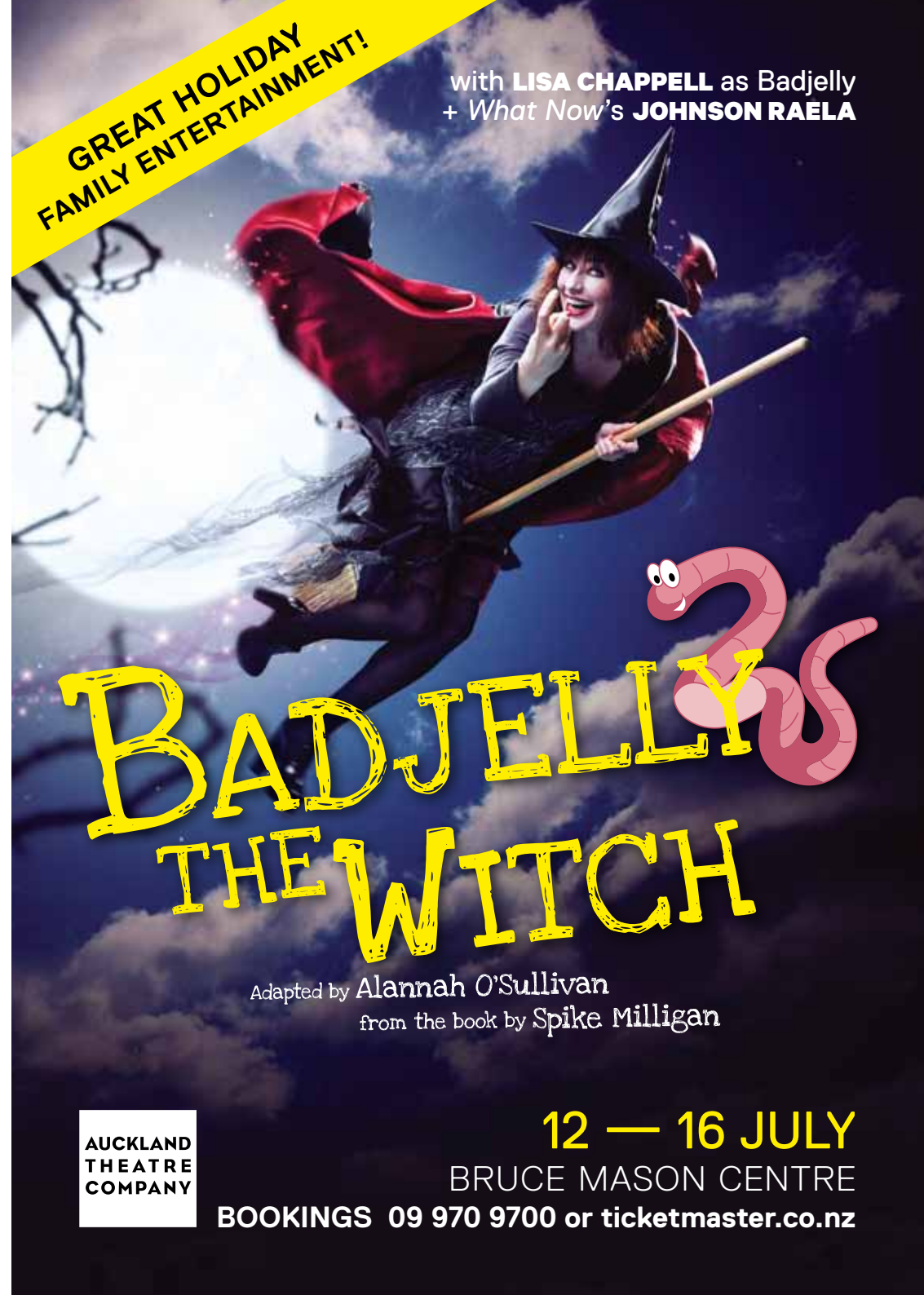


We would be delighted to welcome you into this select group of supporters playing a vital role in ensuring the success of this project. If you are interested, please contact Linden Tierney on 09 309 0390 ext. 272, linden@atc.co.nz.

The Waterfront Theatre Trust is a registered charity and donations are eligible for a tax rebate. Donations can be paid in installments over a period of time to assist financial management or to maximise tax effectiveness.

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BADJELLY THE WITCH

Adapted by **Alannah O'Sullivan**
from the book by **Spike Milligan**

AUCKLAND THEATRE COMPANY

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BRUCE MASON CENTRE
BOOKINGS **09 970 9700** or ticketmaster.co.nz

WHAT'S ON IN THEATRES AROUND THE COUNTRY?



AUCKLAND THEATRE COMPANY

ANNE BOLEYN

By Howard Brenton | Q, 305 Queen St

13 June – 07 July

Lover. Heretic. Revolutionary. Queen.

Newly crowned James I discovers the controversial legacy of Anne Boleyn, Henry VIII's notorious second wife. Time jumps back 70 years, when the witty and flirtatious Anne was in love with Henry, but also with the exiled William Tyndale, she plots to make England Protestant – forever.



SILLO | Auckland

WHITE RABBIT, RED RABBIT

By Nassim Soleimanpour | Q Theatre

01 – 13 July

This Iranian writer's audacious theatrical experiment will come as a shock - not least to the performer handed the script the moment they walk on stage. A different performer will take the stage each night; joining the audience on a journey into the unknown; stumbling upon the humorous, terrifying and utterly personal. This internationally acclaimed new work forges connections across time and continents.

In association with Aurora Nova Productions.

CENTREPOINT THEATRE | Palmerston North

TWO FISH 'N' A SCOOP | By Carl Nixon

8 June – 6 July

Six strangers, two hotel rooms, one eventful Aussie weekend!

A love story that's as Kiwi as fish'n'chips.

Set in a Chinese owned fish'n'chip shop. Two Fish 'N' A Scoop follows the relationship between chip shop employee Jason, a Pakeha New Zealander, and the owner's daughter Rhea, a Chinese New Zealander.



DOWNSTAGE THEATRE | Wellington

NO HOLDS BARD | 16 May – 01 June

By Natalie Medlock, Dan Musgrove & Michael Hurst

Michael Hurst takes on Shakespeare's heroes in a high energy psychological comedy...

The show is over, the audience has left, and Hamlet comes home to his dingy flat to face the final curtain. But can he make up his mind to do it? Hilarity ensues when Macbeth, King Lear, and Othello arrive to help the hapless prince decide whether or not to be or not to be... or not.



BATS THEATRE

Wellington

TITANIC THE MARIONETTE SHOW

04 – 08 April

The world of puppets is a strange world of suspended realities and wishful thinking. On this journey, the audience and us, we venture into unmapped territory. What can we tell for certain about our existence? Are we for real and who is pulling which string? Has the desire for goods extinguished our soul?

CIRCA THEATRE

Wellington

MIDNIGHT IN MOSCOW

By Dean Parker

11 May – 08 June

"Love, spies and lies." In the NZ Embassy in Moscow in 1947 the staff must question their loyalty to themselves, their friends, and their country, when suspicions arise that someone is leaking classified information.



COURT THEATRE

Christchurch

AMADEUS

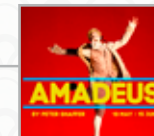
By Peter Shaffer

18 May – 15 June

Wolfgang Amadeus Mozart is the greatest musical genius the world has ever known - God's instrument on earth. To Antonio Salieri, he is a vulgar buffoon, a rival and an enemy to be destroyed.

A sensational drama set against the opulence of 18th century Vienna.

Never underestimate the power of music - or jealousy.



FORTUNE THEATRE

Dunedin

TRIBES

By Nina Raine

15 June – 13 July

Billy's fiercely intelligent, idiosyncratic and proudly unconventional family are their own tiny empire where conversation is a no-holds-barred struggle for attention. Father, mother, brother and sister fling opinions, arguments and insults around without any attention being paid to the possible damage being caused.



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



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**AUCKLAND
THEATRE
COMPANY**

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**“RIVETING,
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AS A TUDOR
BANQUET.”**

- The Times

Directed by
COLIN McCOLL

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