



ROGER HALL'S WHO WANTS TO BE WANTS 100?



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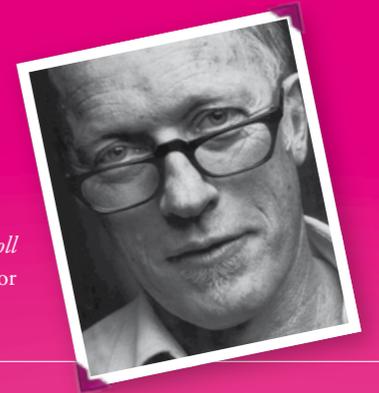
WELCOME

Roger Hall is, without doubt, the most popular playwright with Auckland Theatre Company audiences – and audiences throughout the country too – so we're delighted to be presenting the world premiere of his latest work, *Who Wants to be 100?*, in our 15th anniversary year.

Since the 1970s Roger has had a sure-fire knack for articulating the everyday lives of New Zealanders with his comic, insightful snapshots of us at work and play; our hopes and our fears, our joys and our sorrows. He's taken us from the civil service to mid-life crises, to mature aged students, to suburban share clubs and book clubs, to overseas travel and retirement – while all the time making us laugh at ourselves. No mean achievement!

It's only natural that in this new comedy he addresses The Big Issue confronting Baby Boomers – rest homes and retirement villages. Many of us have had to admit elderly parents to these places and in our darkest moments fret that it's a future we might have to face one day. Roger has researched his subject well and with his inimitable style presents this world and its inhabitants with humour and compassion.

Colin McColl
Artistic Director



So my heartfelt thanks to Roger for delivering such a fine, funny, poignant and informative play! My thanks, too, to the stellar cast and creative team for agreeing to be part of this project when it was little more than a germ of an idea. It's a great mark of their faith in the power and potential of Roger's work.

Director Alison Quigan is no stranger to Roger Hall. She has directed and performed in many of his plays and I'm grateful to her for bringing that experience to bear on this premiere production. Thanks too to designers David Thornley, Judith Crozier, Andrew Malmo and Jordan Greatbach for their fine spirit of co-operation.

Who Wants to be 100? stars some of our most celebrated actors - pioneers and stalwarts of New Zealand's professional theatre industry. It's a great thrill to have them on stage together on this occasion. Welcome back to Raymond Hawthorne, Ray Henwood, George Henare, Mark Hadlow, Catherine Wilkin and (the baby of the cast) Kate Louise Elliott.

Enjoy the performance. Laugh. Cry. Take notes!

Colin

WHO WANTS TO BE A PLAYWRIGHT?

ROGER HALL? NOT ALWAYS – AS HE TELLS AUCKLAND THEATRE COMPANY’S ROY WARD.

Why did you decide to write *Who Wants to Be 100*? Did it seem like an obvious step after writing about retirement in *Spreading Out*? Alison Quigan told me this subject was almost inevitable and it is, although I didn’t think of it as a natural follow-up to retirement. But the subject of care of the elderly is in the public mind a lot...

In the same year as *Who Wants To Be 100*? you’ve written about the early stages of life in *Who Needs Sleep Anyway*? Did you work on both plays at the same time? Yes. It was very strange and even stranger that in the end both play titles were questions. The Plunket play, commissioned for their Centennial, was going to be called *P is for Plunket* but then people thought the P referred to the drug. My daughter Pip – who co-wrote it with me - had the great idea of calling it *Baby Love* but that turned out to be the name of a nappy that was in opposition to one of Plunket’s main sponsors.

How important is getting the title right? Very. It’s a major selling device. It’s said that the finest selling play title of all time was *No Sex Please, We’re British*. A good title can come in an instant or one can debate it for ages and still it won’t come.

What playwrights influenced you when you started writing? Alan Ayckbourn was my hero. I loved his humour with its underlying pathos. Some of the great TV series, *Hancock* and *Steptoe and Son*

and *All in the Family*, also had that razor edge between comedy and tragedy—and they were all character-driven. Bruce Mason for going it alone at a time when there was no professional theatre. Joe Musaphia for having the determination to write a hugely popular play, *Mothers and Fathers* in the quiet times when he was running a fish and chip shop. He showed me that there were no excuses.

Do you think if you were starting out as a writer now, you would still choose theatre as your main medium? I always hoped TV would be my main medium (comedies, preferably made by the BBC). My first love was theatre but I never thought I could write something that would last two hours. Eventually (in my mid-thirties) I did.

Is there a play of yours that you think never quite received the success it deserved? I was sorry my play about three farming generations, *A Way of Life*, never got to tour the South Island. Rural audiences would have enjoyed it but the fates were against us. And I still have a soft spot for *Dream of Sussex Downs*, my New Zealand version of Chekov’s *Three Sisters*...but no one else has.

And is there a play of yours that you’d like to see revived? *Prisoners of Mother England* which is a history play - it’s not just about a group of English migrants in the 1950s and 1960s, it’s about New Zealand as it was then. And the musical *Love off the Shelf*. It has a funny story, witty lyrics by Alan Grant, and catchy

music from Philip Norman, yet it still hasn’t had a professional production in Auckland City. At Southampton, UK, they had queues of people clamouring for return tickets.

Excluding your own work, do you think we have any enduring classic New Zealand plays? Bruce Mason’s *The End of the Golden Weather*; Robert Lord’s *Joyful and Triumphant*; Gary Henderson’s *SkinTight*; Toa Fraser’s *No 2*; Indian Ink’s *Krishman’s Dairy*. There’s probably a few more I haven’t thought of. *Hatch* or *The Plight of the Penguins* will probably have a very long shelf life.

You’ve seen a whole new generation of playwrights emerge. But is enough new New Zealand work being produced? Reading the website Theatreview* (which, at no cost, will email you reviews of every play performed in this country) you become aware of the very high number of new New Zealand plays, shows and performances being produced (in Wellington, especially). But every new play is a risk, and it’s not so easy if you’re responsible for a big budget.

Is there a writer whose work has been neglected that we should be looking at again? New Zealand playwrights Ken Duncum and Gary Henderson have never got the number of productions they deserve. And we never do enough Australian plays.

People talk of a Roger Hall brand. There’s a perception that your plays succeed in part because the audience knows what to expect and trusts you to deliver. Do you ever feel limited by audience expectations? I feel a terrible responsibility. Brian Edwards heard a woman leaving the theatre saying “Roger Hall never lets you down”, which is a wonderful thing to be told, but also something frightening to have to live up to. Some people think the plays are “just” comedies, but in addition to the funny lines, holding them all together are usually good characters and good structure (which the audience is usually unaware of).

But, do you still want to be a playwright? Researching a play, writing it through numerous drafts, and then going through rehearsals and the inevitable re-writes starts to take its toll, and many times this year, I’ve thought “I’ve had enough of this...” Part of me wanted to say, as at the end of those Warner Brothers cartoons: “That’s All Folks”. But then I had a good idea for a new play...



YOU ARE NEVER TOO OLD TO...



BEAT THE ODDS...

Just this past April a British man celebrated his 100th birthday in style by winning 25,000 pounds (\$67,000) from a 250-to-1 wager. Alec Holden, from Epsom, south west of London, had placed a 100 pound bet with bookmaker William Hill almost 10 years ago that he would live to be 100 years old. The retired engineer said a daily diet of porridge and playing chess was the key to his longevity - as was remembering to keep breathing. He also said it was important not to worry about anything, do as little work as possible, and go on lots of holidays. He said in recent months he had been keeping watch for "any hooded groups from William Hill standing in the street", so that he could avoid them. "When we started taking these bets, a 100 years old seemed to be an almost mythical landmark and we were prepared to offer massive odds," said Rupert Adams of William Hill. William Hill has since raised the target age for bets from 100 to 110.

QUIT SMOKING...

On April 10 this year New Zealand's oldest person, Florence Finch, died peacefully in a Hastings rest home. She was 113. A spokesperson for the rest home said Mrs Finch was a "real lady" who had a good sense of humour which often targeted the aging process. When Mrs Finch was born in Britain on December 22, 1893, women had only just won the right to vote in New Zealand. Queen Victoria still reigned and the first shots of World War I were more than 20 years away. When asked if Mrs Finch shared the secrets to her longevity, her GP said in addition to saying her prayers she had always been a good eater. She had also been a pack-a-day smoker who finally gave up when she was 92.



BECOME AN IRONMAN...

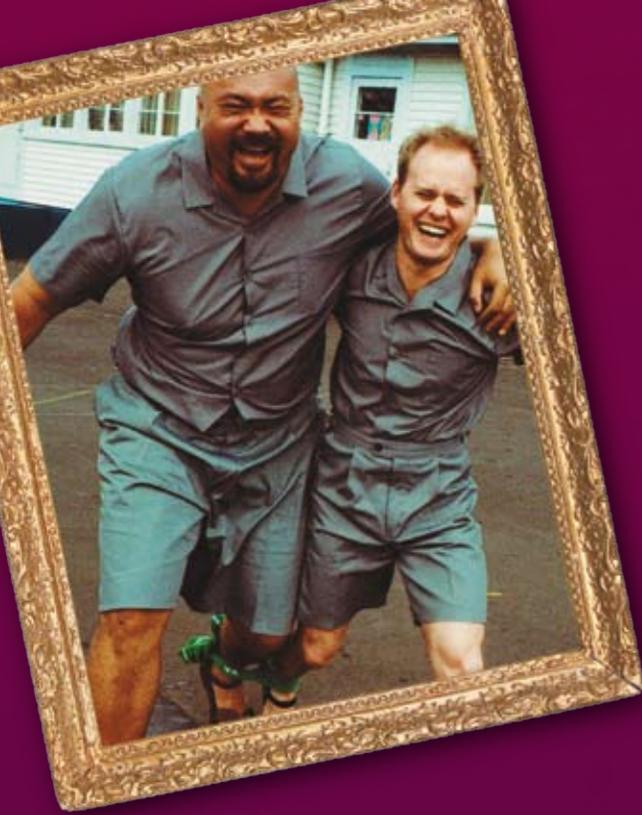
Sister Madonna Buder, a 75-year-old nun and an accomplished triathlete, can't remember how many Ironman events she's completed. It's either 29 or 31. "I lose track," she says. She took up running at age 49 because she heard from a runner that it harmonizes the body, mind and spirit. Since then she has completed over 300 marathons and 31 Ironman competitions and in 2005 race organisers had to open up a new age category for her. She was the first person ever, man or woman, to complete an Ironman in her 70s.



GET STUCK INTO THAT "THINGS TO DO BEFORE I DIE" LIST...

HERE ARE SOME FAVOURITES TO GET YOU STARTED:

1. Stand on at least one mountain top, even if you have to take the lift to get there.
2. Swim in at least one river, one lake, and one ocean.
3. Plant, grow, and use your own herb or vegetable garden.
4. Go camping in the bush, away from other people and plumbing.
5. Travel somewhere far away by plane, train, and automobile. And boat. And bicycle.
6. Visit a country where you don't speak the language. Then eat something you've never heard of.
7. Eat a country dinner somewhere in Tuscany, preferably prepared by an Italian grandma.
8. Drink fresh sangria on the riverside in Seville, preferably under the orange trees in bloom.
9. Walk along the beach, watching the sunset. And when the sun has set, enjoy how different the beach is at night as you walk home.
10. Learn how to say "hello", "thank you", and "you are welcome" in as many languages as you can. Then talk to foreigners when you see them.



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TOP TIPS FOR ASPIRING CENTENARIANS

Don't over sleep: Here's a reason not to hit the snooze button anymore: Sleeping too much can reduce life expectancy. But late-night-party-goers shouldn't rejoice: researchers say that sleeping less than four hours is not good for you either. People who sleep between six and seven hours per night tend to live the longest.

Be Optimistic: Researchers have found that optimistic folk have a 50% decreased risk of early death compared with those who lean more toward pessimism.

Have More Sex: No complaints here! There's decent evidence that sex helps keep us healthy, and thus increases longevity.

Own a pet: People who own pets, especially dogs, have been shown to be less stressed and require fewer visits to their GP than non-owners. Survival periods for heart-attack victims who had a pet have been shown to be 12% longer than for those who did not have one.

Have a laugh: You've come to the right place. Laughter reduces levels of stress hormones and releases endorphins that work as pain killers and gives your blood circulation a boost. Not to

mention it relaxes blood vessels and keeps a person from being angry - a significant predictor of heart disease.

Marry Well: While the phrase "marry well" is typically used to describe people who marry someone rich, we are talking about something entirely different: genetics. Apparently, longevity genes can be inherited. So, for the single people out there, pick a spouse whose grandparents are still alive. This won't make you live longer, but it might help your children!

Exercise: Get up and start moving. Not only does exercise help us maintain our weight, it improves our cardiovascular health, strengthens the bones and increases endorphins in the body - hormones that give us energy, make us happier and help ward off stress and disease.

Manage stress: Everyone has stress to a certain degree, but not everyone knows how to manage it. The key is to recognise what the big factors are in your life and how to mitigate them.

Eat your Antioxidants: Antioxidants, substances that are found in foods ranging from cinnamon to blueberries, can scavenge free radicals, compounds whose unstable chemical nature accelerates the effect of aging on our cells. Until these excess free radicals are quenched by antioxidant molecules, cellular damage accumulates. This contributes to an array of degenerative diseases, including atherosclerosis, Alzheimer's and cancer.

Chill Out: The lesson is simple: Try as much as you can to let unavoidable, everyday stresses roll off your shoulders.

For more top tips visit www.livetoonehundred.com

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CAST



Kate Louise Elliott

Who Wants to be 100? is Kate's third appearance with Auckland Theatre Company, having previously appeared in *A Christmas Carol* and *Mum's Choir*. She has worked extensively at Centrepoint Theatre, appearing in *Macbeth*, *Pack of Girls*, *Dancing at Lughnasa*, *As You Like It*, *Shop Til You Drop*, *Trash*, *Dirty Weekends* and *The Cripple of Inishmaan*. Kate directed Centrepoint's production of *Secret Bridesmaids' Business*. Other theatre experience includes *Let's Go* and *Let's All Make Love in London* for Downstage Theatre. Kate's television work includes *Outrageous Fortune*, *Shortland Street*, *Street Legal*, *Hard Out* and *Matrons of Honor*. Film experience includes *Bread and Roses*, *Permanent Wave* and *The Waiting Place*.



Mark Hadlow

Having been a professional actor for nearly thirty years it's no surprise that Mark Hadlow is a household name in New Zealand. Mark was last seen on stage in Auckland Theatre Company's production of *High Society*. His other ATC credits include *The Seagull*, *Wind in the Willows*, *Noises Off* and *A Christmas Carol*. Other theatre highlights include *Charley's Aunt*, *Little Shop Of Horrors*, *Othello*, *Cabaret*, *Scrooge*, *The Servant Of Two Masters*, *The Complete History Of New Zealand Abridged* and the critically acclaimed one man show *S.N.A.G* which he performed throughout New Zealand, in Australia and Fiji and at the Edinburgh Festival. Mark's film experience includes *Beyond Reasonable Doubt*, *Prisoners*, *Shadowlands*, *Scarecrow*, *Battletruck*, *Savage Islands* and *Just Me and Mario*. Television includes *Children of Fire Mountain*, *You're Only Young Twice*, *The Billy T James Show*, *Close to Home*, *McPhail and Gadsby*, *Jack of All Trades* and *Willy Nilly*. Mark is also the Event Production Team Manager for Christchurch City Council's successful and innovative Events Portfolio.



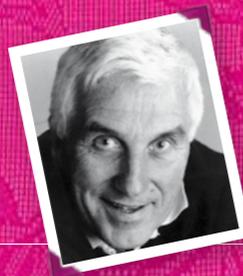
Raymond Hawthorne

In 1955 Raymond became an actor with the New Zealand Players, under the direction of Richard Campion, and acted with the company for two and a half years. Granted a New Zealand Government Bursary in 1957, he studied acting at the Royal Academy of Dramatic Art (R.A.D.A.), London. After graduating, he remained in the United Kingdom for a further thirteen years working as an actor, singer, director and teacher. In 1971 Raymond returned to New Zealand and worked for two years at the Mercury Theatre under the directorship of Anthony Richardson, and in 1974 instigated the formation of Theatre Corporate of which he was Director for eight years. An appointment as Director for the National Opera of New Zealand followed in 1982, and in 1985 he commenced his seven-year tenure as Director of the Mercury Theatre. 1992 saw him establish his own acting studio 'The Actors Space' of which he was director for five years. In November 1997 was appointed Head of Directing for Screen and Live Performance and Screen Arts at UNITEC. Raymond has acted in Auckland Theatre Company productions of *Someone Who'll Watch Over Me*, *Oleanna*, *Travels with My Aunt*, *The Judas Kiss* and *Waiting For Godot*. His Auckland Theatre Company directing credits are *Lovelock's Dream Run*, *Angels in America*, *Three Tall Women*, *The Herbal Bed*, *Julius Caesar*, *The Wind in the Willows*, *Cabaret*, *Into the Woods*, *Travesties* and *High Society*. In the 2000 Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (ONZM) for Services to the Theatre.



George Henare

2007 marks George Henare's 42nd year in the business of stage, screen, TV and recording. For Auckland Theatre Company he has performed in *Julius Caesar*, *Wind in the Willows*, *Uncle Vanya*, *Cabaret*, *Into the Woods*, *Goldie* and *Twelfth Night*. George's extensive experience in theatre includes the 2000 International Festival of the Arts production of *Haruru Mai*. He also appeared alongside Nancy Brunning in Briar Grace-Smith's *Purapurawhetu*, which toured New Zealand twice as well as Canada and Greece. In 1994 he won the Best Theatrical Performance Award at The Entertainer of the Year Awards for his role in *Jesus Christ Superstar*. Other highlights include *King Lear*, *Othello*, *Sweeney Todd*, *Ratty* and *Cinderella's Ugly Sister*. George's television experience includes roles in *Greenstone*, *Hercules*, *Xena* and *Nga Tohu- Signatures* – for which he was named Best Actor at the 2000 TV Guide New Zealand Television Awards. His film credits include *Crooked Earth*, *Once Were Warriors*, *The Silent One* and *Rapanui*. George has also been honoured by Her Majesty the Queen with an OBE for his services to theatre. Last year George received a Chapman Tripp Best Actor Award for his portrayal of Willy Loman in Circa Theatre's *Death of a Salesman*.



Ray Henwood

Who Wants to be 100? is Ray's third appearance with Auckland Theatre Company, having previously appeared in *Honour* and *Spreading Out*. Ray is a founding member of Wellington's Circa Theatre. His performances at Circa include *Heroes*, *Spreading Out*, *Conversations After a Burial*, *The Birthday Party*, *Copenhagen*, *Playing Burton*, *The Unexpected Man*, *A Delicate Balance*, *Rutherford*, *Travesties*, *Waiting for Godot*, *Honour*, *Simply Disconnected*, *Skylight*, *Market Forces*, *F.I.L.T.H.*, *Moonlight*, *The Master Builder*, *Angels in America*, *I Hate Hamlet*, *No Man's Land* and *Time Of My Life*. Other performances include *Otherwise Engaged*, *Othello*, *Uncle Vanya*, *Hedda Gabler*, *Much Ado About Nothing*, *NoGood Boyo* (New Zealand & Australia) and Ken Hill's *Phantom of the Opera* (Japan). Ray's television experience includes *Market Forces*, *William Tell*, *Enid Blyton*, *Gliding On* and *Atlantis High*. Film appearances include *Heavenly Creatures*, *The End of the Golden Weather* and *Lord of the Rings*. In 2001, Ray won Best Actor at the Chapman Tripp awards for his role in *Playing Burton*.



Catherine Wilkin

Since completing an acting apprenticeship at the Mercury Theatre some thirty years ago, Catherine's career has seen her perform in London, Oslo, Melbourne, Sydney, Brisbane, Auckland, Christchurch and Wellington. Her landmark performance in the Downstage production of *Hedda Gabler* was internationally successful, garnering an exceptional reception at the Edinburgh Festival and the Ibsen Festival in Oslo. Her film and television work is extensive and has resulted in Silver Logie and Penguin awards in Australia for *McLeod's Daughters* and a Best Supporting Actress Award at the New Zealand Film and Television Awards. Recent productions for the Auckland Theatre Company are *Middle Age Spread*, *Equus*, *Up For Grabs* and *Being Here* (ATC Literary Unit). Catherine has just completed a highly successful production of *The Graduate* at Wellington's Downstage Theatre.

STREET TALK

AUCKLAND THEATRE COMPANY HIT THE STREET TO FIND OUT: WHO ACTUALLY WANTS TO LIVE TO 100?



Amy: "Yes - to watch my family grow, that would be the main reason"



Sam: "No - Why when all my friends are dying and all my kids hate me? I want to have a great life until I am 60 or 70 and then die quickly with a heart-attack."



Mitch: "Yes - because I enjoy life, I enjoy living - it's nice to be alive!"



David and Ruth: "Yes - to watch the grandchildren grow and see them face all the problems we've had to face - and to spend their inheritance!"



Lauren: "No I don't think I would want to be that old. You just couldn't take care of yourself. I like my independence."



Amy: "Not particularly - by the time I'm 100 the earth won't be inhabitable anyway."
Brody: "Don't you get a telegram from the Queen or something? If the Queen delivered a telegram in person it might be enough of an incentive to live to 100."



Roger Hall, *Playwright*

Roger is New Zealand's most successful playwright. His earliest scripts were for television, but in 1976 he wrote his first stage play *Glide Time* which catapulted him to the forefront of New Zealand theatre. Many successful plays followed including *Middle Age Spread*, *Spreading Out*, *By Degrees*, *Market Forces*, *C'Mon Black*, *Social Climbers*, *The Book Club*, *Take a Chance on Me*, *A Way of Life* and *Taking Off*, along with stage musicals including *Footrot Flats*, *Love off the Shelf* and *Dirty Weekends*. In addition, Roger has written pantomimes, radio dramas, books and plays for children, and comedy series for television, most notably, *Gliding On* and *Market Forces*, and *Conjugal Rites* for Granada TV. Roger was awarded a QSO and the Turnovsky Prize in 1987; an Honorary Doctorate of Literature from Victoria University in 1996; the Katherine Mansfield Fellowship for study in Menton in 1997; and was made a CNZM in 2003.



Alison Quigan, *Director*

Alison's theatrical experience extends over almost 30 years and includes acting and directing a wide range of plays, as well as writing original works. She was last seen on stage in last year's sell-out hit *Mum's Choir* (which she also wrote) and before that as Jean in Auckland Theatre Company's 2005 production of Roger Hall's *Taking Off*. She also directed Roger Hall's *By Degrees* for the Company in 1994. Since 1984 Alison has directed over 60 plays (original and classics) including: *Othello*, *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Equus*, *Ladies Night*, *Pack of Girls* and *Mum's Choir*. Since 2004 Alison has played the role of Yvonne Jeffries on *Shortland Street*. Her other television experience includes *The Strip*, *Duggan* and *Hercules*. In November 2004 Alison completed her 18 year post as Artistic Director of Centrepoint Theatre in Palmerston North. During her tenure she wrote and co-wrote 11 plays including: *Netballers*, *Shop Till You Drop*, *The Newbury Hall Dances* and *The Big OE*.



David Thornley, *Set Design*

"It was essential to look at the current architectural style of New Zealand rest homes before working on this project. I learnt much from observing during these visits. There was not much of merit to be seen in these buildings. Therefore a realistic image did not seem suitable for this work and it was more desirable to express the essence of these environments in an abstract manner.

The elements that are common to most of the rest homes are bedrooms upon bedrooms that hardly distinguish themselves from each other, endless corridors that seem to lead to nowhere, and common rooms that succeed to a certain extent. These were the starting points for the design. The set design provides us with a glimpse of the rooms, the corridors, the common areas with an exterior view (the outside world). We see the residents moving between these spaces, time moving on, until....."

Theatre design is but part of David's extensive work that includes industrial design, architecture and urban design. With over seventy theatre works completed, including dance, drama, opera, musical theatre and television, David has established a unique style. Recent works includes *Who's Afraid of Virginia Woolf?* and *Disgrace* for Auckland Theatre Company and *Lucia di Lammermoor* for Canterbury Opera. David's work has been exhibited at the Prague Quadrennial International Exhibition of Scenography and Theatre Architecture on three occasions.



Andrew Malmo, *Lighting Design*

"Alison, David and Jude have provided a fantastic visual design for me to light, and Colin and Alison a superb cast. The play is rich in character and emotion, with location and time of day in a more abstract form, which allows a lighting designer to move away from naturalism. Having said that, there are specified locations in the play that the lighting will assist in suggesting, within the abstract space of the set. Lighting has the ability to assist in shifting the mood of a scene, and there are a few mood shifts in here to keep one on one's toes! If only I could remember where I put that colour swatch..."

Andrew has designed numerous dramatic productions for Auckland venues as well as touring shows. His designs have complemented the work of some of New Zealand's most acclaimed designers, directors and actors. Andrew has also assisted some of the country's top lighting designers, and in 2002 underwent a master class with Australian lighting designer John Rayment. Andrew is on the executive committee of the industry organization Entertainment Technology New Zealand Inc. (www.etnz.org), and has occasional teaching posts at Unitec School of Creative and Screen Arts, and The University of Auckland Drama Studies Programme. Lighting design includes: *The Look of Love*, *Falling in Love Again*, *Taking Off*, *Spreading Out*, *The Goat*, *Jacques Brel*, *Mr. Marmalade*, *Glide Time*, *Berlin*, *Some Girl(s)*, *Black Ice*, *The Caretaker*, *Decadence*, *Marlene*, *Blue Orange*, *Old Times*, *Strange Children* and *Nightingale Fever*.

CREATIVE TEAM



Judith Crozier, *Costume Design*

“When I read the first draft of *Who Wants to be 100?* I could just picture the actors in their roles as I chuckled my way through their very amusing situations! Having had close encounters with rest homes (aging relatives, and in-laws owning one) I established costume design ideas early on for the three sets of characters. The first group - the carers - are represented by corporate colours and practical clothing, hair swept back in “no nonsense” fashion. Their diverse personalities (the good, the bad and the ugly) are depicted with use of various accessories. The ‘inmates’ are the second group and with reference to “the list of clothing” one is required to bring (rather like school camp) I have costumed them to show their different lives and where they’ve come from; but as well, showing that in the end, despite the assorted pyjamas, they are really all one in the same! The visiting wives and daughters make up the last group. Are they angels in white? Or are they in black anticipating the funerals? I want to portray them as transient, never stopping for long, bringing goodies but leaving with nothing.”

For over twenty years Judith has been freelancing in theatre, film, television, and events, specialising in costume design, styling and supervising. Recent costume work includes *Evita*, *Phantom of the Opera*, *Macbeth* and *Hamlet*, *The Louis Vuitton 125th Birthday Event*, *This Is It!* and *The Millennium!* Costume design for film includes *Trial Run* and *Other Halves* and for television, *Space Knights*, *Topp Twins TV Show* and *Heart of the High Country*. Judith freelances in the costume department on *Shortland Street* (TVNZ) and lectures in Costume Design at AUT.



Jordan Greatbatch, *Sound Design*

“The soundtrack for *Who Wants to be 100?* attempts to connect the audience with the lives of the characters in the world of a retirement home, and not necessarily the retirement home itself. I’ve chosen to mix classical with modern to not stereotype any one part of the play and in order to base the music around the characters emotions and personalities. Other sound effects used are minimal, from a television to a bedside buzzer, which are the only ones that seemed to be appropriate for the context of the play.”

Jordan is a first year Graduate of Unitec’s Performing Arts School, Diploma in Performance Technology. His first sound design job was for Silo Theatre’s recent production *Some Girls*.

WHAT’S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

Maidment Theatre

The Crucible

By Arthur Miller

5 - 28 July

Without a doubt one of the greatest plays of the twentieth century, Arthur Miller’s *The Crucible*, takes on an unnerving air of topicality in our terrorist age.

SILO THEATRE

Auckland

Lobby Hero

By Kenneth Lonnergan

21 June – 21 July

As a brutal homicide is investigated, a quartet of law enforcers become inextricably bound to one another, their separate fates placed accidentally into each other’s hands.

CENTREPOINT THEATRE

Palmerston North

The Farm

By David Geary

2 – 30 June

Shoddy farmers, Russian tourists, ostriches, bicycles and sperm donors come together in a mad yet poignant play about being yourself and finding each other.

DOWNSTAGE THEATRE

Wellington

Finding Murdoch

By Margot McRae

16 June – 14 July

A world premiere kicks off at Downstage about the infamous ex-All Black Keith Murdoch and the TV journalist who managed to hunt him down. *Finding Murdoch* was developed through the Auckland Theatre Company Literary Unit.

CIRCA THEATRE

Wellington

Fat Pig

By Neil LaBute

9 June – 14 July

A poignant, modern day romance that isn’t afraid to tell the truth about the world as it is, *Fat Pig* is another funny, thought-provoking and intelligent comedy from the pen of Neil LaBute.

COURT THEATRE

Christchurch

The Thirty-Nine Steps

Adapted and Directed by Ross Gumbley

16 June – 21 July

In Ross Gumbley’s hilarious adaptation of this spellbinding British thriller, four actors play over 150 roles as this gripping ‘whodunnit’ unfolds live on stage.

FORTUNE THEATRE

Dunedin

Mum’s Choir

By Alison Quigan

22 June – 14 July

The stropky O’Reilly family return to the homestead, upon the death of the matriarch Molly, to celebrate her life and rekindle memories and music.

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



AUCKLAND THEATRE COMPANY'S 15TH YEAR ANNIVERSARY

Roger Hall has charted the life of New Zealand's middle classes for more than thirty years now. From public service to marriage, mid-life crisis and retirement, plus travel, tramping, and the madness that affected so many during the share market crash.

In the last 15 years Auckland Theatre Company has produced a number of Roger's plays and we are more than proud to be premiering his latest work as part of our 15th Year Anniversary



Take a Chance on Me
by Roger Hall 2002



Middle Age Spread
by Roger Hall 2003

season. To find out more about our past productions visit www.atc.co.nz and click on the plays link to access our archive.



Taking Off
by Roger Hall 2005

Auckland Theatre Company

Artistic Director Colin McColl *General Manager* Lester McGrath

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Auckland Theatre Company would like to thank the following for their help with this production: Johnny Cranston at KR Flooring James Mackenzie at Oceania Audio John Moore at Cambrian Plastics Deepak Nayee at Selecon Gloria Velasquez of Thornley design, for 3D digital animation of stage design Dave Syms at Auckland Rugby

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Designers / Tracy Grant, David Eversfield, John Gibson

Starring / David Aston, Michelle Blundell, Peter Daube, Hera Dunleavy, Raymond Hawthorne, George Henare, Ray Henwood, Margaret-Mary Hollins, Elizabeth McRae, Bree Peters, Gareth Reeves, Emily Robins, Ellen Simpson, Rima Te Wiata, Curtis Vowell, Roy Ward, Brooke Williams and Edwin Wright

Maidment Theatre

5 July – 28 July

