

# CAT ON A HOT TIN ROOF

BY TENNESSEE WILLIAMS



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# WELCOME



In much the same way that one can derive a lot of satisfaction from re-reading a favourite novel, re-visiting a great play that you've worked on before can be an enriching experience. Some years ago I directed a production of CAT ON A HOT TIN ROOF in Wellington featuring Robyn Malcolm and Stephen Lovatt, with Ian Mune as Big Daddy.

While reading plays for this year's Auckland Theatre Company subscription season I picked up CAT again and saw it in a completely new light, inspired this time by a note from the playwright. Tennessee Williams doesn't place this advice to actors and directors at the beginning of the script, which is usual, but in the middle of a climactic and revealing scene between Big Daddy and Brick in the middle of Act Two. He stops the action to tell us through a stage direction note:-

*"The bird I'm hoping to catch in the net of this play is not the solution of one man's psychological problem. I'm trying to catch the true quality of experience in a group of people, that cloudy, flickering, evanescent – fiercely charged! – interplay of live human beings in a thundercloud of common crisis. Some mystery should be left in the revelation of character in a play, just as a great deal of mystery is always left in the revelation*

*of character in life, even in one's own character to himself. This does not absolve the playwright of his duty to observe and probe as clearly and deeply as he legitimately can; but it should steer him away from "pat" conclusions, facile definitions which make a play just a play, not a snare for the truth of human experience."*

We have taken this wise advice as the jumping off point for the design concept and production style of this version of CAT ON A HOT TIN ROOF. We've moved from the Southern gothic of Big Daddy's estate to a lush and opulent hotel where family and friends have gathered for his birthday. A transient public environment where privacy is impossible and where none of the characters are really at home.

My huge thanks to the actors, designers and creative collaborators, past and present, who have joined me on the mission of uncovering the secrets and lies of this poetic and profound work.

Enjoy!

Colin McColl



# TIME

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**CAT**  
**ON A HOT TIN**  
**ROOF**  
BY TENNESSEE WILLIAMS

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Cast

*Gareth Reeves* Brick *Toni Potter* Maggie The Cat  
*Stuart Devenie* Big Daddy *Alison Quigan* Big Mama  
*Paul Glover* Gooper *Jacque Drew* Mae  
*Peter Daube* Reverend Tooker *Michael Keir-Morrissey* Doctor Baugh  
*Goretti Chadwick, Edward Peni & Yael Gezentsvey* Hotel Staff  
Children *Ariana Brunet, Francis Dale, Brooke Norton*  
*Camryn Dyson, Courtney Dyson, Jack Lockhard*

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Creative

Director *Colin McColl* Set & Lighting Design *Tony Rabbit*  
Costume Design *Nic Smillie* Sound Design *John Gibson*

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Production

Production Manager *Mark Gosling* Technical Manager *Bonnie Burrill*  
Senior Stage Manager *Nicola Blackman* Stage Manager *Sonia Hardie*  
Assistant Stage Manager *Mitchell Turei* Operator *Robert Hunte*  
Properties Master *Bec Ehlers* Set Construction *2 Construct*  
Patternmaker *Sheila Horton* Costume Construction *Tureya Healey-Diaz*  
Dialect Coach *Jacque Drew* Children's Chaperone *Jan Saussey*  
Designer's Assistant *Briony Langmead* Director's Assistant *Yael Gezentsvey\**

CAT ON A HOT TIN ROOF is the fifth Auckland Theatre Company production for 2008.  
The production was first performed at Maidment Theatre on Thursday 10 July, 2008.  
CAT ON A HOT TIN ROOF is approximately 140 minutes long including interval.  
Please remember to switch off all mobile phones, pagers and watch alarms.

CAT ON A HOT TIN ROOF is presented through special arrangement with The University  
of the South, Sewanee, Tennessee.

\*Yael Gezentsvey is a secondment student from UNITEC School of Performing and Screen Arts.



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Tennessee Williams: 1911-1983

# THE LAUREATE OF THE OUTCAST

By T.E. Kalem



It was at the age of three that Thomas Lanier Williams, later better known as Tennessee, told his first scary story. As his mother recalls it: "We used to go to North Carolina in the summer. The women folk would gather round the fireplace—it was cool there. We had no radios to entertain ourselves with, so we'd tell stories. Tom, who was quite shy, would hide behind my skirts listening. This one night we said, "Tom, why don't you tell us a story?" We were sure he'd say no. And you know, that little cherub—he had golden ringlets and big blue eyes—launched forth with a story that went on and on. It was about alligators and the jungle and all sorts of animals. Suddenly he said, 'I can't go on further; it's getting scarier and scarier.' And closing his eyes up tight, he said: 'I'm getting scared myself.'

"O'Neill gave the American theatre a new birth of seriousness. Williams annexed for it a new terrain of freedom. In his plays, the previously unmentionable was said; the formerly unavowed, acknowledged. He once defined the motivation at the core of his writing: "I was brought up puritanically. I try to outrage that Puritanism. I have an instinct to shock. I think it's a constructive thing. Hit them with something." To Williams, "them" is the middle class, which is "self-deluded and not facing its basic motivations."

Outrage it he did, to the point of being regarded by some as a kind of Southern gothic erotomaniac. Williams dealt in taboos, yet the taboo is often the touchstone of drama: in the profoundest Greek play, a man murders his father and marries his mother. Williams mesmerized as well as outraged playgoers with ORPHEUS DESCENDING (murder by blowtorch), A STREETCAR NAMED DESIRE (rape, nymphomania), SUMMER AND SMOKE (frigidity, homosexuality) SWEET BIRD OF YOUTH (drug addiction, castration), SUDDENLY LAST SUMMER (homosexuality, cannibalism), and THE NIGHT OF THE IGUANA (masturbation, fetishism, coprophagy).



No amount of technical skill can make a major playwright. He must have a vision of life. Williams has one. It is dark, it is narrow, it lacks the fuller resources of faith and love, but it is desperately honest. In the plays, it springs intuitively from the playwright's unconscious. Says Williams: "There is a horror in things, a horror at heart of the meaninglessness of existence. Some people cling to a certain philosophy that is handed down to them and which they accept. Life has a meaning if you're bucking for heaven. But if heaven is a fantasy, we are in this jungle with whatever we can work out for ourselves. It seems to me that the cards are stacked against us. The only victory is how we take it."

Yet the shocking surface was never the substance in Williams. He was and will remain the laureate of the outcast, what he called "the fugitive kind"—the odd, the lonely, the emotionally violated. Williams' special compassion is for "the people who are not meant to win," the strange, the difficult people—fragile spirits, who lack talons for the jungle. If Williams wins an audience's sympathy for these people, it may be because he speaks to a common condition: loneliness. All his characters yearn to break out of the cell of the lonely self, to touch and reach another person. "Hell is yourself," says Williams. "When you ignore other people completely, that is hell." The revelation towards which all of Williams' plays aspire is the moment of self-transcendence—"when a person puts himself aside to feel deeply for another person."

The sense of loss and vulnerability that one finds in his characters was imprinted on the playwright at an early age. Williams was born in his Episcopalian clergyman grandfather's rectory in Columbus, Mississippi. His forebears included a genealogical treeful of romantics, adventurers and notables: Poet Sidney Lanier (1842-81), some Tennessee Indian fighters, an early U.S. Senator,

and, way back, a brother of St. Francis Xavier's. When Tennessee was seven, the sunlit backyards of his boyhood were exchanged for rows of St. Louis brick flats the color of "dried blood and mustard." The change was shattering for Williams, and he was to make of the South a mythic past, an expulsion from Eden.

His mother, whom Tennessee always called "Miss Edwina," nourished the myth with illusory memories of a grand and gracious heritage. His father was a gruff and aggressive traveling shoe salesman, who, on rare home stays, taunted his son as a sissy and called him "Miss Nancy." His older sister Rose, an imaginative muse to Williams, tragically retreated into schizophrenia until a prefrontal lobotomy in 1937 immured her in a perpetual mental twilight.

In his highly autobiographical *THE GLASS MENAGERIE*, Williams tenderly exorcised the painful burden of his family history. When the play opened on Broadway in 1945, it galvanized a theater that had exhausted its creative momentum. Onto this becalmed stage, Williams brought a kind of drama that reflected an entire generation's failure of nerve, and touched the exposed nerve ends.

It combined three basic elements: Chekhovian sensibility, with that playwright's rueful portrait of the hero as antihero; the Freudian irrational unconscious, with the wayward id buffeting the will-less ego; and the romantic temperament, which Classicist Gilbert Murray called "the glorification of passion — any passion—just because it is violent, overwhelming, unreasonable."

Passion is also the heart's blood of the theater, and Williams is to the stage what a lion is to the jungle. At its best, his dialogue sings with a tone-poem eloquence far from the drab disjunctive patterns of everyday talk. The



only religion that worked for Williams was his writing, and he practiced it four hours a day, day in, day out, year in, year out, as if he had taken a vow of discipline. Whether the day began in his cluttered fifth-floor apartment in a Manhattan upper East Side brownstone or in his white frame cottage in Key West, Williams brewed up a pot of Stygian coffee and planted himself in front of a Smith-Corona electric. He had no set output and contended that "out of a year's writing days, there are only five good ones." He may work on any one of three or four manuscripts.

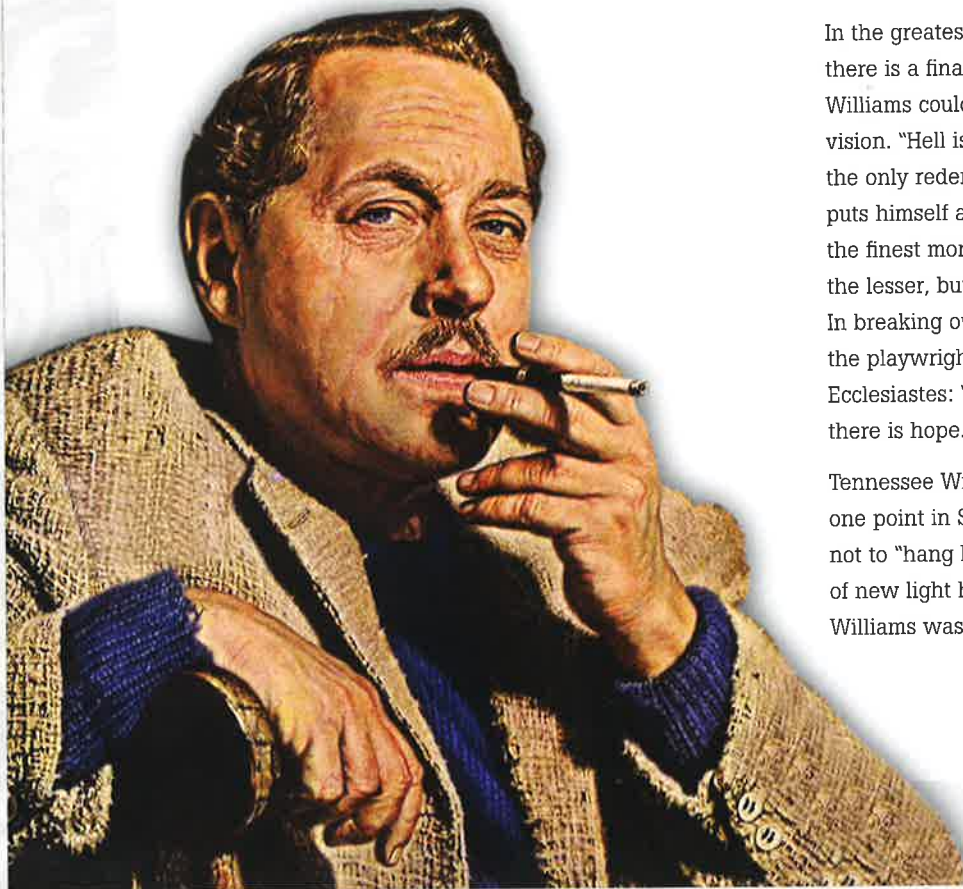
Williams was also a moral symbolist. His earthy characters journey over a landscape that pulses with the strife-torn dualities of human nature. The duel is between God and the Devil, love and death, the flesh and

the spirit, innocence and corruption, light and darkness, the eternal Cain and the eternal Abel. In the American tradition, this links Williams to three 19th century moral symbolists: Hawthorne, Poe and Melville.

As a playwright, Williams had the minor defects of his major virtues. He sometimes ran a purple ribbon through his typewriter and gushed where he should have dammed. Occasionally, his characters were too busy striking attitudes to hit honest veins of emotion. His symbols sometimes multiplied like fruit flies and almost as mindlessly. His chief danger was the unhealthy narcissism of most modern art, whose tendency has been to gaze inward and contemplate the artist's ego, as well as his navel, to the point of myopia and hallucination. Almost inevitably, he suffered the attrition of dramatic power that afflicts most playwrights after the age of 50.

In the greatest drama, Greek and Shakespearean, there is a final reconciliatory acceptance of man's fate. Williams could not achieve that exalting serenity of vision. "Hell is yourself," he said more than once, and the only redemption he knew of was "when a person puts himself aside to feel deeply for another person." In the finest moments of his finest plays, Williams achieves the lesser, but genuine, catharsis of self-transcendence. In breaking out of the imprisoning cycle of self-concern, the playwright and his characters evoke a line from Ecclesiastes: "To him that is joined to all the living there is hope. . ."

Tennessee Williams is no longer joined to the living. At one point in *Street car*, Blanche pleads with her sister not to "hang back with the brutes," saying, "Such kinds of new light have come into the world since then!" Williams was one of the bearers of that light.







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# CAST

## GORETTI CHADWICK

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Goretti Chadwick trained at UNITEC'S Performing Arts School in 1995. Acting highlights include Auckland Theatre Company productions of WHERE WE ONCE BELONGED, MY NAME IS GARY COOPER, DOUBT, THE ROCKY HORROR SHOW, A STREETCAR NAMED DESIRE and WIT.

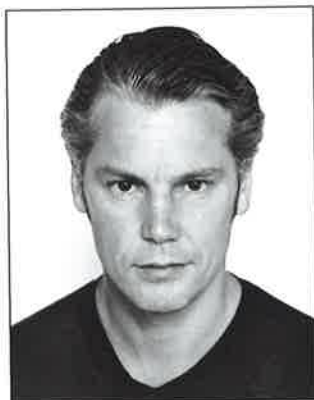
In 2004, she travelled to New York with Island Divas to perform at PARADISE NOW? - an exhibition of New Zealand and Pacific Islands contemporary art.

Acting highlights include THE MARKET (TVNZ). She has also featured in various Pacific plays, including FRANGIPANI PERFUME.

Goretti is currently the Course Director for PIPA - Pacific Institute of Performing Arts, based at UNITEC.

## PETER DAUBE

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A graduate of Toi Whakaari: New Zealand Drama School Peter's appearances with Auckland Theatre Company include THE CRUCIBLE, SWEET CHARITY, THE DUCHESS OF MALFI and CALIGULA.

In 2001 his performance in THE BLUE ROOM at Wellington's Circa Theatre won him the Chapman Tripp Theatre Award for Performer of the Year.

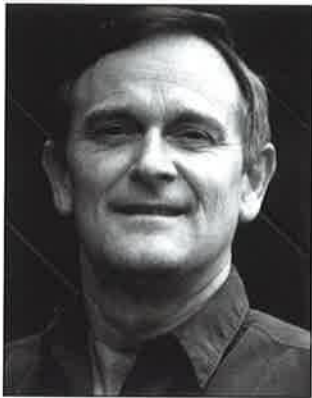
Peter's film credits include TONGAN NINJA, STICKMEN, LORD OF THE RINGS and THE

IRREFUTABLE TRUTH ABOUT DEMONS. Television credits include MADDIGAN'S QUEST, ORANGE ROUGHIES, INTERROGATION, POWER RANGERS, MERCY PEAK and THE STRIP.

Peter's music compositions include the soundtrack for feature film THE RULES OF DOGS AND MEN, the documentary DARK HORSE, the dance production ASLEEP IN MIDAIR and theatre production STORIES TOLD TO ME BY GIRLS.

## STUART DEVENIE

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Stuart Devenie is one of New Zealand's most accomplished actors with a theatrical career spanning over three decades, in which time he has directed and acted for every major theatre company in the country.

In 2002, Stuart memorably imploded as the cantankerous and isolated Dan Moffat in Auckland Theatre Company's hugely successful *THE DAYLIGHT ATHEIST* by Tom Scott.

Also for Auckland Theatre Company, Stuart has performed in *HATCH*, *DISGRACE*, *CALIGULA*, *THE TALENTED MR RIPLEY*, *LADIES NIGHT*, *MIDDLE AGE SPREAD*, *TAKE A CHANCE ON ME*, *COPENHAGEN*, *SERIAL KILLERS*, *THE*

*CRIPPLE OF INISHMAAN*, *TWELVE ANGRY MEN*, *UNCLE VANYA* and *MOLLY SWEENEY*. Stuart has also directed *THE ORDERLY BUSINESS OF LIFE* and *THE GOD BOY* for the company.

From 1983 - 1984 Stuart was the Artistic Director of Centrepoint Theatre in Palmerston North. He also was a senior tutor at both the New Zealand Drama School and Northland Polytechnic. In 2000, he established a theatre company, Playfair Ltd, in Whangarei and enjoyed successful runs of *COLD TURKEY*, *TAKE A CHANCE ON ME*, *THE GOD BOY*, *LADIES NIGHT* and *MIDDLE AGE SPREAD*.

## PAUL GLOVER

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Paul Glover is a familiar face in New Zealand Film and Television. Recent appearances include the role of Detective Paul Knox in Robert Sarkies acclaimed film *OUT OF THE BLUE* and the manipulative Dylan Preston in *SHORTLAND STREET*.

Other film credits include *FRACTURE*, *THE LOCALS* and Gillian Ashurst's *SNAKESKIN*. With 15 years of television, short film and feature credits under his belt, *CAT ON A HOT*

*TIN ROOF* is Paul's first time back on the boards since playing psychiatrist Bruce in *BLUE ORANGE* in 2003.

Soon to graduate from the New Zealand College of Massage, Paul is honoured to be joining the Auckland Theatre Company team in the role of Gooper.

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## JACQUE DREW

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Jacquie is an award-winning actor, recognised in the United States and New Zealand for her work on stage. She was a founding member of the Tygres Heart Shakespeare Company (Portland, Oregon) and garnered accolades there for her educational touring show based on Shakespeare's greatest works. She has worked on stage in Alaska, Idaho, California, Utah, Washington, Massachusetts and Hawaii.

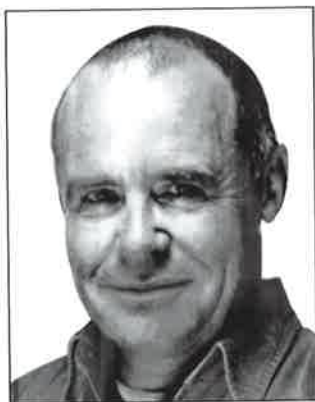
In New Zealand Jacquie has appeared in *THE WOMEN*, *SUDDENLY LAST SUMMER*, *SOME GIRL(S)* for Silo Theatre and *TWELFTH NIGHT* for Auckland Theatre Company. She produced *DANNY & THE DEEP BLUE SEA* in Wellington (for which she won the Chapman Tripp Award for Outstanding Performance). Television viewers may recognise her as Martha Riley in *SHORTLAND STREET*.

Jacquie is a voice and dialect coach and has served as an American accent coach for Silo Theatre, the films *BRIDGE TO TERABITHIA*, *THE FERRYMAN* and *LAUNDRY WARRIOR* and the country's major drama schools. She is also one of the founders of Still Water Rising, a not-for-profit mentoring organisation that partners theatre artists with young people to produce original plays.

Jacquie trained at the University of Portland, The Royal Academy of Dramatic Art and with Shakespeare and Company. She is a proud member of New Zealand Actors' Equity.

## MICHAEL KEIR-MORRISSEY

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With over thirty years behind him in professional theatre Michael has worked as an actor all around the country and in every medium.

Of the plays he has appeared in at Circa, Centrepoint Theatre, Mercury, and Theatre Corporate, standouts include the original production of *ONCE ON CHUNUK BAIR* and Harold Pinter's *THE CARETAKER*.

Highlights from Michael's Watershed Theatre days include *SONG OF THE CIVILISED THIEF* and *SPECTACLE OF ONE* with Inside Out Company and *THE TAMING OF THE SHREW* in which he played Petruchio.

Recent credits include *WILD CABBAGE* (Silo Theatre), *THE HOLLOW MEN* (Bats Theatre, Circa Theatre and Maidment Theatre). His most recent Auckland Theatre Company appearance was in *THE FEMALE OF THE SPECIES*.

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## EDWARD PENI

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Edward graduated from the UNITEC School of Performing and Screen Arts in 2004 and during that time was fortunate to work with some of New Zealand's leading theatre practitioners including Raymond Hawthorne (THE CRUCIBLE), Michael Hurst (MEASURE FOR MEASURE), John Verryt (MY HEART SWIMS IN BLOOD) and the late Murray Hutchinson.

Further highlights have included Silo Theatre's CLOCKWORK ORANGE and THE BOYS IN THE BAND (2005), Peripeteia Players' CYMBELINE (2006) and a six month tour with BOOKS IN HOMES Duffy Children's Theatre (2007). Edward was most recently seen this year in Ford Transit's production of Harold Pinter's THE HOTHOUSE at the Musgrove Theatre.

## TONI POTTER

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Toni last appeared for Auckland Theatre Company in Peter Shaffer's EQUUS. Previous acting credits include SUDDENLY LAST SUMMER, UNIDENTIFIED HUMAN REMAINS & THE TRUE NATURE OF LOVE and BASH (Silo Theatre) and HAPPY HOUR FOR MISERABLE CHILDREN (Wellington Fringe Festival).

Her focus shifted to television drama in 2005 when she was cast as lawyer Beverley Jackson in South Pacific Pictures' crime drama

INTERROGATION. Guest roles in OUTRAGEOUS FORTUNE and ORANGE ROUGHIES were followed by the part of Nurse Alice Piper in SHORTLAND STREET.

Earlier this year, Toni was a celebrity judge for Auckland Theatre Company's inaugural OPENCALLO7 nationwide audition process, a collaborative project between Auckland Theatre Company professionals and emerging young artists.

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## ALISON QUIGAN

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This year Alison celebrates her 30th year as an actor. She initially trained with Auckland's Theatre Corporate Actors School in 1978 where her classmates included Mark Hadlow, Sarah Peirse, and Donogh Rees and her tutors were Raymond Hawthorne, Elizabeth McRae and Linda Cartwright.

Alison's theatrical experience includes 30 years of acting and directing a wide range of plays, as well as writing eleven original works. Favourite roles include Shirley Valentine, Lady Macbeth, Cathy in MUM'S CHOIR and Marquise de Merteuil in LES LIAISONS DANGEREUSES.

Since 1984 she has directed over 60 plays and favourites include OTHELLO, HAMLET, MACBETH, ROMEO AND JULIET, EQUUS,

LADIES NIGHT, PACK OF GIRLS, MUM'S CHOIR and WHO WANTS TO BE 100?. In December 2004 Alison completed her 18-year post as Artistic Director of Centrepont Theatre in Palmerston North. In 2001 she was awarded a Queen's Service Medal for Services to the Theatre.

Currently playing the role of Yvonne Jeffries on SHORTLAND STREET, Alison's association with Auckland Theatre Company includes directing WHO WANTS TO BE 100? (2007) and performing in MUM'S CHOIR (2006) and TAKING OFF (2005).

## GARETH REEVES

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A graduate of The Hagley Theatre Company and Toi Whakaari: NZ Drama School, Gareth has worked in theatres throughout New Zealand. Auckland appearances include HUSHABYE MOUNTAIN, OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME, THE RETURN and PLENTY. For the Auckland Theatre Company he has appeared in THE PILLOWMAN, THE CRUCIBLE, WHO'S AFRAID OF VIRGINIA WOOLF? and CALIGULA.

Television experience includes THE MAN WHO LOST HIS HEAD and THE INSIDERS GUIDE TO LOVE (for which Gareth won the New Zealand Film and Television Award for Best Actor in a Television Series). Gareth has appeared in two feature films, A SONG OF GOOD and THE DEVILS RUN, both of which will screen in New Zealand later this year.

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# THE LION FOUNDATION / Arts

The Lion Foundation is one of New Zealand's largest charitable trusts. The Lion Foundation gives over \$50 million worth of grants on an annual basis to a wide range of community, sport, educational, cultural and health projects throughout New Zealand. These funds benefit hundreds of thousands of New Zealanders.

The Lion Foundation has been one of Auckland Theatre Company's core funders for the last five years. In this time the Foundation has specifically supported the work of ATC's Education and Literary Units, giving young people the opportunity to experience the thrill of live performance and allowing the Company to focus on developing New Zealand stories for New Zealand audiences.

The results of this ongoing support speak for themselves. Over 50,000 school students have been involved with the Company as audience members and participants in the last five years.

Auckland Theatre Company's Literary Unit is the only one of its kind in New Zealand and its success is evidenced by the number of New Zealand plays that have been performed as part of Auckland Theatre Company's main bill season over the last 2 years.

To learn more about The Lion Foundation and our community grants please visit our website [www.lionfoundation.org.nz](http://www.lionfoundation.org.nz) or call freephone 0800 802 908.



# CREATIVE

## TENNESSEE WILLIAMS Playwright



Thomas Lanier Williams III, better known by the pseudonym Tennessee Williams, rivaled Arthur Miller as the greatest American playwright of the twentieth century. He attributed his prolific writing output to his disciplined practice of writing four days a week, every week, year in and year out. Although he claimed only five days a year ever produced good work.

His first successful play *THE GLASS MENAGERIE* received the New York Drama Critics' Circle Award in 1945. He went on to win the Pulitzer Prize for Drama for *A STREETCAR NAMED DESIRE* in 1948 and again for *CAT ON A HOT TIN ROOF* in 1955. His plays *THE GLASS MENAGERIE*, *A STREETCAR NAMED DESIRE*, *CAT ON A HOT TIN ROOF*, *SUMMER AND SMOKE*, *THE ROMAN SPRING OF MRS STONE*, *THE ROSE TATTOO*, *ORPHEUS DESCENDING*, *SUDDENLY LAST SUMMER* and *THE NIGHT OF THE IGUANA* all transferred to film. His other plays included *CAMINO REAL*, *PERIOD OF ADJUSTMENT*, *THE MILK TRAIN DOESN'T STOP HERE ANY MORE*, *THE TWO CHARACTER PLAY*, *SEVEN DESCENTS OF MYRTLE*, *IN THE BAR OF A TOKYO HOTEL*, *SMALL CRAFT WARNINGS*, *OUTCRY*, *RED DEVIL BATTERY SIGN*, *VIEUX CARRE*, *A LOVELY SUNDAY FOR CREVE COEUR*,

*CLOTHES FOR A SUMMER HOTEL*, *SOMETHING CLOUDY*, *SOMETHING CLEAR*, *NOT ABOUT NIGHTINGALES*. He also wrote many short plays, of which the best known include *TALK TO ME LIKE THE RAIN AND LET ME LISTEN*, *THIS PROPERTY IS CONDEMNED*, *PORTRAIT OF A MADONNA*, *TWENTY SEVEN WAGONS FULL OF COTTON* and *THE LADY OF LARKSPUR LOTION*.

His other screenplays include, *ALL GAUL IS DIVIDED*, *THE LOSS OF A TEARDROP DIAMOND*, *ONE ARM*, *STOPPED ROCKING*, *BABY DOLL*, *SWEET BIRD OF YOUTH* and *THE GENTLEMAN CALLER*.

As well as the novels, *THE ROMAN SPRING OF MRS STONE* and *MOISE AND THE WORLD OF REASON*, he published 2 poetry collections and 6 volumes of short stories, now available as *THE COLLECTED STORIES OF TENNESSEE WILLIAMS* published by New Directions.

Tennessee Williams died tragically in 1983 at the age of 71 after choking on the cap of a medicine bottle. He left his literary rights to Sewanee, The University of the South, in honour of his grandfather. The funds today support a creative writing programme.



## COLIN MCCOLL Director

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One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984-1992. He has led Auckland Theatre Company as Artistic Director since July 2003.

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards.

Previous achievements include Best Director for Auckland Theatre Company's 2001 production of ROSENCRANTZ AND GUILDENSTERN ARE DEAD.

Colin has also won Best Director at the Chapman Tripp Theatre Awards several times - including for his 2002 production of WHO'S AFRAID OF VIRGINIA WOOLF?.

His many productions for Auckland Theatre Company include THE FEMALE OF THE SPECIES, WHERE WE ONCE BELONGED, END OF THE RAINBOW, THE CRUCIBLE, HATCH OR THE PLIGHT OF THE PENGUINS, DOUBT, DISGRACE, THE DUCHESS OF MALFI, EQUUS, GOLDIE, WAITING FOR GODOT, SERIAL KILLERS, THE SEAGULL, UNCLE VANYA, DAUGHTERS OF HEAVEN and HONOUR.

Opera directing credits include QUARTET (New Zealand International Arts Festival 2004), LA BOHEME (Wellington City Opera), THE MARRIAGE OF FIGARO and THE PRODIGAL CHILD for the NBR New Zealand Opera.

MAGGIE

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## TONY RABBIT Set & Lighting Designer

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*The sceneography for CAT ON A HOT TIN ROOF has come from two decisions made early on in the design process during discussions with director Colin.*

*The first is that the production is not set on Big Daddy's estate. The second is that the visual setting of the play is skewed somewhat to reflect Brick's point of view.*

*Therefore, although the setting is not at all realistic, it takes its starting point from the idea that the family has taken a group of rooms in a large expensive hotel to celebrate Big Daddy's birthday.*

*Thus no-one is in their comfort zone, everyone is displaced, and there is no sense of ownership. Hotel staff come and go, even other guests might be seen in the distance, and running riot through the hotel at large, in and out of the pool, in and out of all the rooms, the no-neck monsters are everywhere like cockroaches in the walls....*

*...between all the soft, distorted, semi opaque layers upon layers of "mendacity" the truth is waiting to be discovered...just how much of any one person's truth will be revealed is yet to be seen...*

*And finally, if you like our oversized sofa, based on the "MUST" sofa from Zanette, you can buy the real thing (albeit somewhat smaller) from Zanette, 2 Railway Street, Newmarket.*

Tony Rabbit has designed sets and/or lighting for theatre, opera, television and film and even, according to one reporter, the radio.

His work was last seen by Auckland Theatre Company audiences in his lighting designs for The New Zealand Post Season of END OF THE RAINBOW (2007), set and lighting designs for HATCH OR THE PLIGHT OF THE PENGUINS (2007), lighting for DISGRACE (2005) and set and lighting for THE DUCHESS OF MALFI (2005).

## NIC SMILLIE Costume Designer

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*Brick's focus and sense of reality seem different to that of the rest of his family...due to alcohol? Due to state of mind? The costumes were chosen to reflect Brick's point of view and to affect a slight shift from reality - some of the colours are heightened. Things that perhaps you may not usually notice may now come to your attention... how strong a*

*colour or pattern is or how irritating, perhaps depending on where it is in your focus and/or who might be wearing it.*

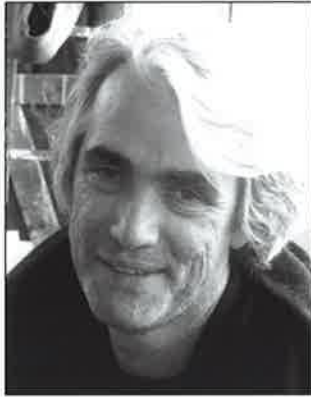
Nic Smillie has a Bachelor of Design in Textiles and has worked in the television, film and theatre industry as a costume designer for the past ten years.

For television, she designed costumes for the series *INSIDERS GUIDE TO LOVE*, for which she won the Air New Zealand Screen Award for Contribution to Design, and *INSIDERS GUIDE TO HAPPINESS*.

Costumes for film include *FISH SKIN SUIT* (tele-feature), *TURANGAWAEWAE* and *STICKMEN*.

Nic has also costumed various projects at Downstage and Circa Theatres in Wellington including *KING AND COUNTRY*, *TOP GIRLS*, *CABARET*, *SWEENEY TODD* and *DRAWER OF KNIVES*. Nic's costume designs for Auckland Theatre Company include *WHO NEEDS SLEEP ANYWAY?* and *WHERE WE ONCE BELONGED*.

## JOHN GIBSON Sound Designer



*"When you are uncomfortable being in a space and being in your own skin you might find an escape either into a drink or a sound. When things no longer touch you as sense you can be in a room - but far above it, observing it. You can get lost into the strange, free but discordant music of your environment, the exotic clicks, calls and rustles that are talking intimately to you. You can fall into a sound and really listen because neither time nor a sense of normality is dragging you away. The words of the Ghetto Boys "I often drift when I drive" could have meant you started listening truthfully for the first time.*

*What most concerns you or the loudest sound you hear can be the smallest one, the most intimate which is screaming for your attention. All sounds are demanding your attention because you are not there to block them. Maybe this is why Brick needs the "click". It is this kind of skewed but personal experience of Brick's that the team here is trying to infer in the show's sound design.*

*Sound is intimately bound up with your connection to other people and to space. When*

*you lose your connection to those things it is an entirely different universe. A man can travel huge distances in his mind and sometimes it is only when you hear a sound that you realise how far away you have gone."*

John composes original music for New Zealand theatre, film, dance and television. He has composed over 60 scores for theatre including *RICORDI* for the International Festival of the Arts.

For dance he has written scores for Shona McCullagh and Ann Dewey. This July, John's first feature film score premieres at the International Film Festival for Vincent Ward's *RAIN OF THE CHILDREN*.

This is John's third sound design for Auckland Theatre Company's 2008 Season. From jandals (*WHERE WE ONCE BELONGED*) to cartoon and accapella singing (*WHO NEEDS SLEEP ANYWAY?*) to this present design, John feels privileged to be able to make such different worlds come alive. Previous works for ATC include *EQUUS*, *THE DUCHESS OF MALFI* and the arrangements and musical direction of *SWEET CHARITY*.



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# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

## **AUCKLAND THEATRE COMPANY**

### **SHIP SONGS**

By Ian Hughes

North Shore: PumpHouse,

Aug 6 - Aug 10

Auckland: Herald Theatre,

Aug 14 - Sep 7

Waitakere: The Playhouse,

Sep 12 - Sep 14

Manukau: Howick Little Theatre,

Sep 17 - Sep 21

Romantic, visually surprising and hugely entertaining SHIP SONGS explores the symbolic connection between the sea, the human psyche and everybody's quest to find a 'home'.

## **SILO THEATRE, Auckland**

### **BARE**

By Toa Fraser

Herald Theatre

Oct 8 - Oct 18

Armed with the voice of the street, two actors riff on body image, films, takeaway food, tagging and English literature.

## **CENTREPOINT THEATRE,**

### **Palmerston North**

### **DO I HAVE TO GET NAKED?**

By Jane Keller

Aug 2 - Aug 30

Married at 24, divorced at 54! After thirty years Carol finds herself thrust into the singles scene (husband has run off with a younger model.) How things have changed since the last time around - cyber sex, phone sex, any sex?

## **DOWNSTAGE THEATRE, Wellington**

### **ON THE CONDITIONS AND POSSIBILITIES OF HELEN CLARK TAKING ME AS HER YOUNG LOVER**

By Arthur Meek

Sep 12 - Sep 20

Join the overeducated, under-achieving and unemployed Richard Meros as he charges through the pop-cultural slipstream to prove his amorous point.

## **CIRCA THEATRE, Wellington**

### **MAMMALS**

By Amelia Bullmore

Aug 2 - Aug 30

A funny, razor-sharp portrait of modern family life.

## **COURT THEATRE, Christchurch**

### **ARSENIC AND OLD LACE**

By Joseph Kesselring

Jun 28 - Jul 26

When Mortimer Brewster learns that his beloved maiden aunts are practicing murderers his Brooklyn household is transformed from genteel eccentricity into full-blown lunacy.

## **FORTUNE THEATRE, Dunedin**

### **DIRTY DUSTING**

By Trevor Wood & Ed Waugh

Jul 4 - Jul 24

Three cleaning ladies of 'a certain age' are about to lose their jobs. They might be past their best, beyond their 'sell by date' and over the hill but they certainly won't take redundancy lying down.



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

## AUCKLAND THEATRE COMPANY

*Artistic Director* Colin McColl *General Manager* Lester McGrath

*Creative Development & Education Manager* Lynne Cardy *Artistic Director Intern* Paul McLaughlin

*Associate Director Production* Mark Gosling *Senior Stage Manager* Nicola Blackman *Technical Manager* Bonnie Burrill

*Marketing & Communications Manager* Michael Adams *Partnerships Manager* Anna Connell

*Marketing Assistant* Rachel Chin

*Operations Manager* Brendan Devlin *Ticketing & Box Office Supervisor* Anna Nuria Francino

*Finance Officer* Kerry Tomlin *Box Office Assistant* Helen Ross *Receptionist* Sue East



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## MAIDMENT THEATRE

*Director* Paul Minifie *Business Manager* Margo Athy *Box Office Manager* Blair Cooper *Technical Manager* Rob McDonald

*Front of House Manager* Will Gaisford *Maidment Technician* Aaron Paap

## AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:

Lucie Boshier, Libby Baxter at Servilles Ponsonby, Ben at TIME, Rachel Nash, The Performing Arts School Of New Zealand, Cushla and Colin Dyson (Courtney and Camryn's parents), John and Selina Norton (Brooke's parents), Ani and Aaron Brunet (Ariana's parents), Warwick Bell at Fabric Shelter Systems, Greg Skinner at Rollercoaster, Belinda Simpson, Jim Tully, SKYCITY Grand Hotel, Andrea Kelland, Mike at Gemmells, Ian Gibson at Mellencamp Carrywear, Sheryl Morris and Tom Dale (Francis' parents), Charlotte and Simon Lockhard (Jack's parents), AYA Drama School, Chagall Hair Design, Arena Flooring, Losio Plastics

## ATC Patrons - 2008

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## ATC Supporting Acts - 2008

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at the mercy of the sea it  
may just bring you home."

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# SHIP SONGS

written &  
performed by  
*Ian Hughes*

with musical  
direction by  
*Don McGlashan*

**The PumpHouse**, Takapuna  
6 August – 10 August

**Herald Theatre**, Auckland  
14 August – 7 September

**Playhouse Theatre**, Glen Eden  
12 September – 14 September

**Howick Little Theatre**, Howick  
17 September – 21 September

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