



Oliver!

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WELCOME

As a child Charles Dickens fiercely guarded his treasured toy theatre from his sister Fanny and as a young clerk in London he spent all his spare time and cash at the music hall and theatre. Not surprising then that so many of his stories have adapted so well to the stage. The most spectacularly successful of these adaptations would have been Lionel Bart's musical version of OLIVER TWIST - the boy who dared to ask for more. Dickens provided the wonderful characters of Fagin, Nancy and the Artful Dodger - but Lionel Bart's musical expertise gave us some great songs - many of which have become popular classics today. The original London production in the 1960s was ground-breaking for its direction and Sean Kenny design.



Who better to take up the challenge of OLIVER! for this Auckland Theatre Company production than that titan of New Zealand theatre, Raymond Hawthorne. Together with set and costume designer Tracy Grant Lord, this new production of OLIVER! acknowledges all that was best in that original production and features several songs that never made it to the famous film version.

My huge thanks to them both, and to their creative team - Musical Director John Gibson, Lighting Designer David Eversfield and Choreographer Vicky Haughton. And my thanks as well to the large, talented cast who bring Charles Dickens classic thrillingly alive for you.

OLIVER! is Auckland Theatre Company's final offering for 2009. We have a veritable feast of theatrical delights in store for you in 2010 - details of our new season will be announced very soon.

Thanks for your support of us in 2009 and from all of us at Auckland Theatre Company - the very best wishes to you and your loved ones for the festive season.

Enjoy the show!

Colin

Colin McColl



THE AUCKLAND THEATRE COMPANY'S PRODUCTION OF

Oliver!

Book, Music & Lyrics by Lionel Bart
Orchestral Arrangements William David Brohn
By arrangement with Hal Leonard Australia Pty Ltd. exclusive representative of
Cameron Mackintosh and the Southbrook Group Ltd.

CREATIVE

Direction — **Raymond Hawthorne** Set & Costume Design — **Tracy Grant Lord**
Lighting Design — **David Eversfield** Musical Direction — **John Gibson** Choreography — **Vicky Haughton**

Special thanks to Royal New Zealand Ballet for support of the production with costumes designed by Kristian Fredrikson



ROYAL NEW ZEALAND BALLET

PRODUCTION

Production Manager — **Mark Gosling** Technical Manager — **Bonnie Burrill**
Rehearsal Assistant Stage Manager — **Gabrielle Rhodes** Rehearsal Pianist — **Terence Penk** Child Supervisor — **Chris Bevan**
Intern Observing Stage Manager — **Jade Turall** Assistant Lighting Designer — **Brendan Albrey** Properties Master — **Bec Ehlers**
Set Construction — **2 Construct**

WARDROBE

Wardrobe Supervisor — **Judith Crozier** Cutter — **Yvonne van Baardwijk** Cutter & Wardrobe Assistant — **Sara Kolijn**
Key Machinist — **Kathy Rudd** Machinists — **Gillian Westerhof, Carmel Donnelly** Artistic Finisher & Dyer — **Paula Collier**
Students from UNITEC School of Performing and Screen Arts — **Trish Dennis, Christine Fletcher, Linh Pham, Mei Wang**

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

Amanda Skoog, Gary Harris, Andrew Lees & Andrew Pfeiffer at the Royal New Zealand Ballet, Simon & Helen Edwards, Mark & Gina Harrison, Troy & Naomi Hageman, Sarah & Mark Wilde, Carolyn & David Matthews, Jo Raymond & Mark Leishman, Deborah & Ross Webster, Tess & Grant McGregor, Robyn & Nick Jones, Carrie Hobson & Malcolm Legget, Janet & Deepak Kulkarni, Bronwyn & Glen Verlinden, Debbie & Chris McLachlan, Fiona & Greg Holmes, Jane West & Gary Verberne, Chris & Lee Bevan, Helen & Clive Lewis, Jo & Denis King, Christina Collyer & John Collyer, Paul Noble at Kenderdine, Mick Spratling at Camelspace, Margie Adams at Benefitz, James MacKenzie at Oceania, Black Grace, Alex Oldham at Spotlight Systems, Scott Davis at Spyglass, Barbara Lodge & Bernie Brown at Skycity Theatre, Jason Te Mete, Kathy Parker at ACG Senior College, Emma Featherston at Kings School, 2 Construct, Jonny Cross, John Stephens and Co. Ltd., Auckland Music Theatre, UNITEC School of Performing and Screen Arts

OLIVER! is the seventh Auckland Theatre Company production for 2009 and opened on October 29th. OLIVER! is approximately 150 minutes long including an interval.
Please remember to switch off all mobile phones, pagers and watch alarms.

CAST

Oliver — **Mitchell Hageman** or **Conrad Edwards**
Fagin — **Mark Hadlow**
Nancy — **Sophia Hawthorne**
Mrs Sowerberry / Mrs Bedwin — **Jennifer Ward-Lealand**
Mrs Corney — **Helen Medlyn**
Bill Sikes — **Michael Lawrence**
Bet — **Zoe Stevens**
Artful Dodger — **Greg Padoa**
Mr Bumble — **Andrew Grainger**
Mr Brownlow / Governor — **David Aston**

Chorus — **Mike Edward, Peter Daube, Edward Peni, Cameron Douglas, Jeremy Birchall, Glen Pickering, Russell Pickering, Jonathan Hodge, Keith Adams, Elizabeth Tierney, Colleen Davis, Tizane McEvoy, Sia Trokenheim, Hera Dunleavy, Catherine Reaburn**

Gang Leaders — **Thomas Webster, Timothy Wilde, Taylor Matthews, Paddy Leishman**

Charles Gang — **Dylan Holmes, Oscar Jones, William King, Niel Kulkarni, Harry Legget, Charlie Verberne**

Dickens Gang — **Kieran Bevan, James Collyer, Ross Lewis, Jake McGregor, Fin McLachlan, Sam Verlinden**

ORCHESTRA

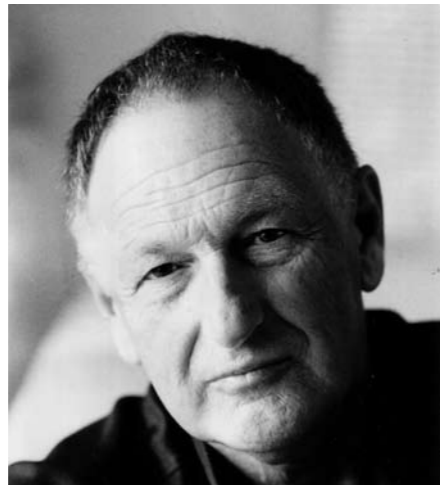
Keys — **John Gibson**
Violin — **Coralie Usmani**
Cello — **Robin Snape**
Bass — **Matt Shanks**
Trumpet — **Kingsley Melhuish**
Trombone/Euphonium — **Alistair McMillan**
French Horn — **Jillian Christoff**
Flute/Piccolo/Recorder — **Luca Manghi**
Drums/Percussion — **Chris O'Connor**

CREW

Senior Stage Manager — **Fern Christie**
Assistant Stage Manager — **Mitchell Turei**
Sound Engineer — **Mike Clarkin**
Sound Technician — **Laura Menzies**
Lighting Operator — **Robert Hunte**
Follow Spot Operators — **Dominic Halpin & Theo Gibson**
Flyman — **TJ Haunui**
Revolve Operator — **Nick Rowland**
Stage Hand — **Paul Nicoll**
Dresser — **Sara Taylor**
Wardrobe Maintenance — **Nicola Blackman**
Venue Technician — **Jesse Abernathy**



DIRECTOR'S NOTES



1960 London - I'd graduated from RADA (Royal Academy of Dramatic Art, London) in September 1959 and had launched myself into a career in the English theatre. Prior to my arrival in London in 1952 I had read a great deal about the controversial and provocative new playwrights and theatre companies that were emerging in London and Europe. Innovative techniques of presentation and new works from playwrights' determined that the voice of the people should be heard. It all sounded so exciting and on my arrival in London, I discovered just how exciting it was.

1955 - had seen Samuel Beckett's WAITING FOR GODOT premiered at the Arts Theatre in London, directed by Peter Hall. Harold Hobson and Kenneth Tynan London's top theatre critics were positive with their praise; the public...less so.

1957 - Harold Pinter's first play THE ROOM was presented. It was followed a year later by THE BIRTHDAY PARTY at the Lyric Theatre, Hammersmith. But it opened and closed in a week. Reviews were scathing (not by Harold Hobson though). John Osborne's LOOK BACK IN ANGER at the Royal Court Theatre, Chelsea, was drawing good audiences. 'The voice of the people' was beginning to be heard and found to be acceptable by the theatre going audiences.

In 1953, Joan Littlewood had established her company at the Theatre Royal, Stratford, East. Littlewood, influenced by the writings and style of Bertolt Brecht's minimalist theatre techniques, began to influence styles of production. Gone were the over elaborate sets. Minimalism and impressionism were the order of the day in all areas of production. OH, WHAT A LOVELY WAR!, Shelagh Delaney's A TASTE OF HONEY, Lionel Bart's other early musical LOCK UP YOUR DAUGHTERS has also transferred to the West End from the new Bernard Miles Mermaid Theatre. FINGS AIN'T WHAT THEY USED TO BE transferred from Stratford East to London's West End. The face of theatre was changing.

The "Biggies" however were also pulling the audiences for MY FAIR LADY at Drury Lane. The show was packed nightly, as was the unforgettable power of the Broadway cast of Leonard Bernstein's WEST SIDE STORY at Her Majesty's Theatre in the Haymarket.

Even the Aussies had a production at Ray Lawler's THE SUMMERS OF THE SEVENTEENTH DOLL running in the West End (courtesy of Laurence Olivier).

All great stuff!

But somehow the British musical seemed not to quite resonate. There always seemed to be something missing.

Then it was announced that this Lionel Bart chap had adopted Charles Dickens' OLIVER! It was to open out of town at the New Theatre, Wimbledon, then two weeks later to transfer to the New Theatre, in the West End. Word began to filter through that it was pretty good.

It opened in London on June 30th 1960. Two weeks later I saw it. Front row in the gods with my close friend Aileen Harrison (still a friend).

It sure was a memorable night. The sparse beauty of Sean Kenny's architectural set. The unique rhythms with their echoes of Music Hall and the wonderful score, the fine performances from Ron Moody as Fagin, Georgia Brown as unforgettable Nancy. I was awed. We laughed and cried and at the conclusion of the performance, shouted and screamed our approval. The rest as they say is history. The British had at last created a musical uniquely theirs. Unforgettable.

To be asked by Auckland Theatre Company to direct this production was such a thrill. I couldn't wait. Thank you ATC for providing the opportunity for the artists and creative team to come together to commit to this project. To my colleagues in work thanks for the process, your commitment and your unified integrity.

To our young cast The Workhouse Boys and Gang and our two delightful Olivers' – "Go for it Guys!"

You have been a delight for us all. To your supportive parents. Thanks so much for the gift of your sons.

Enjoy!

Raymond Hawthorne

Director

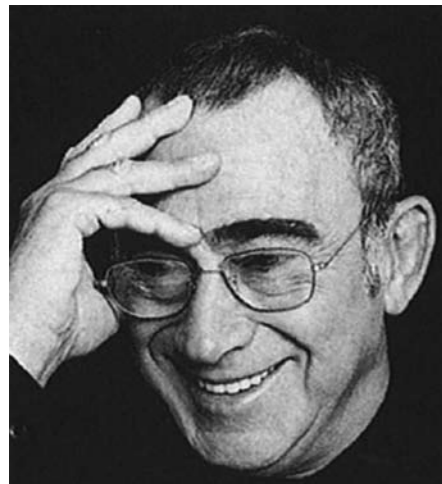
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LIONEL BART

A FINE LIFE



Born Lionel Begleiter on 1st August 1930, he was the youngest of seven surviving children of a Jewish family who had escaped the pogroms in Galicia, then part of the Austrian Empire, and settled in the East End of London. His father was a tailor.

A teacher, impressed by 6 year old Lionel's musical ability, prompted his parents to get him some violin lessons, but the little boy didn't apply himself and the lessons stopped. An accomplished painter, he was expelled at 16 from St Martin's School of Art for 'mischievousness' and subsequently took up jobs in screen printing works and commercial art studios.

He began his song writing career for BBC radio and amateur theatre in the early 1950's, composing songs for London's Unity Theatre where he was spotted by Joan Littlewood and so joined her Theatre Workshop. Widespread recognition came through his pop songwriting, including hits for Cliff Richard ('Living Doll'), Tommy Steele ('Little White Bull') and later, the theme song for the 1963 James Bond movie 'From Russia With Love'. Lionel Bart won three Ivor Novello Awards in 1957, four in 1959, and two in 1960. In 1960 he was given the Variety Club Silver Heart for Show Business Personality of the Year.

Widely credited with reviving the fortunes of British musical theatre, Bart's first professional musical was the 1959 LOCK UP YOUR DAUGHTERS, based on an 18th century play by Henry Fielding. OLIVER! followed in 1960. It was an enormous hit with 23 curtain calls on opening night.



The show ran for 2,618 performances in London and was the first British musical to successfully transfer to Broadway. Carol Reed directed a film adaptation in 1968 starring Ron Moody, Oliver Reed and Shani Wallis that won several Oscars, including Best Film.

His next two musicals BLITZ and MAGGIE MAY were reasonably successful but 1965's TWANG!! was a flop which he attempted to prop up using his own money. Worse still in 1969 LA STRADA closed after only one night on Broadway. Bart descended into a decade of drinking and drug taking. He sold the rights to his past and future works, including those of OLIVER! to keep himself solvent, but was forced to declare himself bankrupt in 1972. He eventually joined Alcoholics Anonymous, gave up drinking and took various health problems more seriously.

In 1986 Bart received a special Ivor Novella award for his life's achievement. Cameron Mackintosh mounted a rewritten (by Bart) version of OLIVER! in 1994, and gave him a share of the production royalties.

Bart died of cancer in 1999. Linked romantically at the peak of his career with several women singers, including Judy Garland, he publically acknowledged he was gay a few years before his death. A musical play featuring his songs, and based on his life, IT'S A FINE LIFE, was staged in the UK in 2006.



A DRAMATIC HISTORY

THE MANY FACES OF OLIVER TWIST

Everything about Charles Dickens was theatrical – his appearance, his voice, his lifestyle – so it was hardly surprising to find his novels translated to the stage almost as soon as they'd hit the bookshops.

There were six stage adaptations of OLIVER TWIST in 1838, some more pleasing to the author than others. One was so dreadful that Dickens, unable to endure any more than a couple of scenes, lay down in his box and did not reappear until the final curtain.

Being a great theatregoer himself, Dickens had no objections in principle to his stories being dramatised. But he shuddered to see them quite so trivialised. He regarded himself as social realist, depicting life at the cutting edge, but the stage versions of OLIVER TWIST never failed to turn it into a posturing melodrama, such was the custom of the day.

Perhaps the other reason Dickens was often uncomfortable watching his stories on stage was that he was a frustrated actor who probably itched to take control. In later life, he gave bravura public readings of his work, concentrating on the more lurid passages. Audiences flocked to hear England's best loved storyteller re-enact the murder of Nancy by Bill Sikes from OLIVER TWIST. Dickens played all the parts – Sikes, Fagin and Nancy – with equal conviction.

Of the scores of other theatrical versions that followed, one that occurred in 1905 was particularly interesting for two reasons. The action centred not on the wretched orphan boy but on Fagin, his self-appointed mentor. The reason for this was that the role provided an excellent vehicle for one of the great actors of the day, Sir Herbert Beerbohm Tree. His single reprise of Fagin turned out to be memorable not so much for his performance as that of the Artful Dodger, played by none other than Charles Chaplin. The other point of interest is that the man who directed the film musical of OLIVER! in 1968, Carol Reed, turns out to be Tree's son.

There have been eight film versions of OLIVER TWIST, the first five made in

the silent era. It was first done in 1909 by Pathé; then by Vitagraph in 1910; followed by another in 1912, with Nat Goodwin as Fagin; a curious version in 1916 with Oliver played by a woman, Marie Doro; and a 1922 film with Lon Chaney as Fagin and Jackie Coogan (alias The Kid in Chaplin's 1921 classic) as Oliver, which never saw the light of day in the UK. The British censors, clearly vigilant to a fault at that time, felt the film might be an incitement to civil disorder.

The first talkie, produced on a shoestring budget in Hollywood in 1933, starred an actor called Irving Pichel as Fagin, while a five-year-old boy actor Dickie Moore was expected to carry the demanding title role. It was another fifteen years before Oliver reappeared on the screen, this time courtesy of the distinguished British director, David Lean, who had already enjoyed great success with BRIEF ENCOUNTER (1945) and another Dickens, GREAT EXPECTATIONS (1946).

As always the search to find an appropriate boy to play the title role was an arduous one. One hundred and fifty hopefuls were screen-tested before one of the production team stumbled on the sensitive nine-year-old son of a London newspaper columnist, Jack Davies.

Bit it was in the casting of Fagin and Bill Sikes that Lean ensured the film's dramatic distinction. In terms of concentrated malevolence, it was hard to choose between Alec Guinness and Robert Newton. Both were the stuff of children's nightmares, although Lean was a master of discretion, always suggesting rather than depicting scenes of violence and unpleasantness.

With his beaky nose, straggly black hair and pronounced Yiddish accent Guinness laid his Fagin open to accusation of anti-Semitism, especially in the United States, where distribution of the film was held up for three years because of objections from Jewish groups. In his next incarnation, Master Twist told a very different story. For the first time, he sang for his supper in a musical version; Lionel Bart's OLIVER! (1960) which turned out to be the most successful adaptation of all.

Lionel Bart never expected it to be a hit. Things had gone wrong during the pre-London run in Wimbledon. There were teething troubles with Sean Kenny's innovative set, a great timber jigsaw puzzle, equally adaptable as Fagin's den or London Bridge at night, and Lionel Bart was still writing the score during rehearsals. Being an unknown quantity, advance booking was negligible.

Overnight OLIVER! became the hottest ticket in town, and producer Donald Albert, who staged it for 15,000 pounds, found himself fielding half a dozen lucrative offers from Broadway managements in the same day, while Lionel Bart could scarcely believe his ears when one Hollywood production company offered him two million dollars for the sole rights.



Even without Ron Moody's acclaimed performance as Fagin, the 1963 Broadway transfer (with Clive Revill in the role) was another smash, the longest running British musical up to that time, ensuring substantial US backing for a film version. In the event, Columbia put up the money for a British production company, Romulus, to make the film at Shepperton Studios, with Carol Reed directing. Having agreed to wait until the London stage run had finished before embarking on the film, nobody ever dreamed the run would last six years.

Reed was well past his prime, but he had a reputation for being good with child actors.

In the scene where Mark Lester's Oliver first glimpses Fagin's jealousy guarded box of treasure, Reed had difficulty finding the required look of wonderment from the child star. After several abortive attempts, he had a brainwave. With the cameras rolling and Lester poised over the box, the director said to him, "Oh Mark, I've got something that might amuse you," pulling a live white rabbit from under his coat. The boy's face lit up and the moment was captured.

The film went on to win six Oscars for Best Picture, Best Director, Best Art Direction, Best Achievement in Sound, Best Musical Score and Best Choreography.

There have been a number of major revivals in London. OLIVER! is currently playing at the Theatre Royal Drury Lane and is a re-staging of Sam Mendes' acclaimed 1994 production, with choreography by Tony Award winning director and choreographer, Matthew Browne.

It has been translated into 12 languages, including Icelandic, Estonian and Hebrew. There have been many gastronomic variations in the number FOOD GLORIOUS FOOD, including meat pudding in Sweden, chestnut puree in Hungary, and 'agromny tort' (a big cake) in Poland. Sausages have survived every translation to date.

More?

"Go on, you know you want to!"

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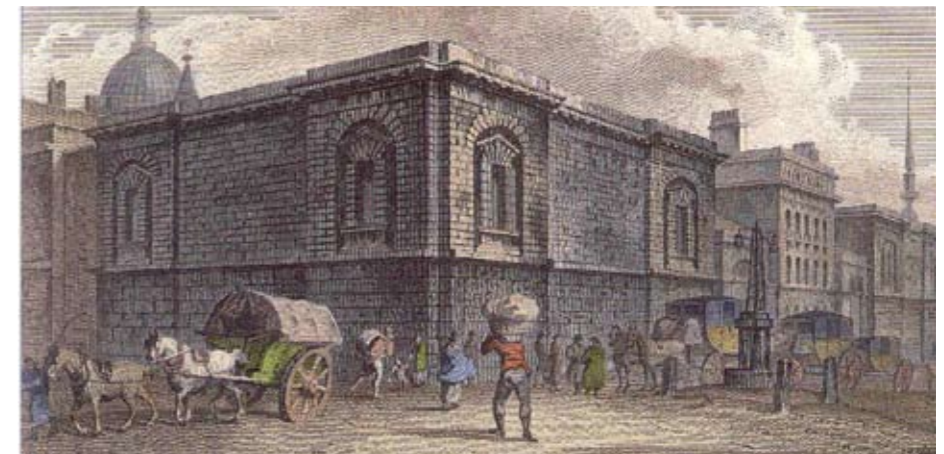
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DICKENS'
LONDON

HARD
TIMES IN
THE 1830s



When the 26-year-old Charles Dickens wrote OLIVER TWIST in 1837, London was the nucleus of an expanding global empire, yet its social fabric was rotten to the core. While Dickens was often criticised for the morbid nature of his stories, in particular the frequency of child abuse and mortality, he was simply reflecting and recording the times.

In 1839, almost half the funerals in London were of children under 10 years old. The average life expectancy in the capital was 27, and five years lower for the working classes. From childhood, Londoners were afflicted with minor ailments that invariably developed into major ones by adulthood. Few Londoners were ever free of illness in the 19th century.

The population of London at the beginning of the century was something like one million. By the end it had reached four and a half million. In the 1840s alone there was a migration into the city of some quarter of a million people.

It was not unusual to find families of seven or eight living together in one room. A survey in the 1840s revealed that, in one area of St. Giles, 2,850 people were crammed into 95 slum dwellings with no sanitation.

In Dickens' own lifetime there were four cholera epidemics in the city. Living very close to these pockets of destitution and squalor – nicknamed rookeries by the better off – Dickens was acutely aware of the problem and did not turn a blind eye to it, like others of his class. He, too, had known extreme poverty as a child and seemed haunted by the cruel juxtaposition of rich and poor co-existing within yards of one another. His concern was partly journalistic, since he frequently wrote about the poor in his novels, and partly altruistic, as he was a valued advocate of public health reforms.

Dickens' particular skill was to weave his awareness of a whole range of social injustices into his stories in a way that was palatable to the people. Politicians and social reformers paid close attention to his every utterance because they knew his constituency was far wider than theirs. Karl Marx, a great Anglophile, said that Dickens had issued to the world more political and social truths than had been uttered by all

the professional politicians, publicists, and moralists put together.

Writing of London in 1836 Dickens observes:

"wretched houses with broken windows patched with rags and paper, every room let out to a different family – fruit and sweet-stuff manufacturers in the cellar, barbers and red-herring vendors in the front parlour, cobblers in the back, a bird-fancier on the first floor, three families on the second, starvation in the attics, Irishmen in the passage, a musician in the front kitchen, and a charwoman with five hungry children in the back one...filth everywhere, clothes drying and slops emptying from the windows...men and women in every variety of scanty and dirty apparel, lounging, scolding, drinking, smoking, squabbling, fighting and swearing."

One always thinks of the 19th century as a time of great metropolitan expansion, when some of London's most famous buildings and monuments were erected, not to mention its transport system. But it wasn't until the turn of the century that the problems of the city's proliferating underclass even began to be addressed.

As the better off moved out of central London into the leafy suburbs, the poor were left behind to endure ever worsening hardship. Their living conditions were often so appalling that even ardent public health reformers regarded them as a race apart. They were, in the blunt estimation of one such, "swarms of men and women who have yet to learn that human beings should dwell differently from cattle."

For those with no money, no hope and little expectation of life beyond 30, crime must have seemed like a sensible way of keeping body and soul together. Even the barbaric punishments meted out by the judiciary – pickpockets were just as likely to hang as murderers – were not enough to stem the rising tide of juvenile offenders. Dickens took a surprisingly hard line with law breakers, but was an outspoken opponent of public hanging, which ceased in 1868.

Prison was a fate worse than death for many young offenders. In the notorious Newgate, there was little attempt to separate the men from the boys and in the winter months many hours were spent in

darkness without supervision. During the 1850s penal reform mercifully found its way on to the political agenda.

We tend to think of traffic congestion as being a late 20th century phenomenon, but it is likely that Dickens and his contemporaries were just as exasperated by it as we are today. Remember there was no underground system so commuters either walked to work, came by steamboat or, if they were better off, caught the horse-drawn omnibus, comparable in comfort to being rolled along a dirt track inside a wooden barrel.

Rich people rode in more comfortable Hackney carriages or racy hansom cabs. The drivers heaped abuse on those customers who didn't cough up generous enough tips, even after they had been subjected to hair-raising canters through the traffic.

Then, as now, London was one of the great trading centres of the civilised world. Street markets proliferated in the poorer areas and street vendors were a common sight everywhere. The muffin man, for instance, would carry his wares on his head, ringing a handbell and calling out, "Muffins for tea!". Flower sellers and matchgirls (selling matches) also did a brisk trade on the streets, services that survived well into the 20th century.

Trading hours being unrestricted, the street markets would often stay open into the small hours, lit by candles and oil lamps, enlivened by the tireless histrionics of the stallholders. Anyone who has visited a street market in Hong Kong or Bangkok after dark will know the special atmosphere these places engender.

Out of the rough and ready markets of early Victorian times grew the spirit of the music hall.

Dickens lived long enough to enjoy the burgeoning of music hall, attracted, one suspects, by its working class exuberance. He was, after all, a dedicated man of the people. His fervent belief was in "the people's right to be amused". Even in his wildest dreams he could scarcely have imagined that his story-telling would be just as popular, and amusing, 172 years on.

LIONEL BART

THE MAN AND THE MUSIC

There is music and music, and then there's music that you love. I was one of the kids whose life was changed on seeing OLIVER! for the first time. Another more famous child was a young Cameron Mackintosh.

I wept copiously to 'Where is love?', the initial inspiration for the musical as Lionel Bart recalls - "I read a life of Dickens and felt that his life was a search for love". I was blown away by how music could express so perfectly the Dickens that I loved too.

It wasn't all plain sailing. From a poignant interview with Lionel Bart - "Nobody wanted OLIVER!. I played it to five or six producers, the seventh fell asleep." Like many great revolutions in theatre it was sponsored by a single visionary backer who totally believed in the work.

Today it seems the most un-self-conscious of the great musicals, and more laden with wonderful melodies than any of them. It is still as fresh and inspired as the day it was first written. Of course it had one of the greatest stories of all time as its source, but crime and murder weren't the natural bedfellows of the musicals of the day.

The character of Fagin has always been controversial, on Broadway his Jewishness was played down to avoid any sense of insult to the backers and sponsors of the Broadway community who were strongly Jewish.

Inspired by David Lean's famous film, which used some of the same sets as the musical, and by the rising tide of the new theatre and the liberation of the people's voice, Lionel Bart found the perfect fit for the themes in Dickens' novel in the cadences and communal warmth of British Music Hall. Even Bill Sikes walks to the

rhythms of 'Champagne Charlie'.

Phillip Norman, the Beatles' biographer, argues that OLIVER! and not the Beatles, marked the true birth of swinging London. Before the mop tops, OLIVER! had already turned Britain's gloomy past into popular gold. At one time Lionel Bart was earning six pounds a minute from the royalties of OLIVER!. Lionel was the real thing; beloved by many on the Old Kent Road, a true Londoner. Astoundingly though, he had no musical training and whistled all his melodies into a cassette recorder. Melody is at the heart of this musical glory and here lies the challenge in these modern times. "Nobody writes tunes anymore."

OLIVER! speaks of a world of singing and performance almost totally lost to us now. In these impoverished melodic times before videos and mechanical click tracks, performers put across songs using every musical trick they had. Truly a world of actor singers, Stanley Holloway, Marie Lloyd -- the list is endless. The art of subtle and radical shifts of time within a song was then the very heart of musicianship. It was what Aretha Franklin's band called 'playing the Hills and Valleys'. Great singers were great masters of this technique, and songs, like those in OLIVER! were written for it.

Melody is truly born from rhythm, and it is shocking to realize how dependent the vitality of these songs is on up beats. The very thing that shocked parents in Rock 'n' Roll in the 50s was totally present in popular culture as early as Music Hall. In the 50s, they called this jungle music; in the Music Hall they called it a good song.

We have specifically used tempos close to the originals which make Lionel's brilliant lyrics crystal clear and communicate to us directly, heart to heart.

I'd like to thank the inspired and inspiring team who have all laboured to bring you this piece, of course a wonderful director and marvelous actor singers who are the equal of any. 'Where is love?'. It's to be found in OLIVER!. Thank you Lionel.

John Gibson

Musical Director

CREATIVE



RAYMOND HAWTHORNE DIRECTOR

Raymond is one of New Zealand's most senior practitioners in the Performing Arts arena. His impressive repertoire (now spanning fifty years) commenced in 1955 when he became a member of The New Zealand Players (New Zealand's first major professional theatre company under the direction of Richard Campion) with whom he toured for two and a half years. In 1957 he was granted a NZ Government Bursary to study at the Royal Academy of Dramatic Art, London (RADA).

On his graduation from RADA in 1959 he pursued a career in the UK as a singer, actor and dancer but became aware that his interest in the performing arts was moving towards directing for theatre and to the teaching of acting. A career change into these areas was successful and he remained in England for the next 13 years, returning to RADA to teach and direct.

Raymond returned to New Zealand in 1971 and joined the Mercury Theatre (then under the directorship of Anthony Richardson) and within two years had instigated the formation of Theatre Corporate (a Community Theatre/ Theatre in Education / Resource Centre) in Auckland. He was Director of Theatre Corporate for eight years until 1981.

In 1982 he was Director of the National Opera for New Zealand. He directed two landmark operas for the company, Brecht/ Weills' THE RISE AND FALL OF THE CITY OF MAHAGONNY and Benjamin Britten's THE TURN OF THE SCREW.

In 1985 Raymond was appointed Director of Mercury Theatre. This was a major position he held for seven years. During his tenure there he directed 12 major

operas, numerous musicals and a wide variety of classic and modern plays.

In 1992 he established his own acting studio, THE ACTOR'S SPACE. This recessed in 1997 but resumed classes in June 2005. In November of 1997 he became the Head of Major in 'Directing and Writing for Theatre and Screen' at the UNITEC'S School of Performing and Screen Arts. At the end of his sixth year involvement, he was made Head of School.

Raymond directed the first Auckland Theatre company production LOVELOCK'S DREAM RUN and has acted and directed for the Company in the last 15 years. Highlights include performances in SOMEONE WHO'LL WATCH OVER ME, TRAVELS WITH MY AUNT, THE JUDAS KISS, WAITING FOR GODOT, WHO WANTS TO BE 100? and THE CRUCIBLE.

Other directing credits include 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.



TRACY GRANT LORD SET & COSTUME DESIGNER

"A Turner sky of smoke over the River Thames, painted between the years 1830 and 1835, surrounds this skeletal Dickensian world of OLIVER! and inspires the costume palette in Raymond Hawthorne's vision for this production for Auckland Theatre Company. The world on stage is a composition of the places travelled to by Oliver Twist, and was created by Raymond's strong desire to have as much flexibility of movement as possible for his extraordinary company of actors. Many months have been spent working on the myriad detail contained in the production and I would like to extend my sincere thanks to the Royal New Zealand Ballet (in particular Andrew Pfeiffer, Andrew

Lees, Amanda Skoog and Gary Harris) and the late Kristian Fredrikson, for their support in realising this work. Also, I would like to thank the production team at ATC, ably supported by Judith Crozier, the gentlemen at 2Construct and Becky Ehlers, for their care and craftsmanship in the manufacturing of this design."

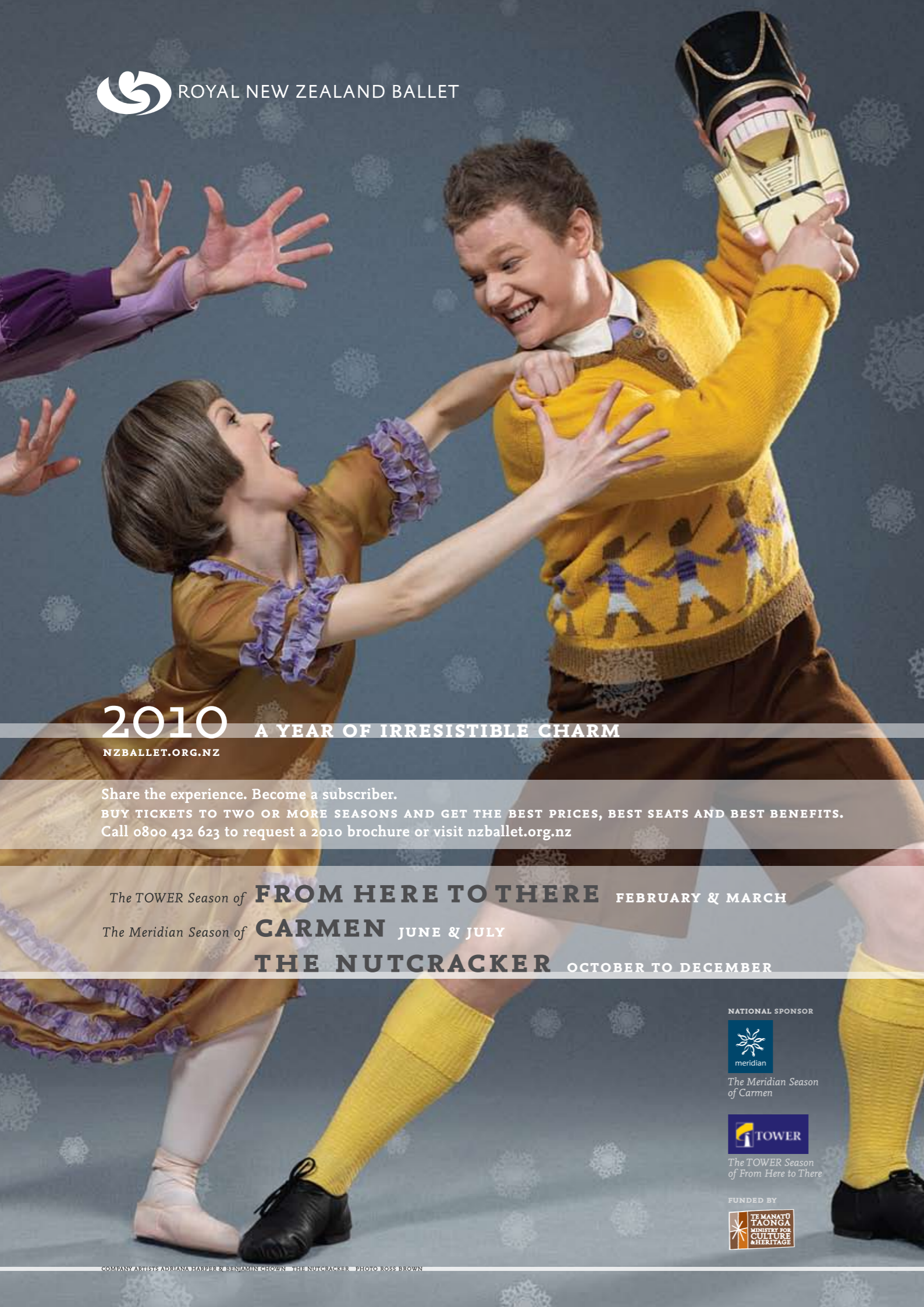
For Auckland Theatre Company, Tracy has most recently designed FOUR FLAT WHITES IN ITALY, THE FEMALE OF THE SPECIES, THE CRUCIBLE and HIGH SOCIETY. Her earlier work for Auckland Theatre Company includes designing productions of ARCADIA, MASTERCLASS, THE HERBAL BED, DANCING AT LUGHNASA, WIND IN THE WILLOWS, VITA AND VIRGINIA, TRAVESTIES, A STREETCAR NAMED DESIRE, THE JUDAS KISS, WIT and THE GRADUATE.

For Melbourne Theatre Company, she has designed costumes for HYSTERIA, MEASURE FOR MEASURE, ARCADIA, LES LIAISONS DANGEREUSES, THE BLUE ROOM, THE HERBAL BED, INHERITANCE, THE GLASS SOLDIER and ROCK'N'ROLL. For Sydney Theatre Company, she has designed costumes for THE THREEPENNY OPERA and THE MISER. For the Royal New Zealand Ballet, she has designed ROMEO AND JULIET, ihi FrEnZy, THE WEDDING, ABHISHEKA and CINDERELLA and for the Australian Ballet, RELIC.

Her designs for opera include LUCIA DI LAMMERMOOR, DON GIOVANNI, THE MAGIC FLUTE, CARMEN, THE PEARLFISHERS, LA TRAVIATA, THE FLYING DUTCHMAN, THE MARRIAGE OF FIGARO, and costume design for FALSTAFF for the Australian Opera.

Tracy is a Winston Churchill Fellow and has a Bachelor of Spatial Design. Her work has been selected five times for exhibition at the Prague Quadrennial and also at World Stage Design 2005. One of the highlights of her career is an Olivier Award nomination for Best New Dance Production in the UK (2005) for the RNZB's ROMEO AND JULIET.





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DAVID EVERSFIELD

LIGHTING DESIGNER

David operated lights for his first theatre show at age thirteen. Perhaps not quite as exciting as learning to be a pickpocket on the streets of Auckland, lighting has always been able to keep him out of trouble. The hobby that fell into a career became slightly more serious after an internship with American Lighting Designer Ken Billington, which was a 'deep end' introduction to the business of Musical Theatre and also helped nurture an appetite for travel.

In his spare time he works as a lighting programmer for the concert industry here and in the UK or moonlights as a Projectionist in slightly warmer places in the likes of Melbourne, Taipei, Wuhan, Sydney, Beijing, Singapore, Shanghai and Kuala Lumpur.

Some of his many theatrical lighting designs include TWELFTH NIGHT, SWEET CHARITY, THE CRUCIBLE, A CHRISTMAS CAROL (Auckland Theatre Company), MACBETH, HAMLET (The Large Group), JACK AND THE BEANSTALK (Auckland Arts Festival), COMMOTION MICHAEL PARMENTER RETRSPECTIVE (Auckland Arts Festival); TRISTAN & ISOLDE (Michael Parmenter), HANSEL AND GRETEL (New Zealand Opera) and TRIAL OF THE CANNIBAL DOG (NZ International Arts Festival).

Event lightings include World of Wearable Art, New Zealand Music Awards, La Disco du Cirque, Cirque Rocks, Circus-X, Silver Scrolls - Song Writing Awards, Fight for Life. For lighting installations, his works were with Peter Collis, John Parker and Gleem-Light Sculpture Festival. Currently David is dabbling with interactive light installations and trying to keep other children off the streets at night by lighting up the Telecom Christmas Tree.

David is a member of ETNZ (Entertainment Technology New Zealand) and ALD (Association of Lighting Designers).



JOHN GIBSON

MUSICAL DIRECTOR

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. Last July, John's first feature film score premiered at the International Film Festival for Vincent Ward's RAIN OF THE CHILDREN.

Previous works for ATC include THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF, WHO NEEDS SLEEP ANYWAY?, WHERE WE ONCE BELONGED, EQUUS, THE DUCHESS OF MALFI and the arrangements and musical direction of SWEET CHARITY.



VICKY HAUGHTON

CHOREOGRAPHER

Vicky's choreography for Auckland Theatre Company includes CABARET, INTO THE WOODS and END OF THE RAINBOW, together with THE WIND IN THE WILLOWS and HIGH SOCIETY, in which she also performed.

An accomplished actress for both stage and screen, as well as drama, Vicky has also starred in a wide variety of musicals and operas as a dancer and singer.

Some of her many highlights include OLIVER!, THE KING AND I, THE SOUND OF MUSIC, CHICAGO, SOUTH PACIFIC and the Australian production of ME AND MY GIRL. She also played the lead in the theatrical productions of PETER PAN, JUDY, GYPSY and WEST SIDE STORY.

Vicky has acted in a number of New Zealand feature films, including AFTER THE WATERFALL, WHALE RIDER, for which she won Best Supporting Actress in the NZ Film and Television Awards, IN MY FATHER'S DEN, JUBILEE, RAPA NUI and KING KONG. For television she has recently played roles in LEGEND OF THE SEEKER and LONGING FOR NEW ZEALAND, a German production.

A Windswept Moor The Midlands Prologue

Agnes..... **Sia Trokenheim**
 Old Sally..... **Hera Dunleavy**
 Two Serving Men..... **Edward Peni and Russell Pickering**

The Workhouse

Oliver..... **Mitchell Hageman / Conrad Edwards**
 Mr Bumble..... **Andrew Grainger**
 Widow Corney..... **Helen Medlyn**
 Matron..... **Catherine Reaburn**
 Chairman of Governors..... **Peter Daube**
 Governors..... **Mike Edward, Jonathan Hodge, Glen Pickering and David Aston**
 Two Serving Men..... **Edward Peni, Russell Pickering**
 Two Serving Women..... **Colleen Davis, Elizabeth Tierney**
 Workhouse Boys..... **Taylor Matthews, Thomas Webster, Paddy Leishman, Timothy Wilde, *Charlie Verberne, *Dylan Holmes, *Oscar Jones, *James Collyer, *Kieran Bevan, *Ross Lewis, *Niel Kulkarni, *William King, *Sam Verlinden, *Fin McLachlan, *Harry Legget and *Jake McGregor**

The Undertaker's Parlour

Mr Sowerberry..... **Keith Adams**
 Mrs Sowerberry..... **Jennifer Ward-Lealand**
 Charlotte..... **Colleen Davis**
 Noah Claypole..... **Cameron Douglas**

A Market in London

Artful Dodger..... **Greg Padoa**
 Charley Bates..... **Taylor Matthews**
 Cart Puller Vendor..... **Mike Edward**
 Street Vendors..... **Peter Daube, Glen Pickering, Russell Pickering, Jonathan Hodge, Jeremy Birchall, Edward Peni, Cameron Douglas, Elizabeth Tierney, Tizane McEvoy, Colleen Davis, Hera Dunleavy, Sia Trokenheim and Catherine Reaburn**

The Thieves' Kitchen

Fagin..... **Mark Hadlow**
 Nancy..... **Sophia Hawthorne**
 Bet..... **Zoe Stevens**

The Gang..... **Taylor Matthews, Thomas Webster, Paddy Leishman, Timothy Wilde, *Charlie Verberne, *Dylan Holmes, *Oscar Jones, *James Collyer, *Kieran Bevan, *Ross Lewis, *Niel Kulkarni, *William King, *Sam Verlinden, *Fin McLachlan, *Harry Legget and *Jake McGregor**

A Street in London

Mr Brownlow..... **David Aston**
 Bookshop Owner..... **Russell Pickering**
 Bird Seller..... **Jeremy Birchall**
 Topshop Owner..... **Glen Pickering**
 Hatshop Owner..... **Peter Daube**
 Hatshop Wife..... **Sia Trokenheim**
 Bow Street Runners..... **Mike Edward and Keith Adams**
 Newspaper Boy..... **Timothy Wilde**
 Passerbys and Shoppers..... **Cameron Douglas, Edward Peni, Elizabeth Tierney, Jonathan Hodge, Tizane McEvoy, Colleen Davis, Hera Dunleavy and Catherine Reaburn**

INTERVAL



“The Three Cripple” - A Pub

Bill Sikes..... **Michael Lawrence**
 Boxers..... **Cameron Douglas and Glen Pickering**
 Chairman..... **Russell Pickering**
 Barmaid..... **Elizabeth Tierney**
 Customers..... **Keith Adams, Mike Edward, Edward Peni, Jeremy Birchall, Jonathan Hodge, Colleen Davis, Tizane McEvoy, Hera Dunleavy, Sia Trokenheim and Catherine Reaburn**

The Brownlow Residence - Bloomsbury

Mrs Bedwin..... **Jennifer Ward-Lealand**
 Dr Grimwig..... **Peter Daube**
 Maid..... **Elizabeth Tierney**

Bloomsbury

Rose Seller..... **Catherine Reaburn**
 Milkmaid..... **Colleen Davis**
 Strawberry Seller..... **Tizane McEvoy**
 Knife Grinder..... **Edward Peni**
 Boy from Bookshop..... **Paddy Leishman**
 Posh Women..... **Sia Trokenheim, Hera Dunleavy and Elizabeth Tierney**
 Posh Men..... **Cameron Douglas, Russell Pickering and Glen Pickering**
 Shop Keepers..... **Jeremy Birchall, Mike Edward and Keith Adams**
 A Street Seller..... **Jonathan Hodge**
 1st Man..... **Mike Edward**
 2nd Man..... **Jeremy Birchall**

London Bridge

Lamp Lighter..... **Glen Pickering**
 Hussar..... **Russell Pickering**
 Hussar's Girl..... **Tizane McEvoy**
 1st Bow Street Runner..... **Mike Edward**
 2nd Bow Street Runner..... **Keith Adams**
 1st Woman..... **Hera Dunleavy**
 1st Man..... **Edward Peni**
 Crowd..... **Jonathan Hodge, Jeremy Birchall, Cameron Douglas, Elizabeth Tierney, Colleen Davis and Catherine Reaburn**

*Performing alternate nights



CAST



MITCHELL HAGEMAN

Mitchell was born in Auckland on 25th of February 1998. From the moment he could talk he began singing and dancing. He's been heavily involved in drama at Kristin School where he was first cast in ALADIN. Since then he's featured in Kristin School productions as Jojo in SEUSSICAL JNR, and Chip in BEAUTY AND THE BEAST.

For two years he has been a member of the Ripieno Choir for their annual presentation of St Matthew Passion. Under the guidance of Ulrike Schwerdtfeger, he passed Grade One and Two Singing with distinction and has also achieved success in various Performing Arts competitions. In 2008 Mitchell performed the solo WHEN A CHILD IS BORN alongside Geoff Sewell singing at the Albany Mall.

In his spare time he enjoys gymnastics and hip hop. Mitchell describes the stage as a great place to be and would love to pursue a career that involves acting and singing. "I just love pleasing the audience and making people happy," he says.



CONRAD HAGEN REI EDWARDS

Conrad was born in Saint-Germain-en-Laye on the outskirts of Paris on the 13th of July 1997. Since then he has lived in England, Auckland and Toronto. In January 2008 Conrad and his family returned to Auckland, which they now call home.

At pre-school Conrad showed a keen interest in singing and performing. He was a key member of his Toronto junior school choir and a regular performer in school productions and public concerts on recorder and keyboard. Upon returning to Auckland and joining Kristin School, Conrad established himself as a key member of the school's Select Choir. He played Horton in Kristin Junior School's production of the musical, SEUSSICAL JNR and was an enchanted knife and understudy in Kristin Middle School's BEAUTY AND THE BEAST.

Earlier this year at the 55th Performing Arts Festival by North Shore Performing Arts Competitions Society, Conrad gained Highly Commended for Sacred Song and won Best Song In Costume (10 – 11 years old). He also recently gained distinctions in the Royal Schools of Music Grade I Piano (theory and practical) and in Trinity Guildhall Grade II (singing).

Conrad is a keen sportsman, and is active in Kristin's robotics group.



GREG PADOA

Currently a third year student of UNITEC's Bachelor of Performing and Screen Arts, this is Greg's debut performance with Auckland Theatre Company and his first professional theatre role. Previously he has performed in MACBETH directed by Cathy Downes and a television documentary THE KIWI WHO SAVED BRITAIN. His devised show WALL FLOWER will be performed at The Basement in 2010.

Greg is extremely thankful for the support and encouragement of his family, friends and tutors.



SOPHIA HAWTHORNE

Sophia has worked extensively in theatre, television and film since her professional debut aged ten in the Mercury Theatre's 1986 production of THE SOUND OF MUSIC directed by Raymond Hawthorne. Later she took time out from her sixth form year at Auckland Girls Grammar School to play Juliet in Michael Hurst's 1993 production of ROMEO AND JULIET – a success that determined her career path as an actress.

In 1995 Sophia won a Television New Zealand Young Achievers Award, and travelled to New York to study classical singing technique with voice teacher and opera coach Frances Wilson.

Since returning to New Zealand in 1997, Sophia has worked on stage throughout New Zealand. Highlights include TITUS

ADRONICUS, SHE STOOPS TO CONQUER, THE SEAGULL, CLOSER, DOUBLE BEAT, TRAVESTIES, GOLDIE, FREAK WINDS and THE DUCHESS OF MALFI.

On television she starred in THE INSIDERS GUIDE TO HAPPINESS, for which she was nominated for Best Actress at the Qantas Media Awards. She has also featured in New Zealand feature films WHEN LOVE COMES and SAVAGE HONEYMOON.

Auckland Theatre Company audiences will remember Sophia's performances in THE SOUND OF MUSIC, INTO THE WOODS, THE WIND IN THE WILLOWS, CABARET, HAIR, THE ROCKY HORROR SHOW and SWEET CHARITY. Sophia is thrilled to be working for the company again on this production of OLIVER!.



ZOE STEVENS

Zoe first appeared as Cha Cha in the Hamilton Operatic Productions of GREASE and went on to feature in ROCKY HORROR PICTURE SHOW and THE SOUND OF MUSIC. At fourteen she featured as Eponine in the St Peters School production of LES MISERABLES. This is her debut performance for Auckland Theatre Company.

For the past three years, Zoe has featured as a soloist in both the Miss World New Zealand Pageant and Coca-Cola Christmas In The Park (in which Zoe secured a solo airtime spot on television last December). She is also director of Music Box, a company established to provide a platform for emerging talents in the Auckland area.

In her final semester of a Bachelor of Music Studies at Auckland University, this year Zoe has won the North Shore Vocal Championship Competition, the Senior Lieder Prize, the Linda Wootten Memorial Award and the South Auckland Recital Award for Musical Theatre. She is also the proud recipient of the Margot Lloyd Scholarship. She is also working towards an Associate Trinity College London (ATCL) accreditation in both Classical Voice and Musical Theatre. She was New

Zealand's top student in the Trinity College Performers' Certificate in 2007 and Waikato Young Singer for 2008.



MARK HADLOW

Mark has worked in the entertainment industry for over thirty years and the challenges are still coming thick and fast. Earlier this year he directed his first opera for Southern Opera, GIANNI SCHICCI, and experience he enjoyed immensely. He also directed, THE COMPLETE HISTORY OF CINEMA ABRIDGED, written by the talented Outwits, which 23,000 people flocked to during Christchurch's Summer Times programme. Auckland Theatre Company audience will remember him from Roger Hall's WHO WANTS TO BE 100?

For the last three years Mark has managed the exciting and rewarding Christchurch City Council Events Production Team, producing and directing a myriad of community events. The opportunity to work with this positive and inspirational group has certainly been another rewarding challenge. He balances his work there with a radio voiceover contract with Radio Network, and a public relations role as the newly appointed Lieutenant in the RNZNR of which he is very proud, as he is of being a part of HMNZS Pegasus in Christchurch.

A regular emcee and conference entertainer, this year Mark also played the villain in the feature film NO PETROL, NO DIESEL. by Stef Harris. With all these extra curricular activities, acting, is still the biggest passion and challenge, and playing Fagin in OLIVER! will certainly be no exception!



JENNIFER WARD-LEALAND

Since she first trod the boards at the age of seven, Jennifer has become one of New Zealand's leading actresses. In 1982, she trained at Auckland's influential Theatre Corporate and has since then worked extensively in theatre, film, television, musical and radio.

In 1989/90, she toured New Zealand and internationally with THE FRONT LAWN, performing to sell-out houses. In the mid 90s she moved to Australia to appear in the comedy television series FULL FRONTAL and played Viola in the Adelaide International Festival's production of TWELFTH NIGHT. She has performed to sell-out houses in BERLIN and THE GOAT (Silo Theatre), TWELFTH NIGHT (Auckland Theatre Company), DECADENCE and most recently Strindberg's CREDITORS at Musgrove Studio.

Jennifer has devised and performed two cabarets FALLING IN LOVE AGAIN featuring the songs of Marlene Dietrich, and THE LOOK OF LOVE which she has toured extensively throughout New Zealand, and most recently to Australia. Jennifer serves as a trust board member of Silo Theatre, is President of NZ Actors Equity and in 2007 was named an Officer of the New Zealand Order of Merit for Services to Theatre and the Community. www.jenniferwardlealand.com



ANDREW GRAINGER

Andrew's career as an actor began in the 1980's and was born out of a love of musicals. The much celebrated shows SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS, all performed on London's West End, were amongst his first professional productions.

Originally from Britain, Andrew immigrated to New Zealand 3 years ago, and has rapidly built up an impressive collection of credits, having appeared in local television programmes SHORTLAND STREET, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT. Highlights from the UK include appearances in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS; appearing with footballer Vinnie Jones in the feature film MEAN MACHINE and working alongside Robert Redford in SPY GAME.

Andrew who has just featured in Silo Theatre's RUBEN GUTHRIE, has a lead role in TV3's THE CULT and will appear in THE LOVELY BONES, Peter Jackson's upcoming feature film. OLIVER! is his debut Auckland Theatre Company production.



HELEN MEDLYN

As comfortable on the concert platform singing classical repertoire in front of full symphony orchestras as she is sliding over a piano, belting out a torch song or

two and steaming up a few spectacles, Arts Foundation of New Zealand Laureate Helen Medlyn has garnered praise both here and overseas for her unique style.

For the Auckland Theatre Company, she has appeared in DAUGHTERS OF HEAVEN, CABARET, INTO THE WOODS and HIGH SOCIETY.

Helen's extensive and eclectic repertoire encompasses such diverse performances as portraying Joy Gresham in William Nicholson's play SHADOWLANDS for the Mercury Theatre, the Witch and the Mother in Michael Hurst's production of Humperdinck's opera HANSEL AND GRETEL for NBR NZ Opera, the Mistress of Ceremonies for THE QUEEN OF THE WHOLE PACIFIC – A VERY QUEER BEAUTY PAGEANT, and singing the Hebrew LAMENTATIONS in Bernstein's Symphony No. 1 JEREMIAH on the NAXOS recording with the New Zealand Symphony Orchestra. She is also well known for her highly-acclaimed cabaret shows with music director and pianist, Penny Dodd.

Helen is a proud member of NZ Actors Equity.



DAVID ASTON

David has had an impressive and varied career as an actor with films UNDERWORLD 3 and THE MATRIX, and television appearances including STREET LEGAL, DUGGAN and GLOSS. David's stage credits include BLUE ORANGE, MACBETH, KING LEAR, A NUMBER, THE CRUCIBLE, ONE FOR THE ROAD, THE JUNGLE, A CLOCKWORK ORANGE, CALIGULA, CLOSER, THE CARETAKER, WHERE ARE YOU MY ONLY ONE and HAMLET.



MICHAEL LAWRENCE

Michael originally trained as a stuntman and worked and performed as one until he chose to pursue acting, where he trained at the very influential Theatre Corporate (headed by Raymond Hawthorne) in the early eighties and from there moved to the Mercury Theatre.

Michael and his family originate from London and have travelled backwards and forwards from London to Auckland over the last thirty years and he always enjoys doing any play that comes from London. His many theatre credits include THE HOTHOUSE (Ford Transit Production), CREDITORS, TRUE WEST (Burn Toast Production), DECADENCE (Licentious Production), SEXUAL PERVERSITY IN CHICAGO (Greenwich Theatre, London), THE CHAIRS (in French and English language, AK09), THE HOMECOMING (AK07), MISS JULIE, OLD TIMES, THE CARETAKER, THE BIRTHDAY PARTY (Potent Pause Production), A STREETCAR NAMED DESIRE, DEATH OF A SALESMAN, JULIUS CAESAR, THE BEAUTY QUEEN OF LEANNE, TWELVE ANGRY MEN, THE HERBAL BED (Auckland Theatre Company), ASHES TO ASHES (Assembly Point Production), EAST (East Street Production), TWELFTH NIGHT, BURN THIS, A VIEW FROM THE BRIDGE, THE THREE MUSKETEERS, SQUATTER, JUDY and KING LEAR (Mercury Theatre).

For television, RUDE AWAKENINGS, LONDONS BURNING, DUGGAN and OPEN HOUSE. Film appearances include KING LONG, LORD OF THE RINGS, TOY LOVE, FEATHERS OF PEACE, THE PRICE OF MILK, EAST END ROCKERS, CLOSER and CAME A HOT FRIDAY.

CHORUS



MIKE EDWARD

For Auckland Theatre Company, Mike has appeared in THE THIRTY-NINE STEPS, TRAVESTIES and HIGH SOCIETY. Other theatre highlights are LADIES NIGHT, THE ROCKY HORROR SHOW and THE COUNTRY WIFE (Court Theatre) and MACBETH and UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE (Silo Theatre).

A graduate of UNITEC's School of Performing and Screen Arts, Mike's television credits include XENA, SHORTLAND STREET, CITY LIFE, RIDING HIGH, PLAIN CLOTHES, TRUE LIFE STORIES, ONE WEST WAIKIKI and MERCY PEAK. He was a core cast member on TV3's THE STRIP and recently has appeared in POWER RANGERS, LEGEND OF THE SEEKER and is currently filming on SPARTACUS.

His film performances include HIDDEN and AMAZON HIGH, A SOLDIER'S SWEETHEART (Paramount Pictures), and A STOLEN LIFE (Lifetime Network). Mike is a member of the theatre/cirque company Co. Theatre Physical, who recently premiered OOH BABY BABY.

Mike is a proud member of NZ Actors Equity.



PETER DAUBE

As an actor, musician and composer for the past 18 years, Peter last appeared for Auckland Theatre Company in Tennessee Williams' CAT ON A HOT TIN ROOF. He also featured in Auckland Theatre Company's THE CRUCIBLE, SWEET CHARITY, CALIGULA and THE DUCHESS OF MALFI, for which he teamed up with John Gibson to put together the sound design. Recent highlights of other performances include CABARET for Downstage, THE BLUE ROOM at Circa Theatre won him the 2000 Chapman Tripp Theatre Award for Performer of the Year, and MACBETH for Fortune Theatre.

Peter's film credits include TONGAN NINJA, STICKMEN, LORD OF THE RINGS and THE IRREFUTABLE TRUTH ABOUT DEMONS. His recent work for television includes LEGEND OF THE SEEKER, SHORTLAND STREET, MADAGIN'S QUEST and ORANGE ROUGHIES.

Peter is also an accomplished musician and composer. In 2000 his band POULTICE released a critically acclaimed CD. He has composed the soundtracks for the feature film THE RULES OF DOGS AND MEN, and the documentary DARK HORSE. Composition for live performance includes dance tracks for Wellington troupe STRIDENT, theatre music for ROMEO AND JULIET and MANAWA TAUA (Theatre At Large) and for STORIES TOLD TO ME BY GIRLS, for which Peter won the Chapman Tripp Award for Best Soundtrack.

More recently, Peter worked with Malia Johnston and Emma Willis on the devised dance drama DARK TOURIST where he showed his array of talents as an actor, dancer and deviser.



EDWARD PENI

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 in Ford Transit's production of Harold Pinter's THE HOTHOUSE at the Musgrove Theatre.

Edward is a proud member of NZ Actors Equity.



CAMERON DOUGLAS

Cameron graduated from NASDA in 2002 with a Bachelor of Performing Arts. Since graduating he has performed in numerous shows for Christchurch's Court Theatre. Highlights include GREAT EXPECTATIONS, LADIES NIGHT, FLAGONS AND FOXTROTS, THE GLASS MENAGERIE, THE ROCKY HORROR SHOW, MY FAIR LADY, GUYS AND DOLLS, BABYLON HEIGHTS (Forge at the Court), THE PRODUCERS and HISTORY BOYS.

In 2004 Cameron toured New Zealand in EVITA (Stetson Group). His television

credits include **OUTRAGEOUS FORTUNE** and **LEGEND OF THE SEEKER**. This is Cameron's second performance with Auckland Theatre Company following **THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE** last year.



JEREMY BIRCHALL

Since graduating from the UNITEC School of Performing and Screen Arts in 1994, Jeremy has been involved in theatre and film as an actor, dancer, choreographer, voiceover artist and director.

Theatre highlights include **CABARET** (Auckland Theatre Company), **LA TRAVIATA** and **CARMEN** (North Harbour Stadium), **THE CHANGELING** (Watershed Theatre), and **DON GIOVANI** and **THE MAGIC FLUTE** with the New Zealand Opera.

Most recently Jeremy worked with the Toi Trade Theatre Company to devise **KAIROA GLORY: A TOP TOWN STORY** with Mark Leishman and performed in the Co. Theatre Physical production of **OOH BABY BABY** in Auckland and at the Taranaki Festival.

Film and television highlights include **HEAVEN**, **RIVERWORLD**, **XENA** and **HERCULES**. In 2006 Jeremy co-wrote and directed **PATIENTS** for his film company **OCCIPITAL FILMS**. Jeremy has been voicing **POWER RANGERS** for more than eight years and is currently voicing **SPARTACUS** and **LEGEND OF THE SEEKER**.

Jeremy holds national titles in aerobics and hip hop dance. While based in the UK in 2007 he performed in **HOT IN HAVANA** and taught dance in the West End dance school – Creation Dance.



GLEN PICKERING

Glen's performance highlights include **ENSEMBLE PROJECT** (Silo Theatre), **THE GLASS MENAGERIE** (Peach Theatre Company) and **OBSERVE THE SONS OF ULSTER** (A Lethal Set). Glen is the Artistic Director of The National Youth Theatre Company, and has also co-created Toi Trade Theatre Company which devised and toured their first show earlier this year.

Glen graduated from the UNITEC School of Performing and Screen Arts in 2004. During this time he worked with Raymond Hawthorne on **THE CRUCIBLE**, and also had roles in **MACBETH**, **MEASURE FOR MEASURE** and **VICTORY**.

Glen is a proud member of NZ Actors Equity.



RUSSELL PICKERING

After completing his BA in Drama at the University of Waikato, Russell won the Bob Hope Scholarship to study for his MFA in Acting at Meadows School of the Arts in Dallas, Texas. He has appeared on commercial television and on regional theatre stages throughout USA and New Zealand, including Dallas Theatre Centre, Dallas Shakespeare Festival, and in New York at the Flea Theatre and Jean Cocteau Rep.

Closer to home he produced and co-directed **4.48 PSYCHOSIS** at Silo Theatre and starred in The Rebel Alliance's **NIGHT OF FRENCH MAYHEM** and **THE BOMB** at the Herald Theatre. He is also the co-

creator and third member of the cabaret group **The Morrisons**.

Russell is a proud member of NZ Actors Equity and also serves on the New Zealand branch committee.



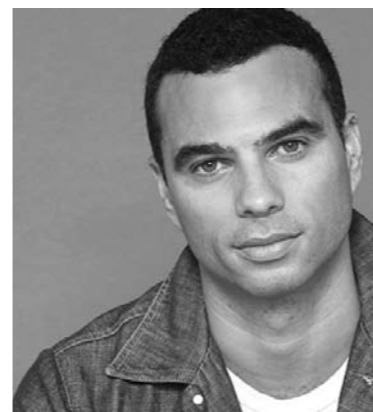
JONATHAN HODGE

Jonathan's debut performance for Auckland Theatre Company was **THE DUCHESS OF MALFI**.

Other performances include **TIS PITY SHE'S A WHORE** and **BASED ON AUCKLAND** (Silo), **MY NIGHT WITH REG**, **PLAYRIGHT 2006 & 2007** (SmackBang), **BLACK ICE** (Pandemonium), **A CITY OF SOULS** and **SLOW TRAIN** (Catalyst Theatre Company). Jonathan is a founding member of Catalyst and will appear in their upcoming production of **TWACAS**. He also works as a freelance producer and is Artistic Co-ordinator for the **SHORT+SWEET AUCKLAND 2010** short play festival.

Jonathan is South Island born and bred and became involved with the Drama Society when he was studying at Canterbury University. He moved to Auckland to attend UNITEC School of Performing and Screen Arts where he was taught by Raymond Hawthorne.

Jonathan is a proud member of NZ Actors Equity.



KEITH ADAMS

After a false start in training as a chef for a few years, Keith undertook a Bachelor of Arts, and has worked extensively in theatre both here and in Australia since graduating in 1999. Highlights of his theatrical career include roles with Auckland Theatre Company in **CABARET** and **INTO THE WOODS**. He was also in Silo Theatre's **UNDER MILKWOOD** and most recently **THE THREEPENNY OPERA**.

Keith also worked as an actor in Paris for two years. Although primarily known for his comedic work, notably in the Australian production of **THE COMPLETE WORKS OF SHAKESPEARE (ABRIDGED)**, which toured internationally to sell out seasons, Keith has also recently taken on serious roles in **THE KISS OF THE SPIDERWOMAN** (Court Theatre) and **CREDITORS** by August Strindberg at the Maidment Theatre. He has also had considerable experience in musical theatre performing in **THE ROCKY HORROR SHOW**, **GUYS AND DOLLS**, **THE PRODUCERS** and **LA CAGE AUX FOLLES**.



ELIZABETH TIERNEY

Elizabeth graduated from UNITEC School of Performing and Screen Arts in 2005. During her time there she appeared in numerous plays including **SPRING AWAKENING** directed by Raymond Hawthorne and **HAPPY END** directed by Cameron Rhodes.

Since then she has appeared in professional productions such as **THE THREEPENNY OPERA** (Silo Theatre / the Large Group), **LAND WITHOUT SUNDAYS** (director Cathy Downes), **ANTON'S WOMEN** (Musgrove Studio) and **THIS IS HOW IT GOES** (Silo Theatre).

Other theatre credits include **BALM IN GILEAD** (UNITEC), **MEAN JEAN THE PIRATE QUEEN** (Downstage Theatre) and **A DRAGON TO AN ORDINARY FAMILY** (Tim Bray Productions).

Her screen credits include **TALES FROM THE JUNGLE** (BBC, UK) and guest appearances on **OUTRAGEOUS FORTUNE** and **SHORTLAND STREET**.

This is Elizabeth's debut performance with Auckland Theatre Company and she is so pleased to be performing in a favourite childhood musical.



COLLEEN DAVIS

Colleen recently appeared in the sold out show **BURLESQUE AS YOU LIKE IT: NOT A FAMILY SHOW** singing and performing a dance apache for **Dust Palace Productions** at the Basement. In 2008 she appeared in **MR. MARMALADE** at Bats in Wellington directed by Sophie Roberts and as **Caliban** in the Peripeteia production of **THE TEMPEST** at the Cox's Bay Scout Hall.

Colleen is a founding member of **Almost A Bird Theatre Collective** and she has performed in **DELICATES**, **ANTIGONE**, **ANGELS IN AMERICA** and **JEFF KOONS** (directed by Willem Wassenaar).



TIZANE MCEVOY

Tizane holds a Bachelor of Music (Performance Voice) from the University of Auckland and is currently undertaking her Honours year. She is a proud recipient of the **NEWZATS Award for Excellence**, the **Evelyn M Harris Scholarship**, and the **Marie D'Albini Award**.

In 2008, Tizane was invited to sing at the **Sealord Gala** with **Dame Kiri te Kanawa**. She is a regular performer with **Opera Factory** including **Raymond Hawthorne's** production of **THE CONSUL**. In 2009 she has also played **Miss Hope** in **THE BOY WHO GREW TOO FAST** and **Eurydice** in **ORPHEUS IN THE UNDERWORLD**.



SIA TROKENHEIM

Sia first graced the stage at the tender age of eight in Sweden. In 2001 she moved to New Zealand to pursue her acting career. As a graduate of UNITEC, her theatre appearances include **THE PRODUCERS** and **SKIN TIGHT** (Court Theatre), as well as **JANE EYRE** and **JACK AND THE BEANSTALK** (Fortune Theatre). Other theatre credits include **HAMLET**, **THE LOVE OF NIGHTINGALE**, **BIG RIVER**, **JULIUS CAESAR** and **STOCKHOLMSBLOD** (Stockholm's Stadsteater).

Sia's television and film credits include **THIS IS NOT MY LIFE**, **SHORTLAND STREET**, and **HYUNDAI SPORTSCAPE**, and New Zealand and Swedish short films and numerous local and international

television commercials.

This is Sia's second performance with Auckland Theatre Company following her appearance as Ursula March in SWEET CHARITY. Sia has recently finished the nationwide tour of SKIN TIGHT and is now delighted to be part of the magnificent story of OLIVER!.

Sia is a proud member of NZ Actors Equity.



HERA DUNLEAVY

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Auckland Theatre Company productions include THE POHUTUKAWA TREE, GOD OF CARNAGE, THE FEMALE OF THE SPECIES, UNCLE VANYA, SERIAL KILLERS, WHO'S AFRAID OF VIRGINIA WOOLF?, EQUUS, DISGRACE, THE CRUCIBLE and HONOUR.

Highlights for other theatres include the original cast production of NGA TANGATA TOA, THE MASTER BUILDER, PROOF, THE CHERRY ORCHARD, CAT ON A HOT TIN ROOF, TOP GIRLS, Victor Rodger's plays SONS and RANterSTANTRUM, DOUBLE BEAT, THREE DAYS OF RAIN and BEAUTIFUL THING (for which Hera won the Chapman Tripp Award for Best Female Newcomer).

Film and television appearances include A SMALL LIFE, BLESSED, FOR GOOD, FOREVER, RUDE AWAKENINGS, KORERO MAI and AROHA.

Hera is a proud member of NZ Actors Equity.



CATHERINE REABURN

This is Catherine's professional debut with Auckland Theatre Company.

Catherine studied vocal performance under Glenese Blake at the University of Auckland from 2002-2004. As a member of the Chapman Tripp Opera Chorus, she performed in the NBR NZ Opera productions of FAUST, LUCIA DI LAMMERMOOR and TURANDOT.

She is a regular singer with the Opera Factory and community musical theatre companies around Auckland. She has performed in THE CONSUL, FIDDLER ON THE ROOF and THE FULL MONTY. A highlight has been singing with Kiri te Kanawa at the Aotea Centre in 2004 and again at Nelson in 2008.

WORKHOUSE BOYS/ THE GANG



THOMAS WEBSTER

This is Thomas' debut performance with Auckland Theatre Company and he is thrilled to be involved with OLIVER! and to have the opportunity to work with

Raymond Hawthorne and the amazing cast.

Previously Thomas has played Skimbleshanks in CATS. He enjoys all dance genres and is well versed in jazz, ballet, Latin and ballroom styles.

Thomas thanks his esteemed mentor Janice Webb for her dedicated coaching, as well as his family and friends for all their support.



TIMOTHY WILDE

Timothy was born in Auckland on the 15th of November, 1991 and has been interested in musical theatre from a young age. His first ever musical role was in OLIVER! back in 1998. Auckland Theatre Company's production of OLIVER! will be his first professional production and he is very excited to be apart of the show.

Timothy is in his final year of secondary school at ACG Senior College. Throughout his schooling he has performed in a number of school productions. His roles include Bobby in CABARET and Roy in BAT BOY. Next year, Timothy will pursue a Bachelor of Design, majoring in Visual Communications at Massey University in Wellington.



TAYLOR MATTHEWS

Taylor grew up in Sydney and spent two years with the Australian Youth Choir performing with the likes of Vienna Boys. Since moving to New Zealand

with his family in 2002 he has performed numerous school productions. In 2008 Taylor played the lead male role in ACG Senior College THE PLAYER PROJECT for which he won the AMI Showdown Award. He's also performed in school productions of ADVENTURES IN THE SKIN TRADE and BAT BOY - THE MUSICAL.

Auckland Theatre Company's OLIVER! is Taylor's professional debut.



PADDY LEISHMAN

For as long as he can remember Paddy has wanted to be in OLIVER!; he has always loved musicals and began classical singing lessons aged six. He was in the school choir and performed with his guitar throughout primary school at Saint Kentigern School.

Aged twelve he sang a solo at COCA-COLA CHRISTMAS IN THE PARK where he has been an on-going member of the KIDS CREW. He has also sung with Auckland Philharmonia Orchestra and was a member of the chorus for CARMEN (New Zealand Opera Company).

Paddy played lead roles in the National Youth Theatre productions of HIGH SCHOOL MUSICAL 2 and GREASE. Currently studying at ACG Senior College, he featured in their show which won first equal in the Auckland Regional Finals of the SHEILA WINN SHAKESPEARE FESTIVAL this year and also played in BAT BOY - THE MUSICAL.



CHARLIE VERBERNE

A student at St Peter's School Cambridge, 12 year old Charlie sings in both his church and school choirs and is a regular performer in Cambridge's CHRISTMAS BY THE LAKE and KIDS FOR KIDS concerts. For the past three years, Charlie has studied singing under the keen directorship of Mark Eyre.

A keen hockey player and mountain biker, Charlie also enjoys reading. OLIVER! is Charlie's first professional production.



DYLAN HOLMES

Eleven year old Dylan goes to Ardmore Primary School and had his first taste of acting playing Gavroche in LES MISERABLES (Papakura Theatre Company). He has also performed in the television series LEGEND OF THE SEEKER, the Weetbix Champ commercial where he ate against the All Blacks and SEUSSICAL - THE MUSICAL (Manukau Performing Arts).

A pianist and drummer, Dylan is also learning tap dancing. He also likes computers and going out with friends. Dylan is absolutely thrilled to be joining the cast of OLIVER!



JAKE MCGREGOR

Jake McGregor was born in Glasgow, Scotland on 29th January 1996 and emigrated to NZ in 2004. He has performed in many Devonport Drama productions, began his screen career in POWER RANGERS and recently had an uncredited appearance in APOLLO 13: MISSION CONTROL as one of the three stranded astronauts, where he discovered a flair for standup comedy.

Winner of the school speech competitions at Vauxhall Primary and Pinehurst Junior College an unprecedented 5 years in a row, Jake represented both schools in regional finals with topics ranging from conservation to haggis. Jake's ambitions are to be a great actor, a conservationist or palaeontologist and to continue to make people laugh.



OSCAR JONES

Oscar was born in July 1996, and his love of performance emerged at JUMP-JAM when he was only five years old. Since then he has starred in school productions, as well as working back stage. Aged ten, he was chosen to represent New Zealand as a Junior Peace Ambassador and travelled to Japan without his parents, which was a challenge he really enjoyed. This is his debut professional performance.



This year, he has appeared in a television commercial, played Billy Moore in ASSASSINS and is looking forward to once again be apart of the KIDS CREW. He studies singing with Janice Webb, is a member of the Auckland Boy's Choir and performs with LOVE TO SING.

OLIVER! is Kieran's debut appearance with the Auckland Theatre Company. He is thrilled to be part of the gang and would like to thank everyone who has helped him, dedicating his performance to his family, with special thanks to Janice!

JAMES COLLYER

James was born in England in August 1996 and moved to New Zealand when he was 3 years old. He started at his current school, Kristin School, in 2008 and it is here that his public speaking skills and love of drama have been nurtured and encouraged. In 2009 James was selected to represent the school at the NZAIMS National Conference and he also gained a role in the school's production of THE MUSIC MAN, which ignited his passion to perform! He went on to play Shackleton in a presentation SHACKLETON'S ENDURANCE and has joined the Mairangi Players.

Outside of drama and public speaking James is a lover of all things scientific – both fact and fiction. He recently took part in the 2009 NSW Science Competition, gaining a high distinction, but just as importantly, thinks DOCTOR WHO rules the universe! James also plays water polo for both his school and North Harbour.



KIERAN BEVAN

Kieran is a Year 7 student at Buckland's Beach Intermediate. As well as performing, he enjoys reading, computer games, soccer, swimming and participating in as many sports as possible! In 2008, Kieran played 'Benji' in PRISCILLA QUEEN OF THE DESERT, recorded a voice-over and was part of the COCA-COLA CHRISTMAS IN THE PARK - KIDS CREW.



ROSS LEWIS

As a student at Belmont Intermediate School, 11 year old Ross has been learning singing from Viktoriya Dodoka for two years. In that time he has performed in several MORNING MELODIES concerts at the Bruce Mason Centre with the Royal New Zealand Navy Band. When he is not singing, Ross is usually to be found somewhere with a soccer ball! Auckland Theatre Company's OLIVER! is Ross' first professional production.



NIEL KULKARNI

Niel was born on the 14th of December 1998, in Dubai and performed his first solo piano concert aged only five and has gone on to win many speech competitions. He has also had Ballroom dancing (Latin and New Vogue) training for three years and won several championship awards.

In 2008, Niel was awarded a black belt in Martial Arts (Ace Taekwondo).

Auckland Theatre Company's OLIVER! is Niel's first professional production.



WILLIAM KING

William is a Year 9 student at Auckland Grammar School and has sung in the Auckland Boys Choir for almost six years, the last two years as head chorister. While at Kings School, William was head chorister in the school's Chapel Choir and starred in the school production of LITTLE SHOP OF HORRORS.

In 2008 he was the treble soloist in the Auckland Premier of the ARMED MAN by Karl Jenkins, held in the Auckland Town Hall. As a scout and pupil of Janice Webb, he has had solo roles in the last two Auckland Central Gang Shows. William loves playing violin, cricket, and jamming on bass guitar while singing tunes from The Beatles.



SAM VERLINDEN

Sam was born 1st October 1997 in Wellington. When he moved to Auckland aged seven he joined a children's musical theatre group and promptly caught the performing bug. He has gone on to perform in two musical productions a year, including several lead roles.

Sam is also lead singer with the vocal band KIDZ ROCK where his favourite genre is Pop/R&B. Musical highlights

include competing at World Champs in Hollywood in 2008 and performing on national television several times this year.

When Sam isn't singing or doing musical theatre, you'll find him playing rugby with Auckland Grammar Junior Rugby Club and he's proud to be a walking encyclopaedia about All Blacks.

His number one goal is to play with the All Blacks, sing the National Anthem and lead the haka - all on the same day!



FIN MCLACHLAN

Findlay McLachlan is nine years old and attends Kohia Terrace School, in Epsom where he is an enthusiastic performer in the annual school speech competition and the only boy in the school choir.

Fin's stage debut came aged five in the Senior College production of TOMMY (in which Fin played 5 year old Tommy witnessing the murder of his mother's boyfriend). Subsequent to that, during a year in the UK he attended performance classes 'Centre Stage' under the direction of Julie Dawn Cole, where he sang in, LES MISERABLES.



HARRY LEGGET

Harry is currently a Year 7 student at King's School. He is passionate about music and plays 1st Trumpet in the school jazz band (which toured to Melbourne in 2008) and plays violin in the school orchestra. As deputy head chorister in his

school choir, Harry has performed in the cities of Christchurch and Cambridge. He also enjoys dance having performed Irish dancing and hip hop in the past and was in THE WIZ school musical production in 2009 as the Yellow Brick Road.

Recently gaining the distinguish Honours mark for his Grade 3 Public Speaking exams, Harry is also passionate about rugby, skiing, tennis, cricket and athletics, and is a member of the King's School scouts. Harry is an energetic person who always does things at full speed and has a fun personality with a wicked sense of humour. His favourite musician is Louis Armstrong and his favourite actor is Brad Pitt. In the future Harry would like to learn to fly and also pursue his love of music and acting.

ORCHESTRA



CORALIE USMANI

Currently pursuing her postgraduate studies in Performance Violin, Coralie has been passionate about music since she was very young. She learnt several different instruments throughout her school years, finally settling on the violin as her instrument of choice. She graduated in 2008 with a Bachelor of Music in Performance Violin from Auckland University and has been active in the Auckland live music scene with orchestral, chamber, jazz, pop and folk groups.



ROBIN SNAPE

Robin studied cello at Dunedin and Auckland University before furthering study in London and Manchester. She currently works as a freelance cellist and teacher in Auckland.



MATT SHANKS

Matt graduated from Auckland University with a Jazz degree in 2003. He has backed top New Zealand entertainers including Tina Cross, Debbie Harwood, Midge Marsden and Tim Beveridge.

As a writing member of local band Batucada Sound Machine, he has performed at events such as the Edinburgh Fringe, Sydney Festival and WOMAD festivals. Currently Matt is working on his third studio album with Auckland band dDub.

He developed an interest in musical theatre last year after playing in the Selwyn Community Arts production of THE BOYFRIEND and has since performed in WEST SIDE STORY. OLIVER! is Matt's debut performance with Auckland Theatre Company.



KINGSLEY MELHUIH

Kingsley is an accomplished musician and composer. Inspired by the greatness of Lester Bowie, Miles Davis and co., Melhuish is the go-to session trumpet player when horns are in demand. He also plays a hauntingly mean conch shell. Napier-bred Melhuish is now Auckland based and thrilled to be playing in the Auckland Theatre Company production of OLIVER!



ALISTAIR MCMILLAN

Alistair started his musical career on cornet in a local brass band at the age of seven. A diversification into orchestral, symphonic banding and smaller ensembles on trombone was made at secondary school, and a growing interest in jazz led to more bands and professional engagements.

His ever expanding repertoire of genres has seen him involved in classical, jazz, blues, theatrical and contemporary performances throughout New Zealand and overseas, backing local and international luminaries such as Mavis Rivers, Annie Crummer, Bobby Shew and Dr Thom Mason in a wide variety of live, televised and recorded events. Previous shows have included SWEET CHARITY, WEST SIDE STORY, EVITA and THEY'RE PLAYING OUR SONG. Alistair is currently musical director for the Downbeat Big Band and bass trombonist for the RNZAF Base Auckland Band.

JILLIAN CHRISTOFF

Jillian graduated from the Victorian College of the Arts in 2000 with a Bachelor of Music Performance and the Sydney Conservatorium with a Graduate Diploma in Music Performance in 2003.

Since her studies she has worked as a freelance horn player in Australia, New Zealand, Asia and Mexico. She has performed with the Melbourne Symphony, Sydney Symphony, Tasmanian Symphony, West Australian Symphony, The Queensland Orchestra, the Australian Opera and Ballet Orchestra, the New Zealand Symphony, the Auckland Philharmonia, the Macau Symphony and the Yucatan Symphony.

In Australia, she has also performed in CAROLS BY CANDLELIGHT and DANCING WITH THE STARS. Recently Jillian has taken to playing in numerous musicals within Melbourne and Auckland. These include FIDDLER ON THE ROOF with Topol, THE BOY FROM OZ with Hugh Jackman, WICKED, MY FAIR LADY and CATS.



LUCA MANGHI

Luca was born in Parma where he won first prize with all jury honours from the Arrigo Boito National Music Conservatory in 1991. Three years later he was awarded the highest distinction by the Biella International Superior Music Academy 'L.Perosi' for his work with Peter Lukas Graf. Luca attended flute master classes

led by Sir James Galway, Roberto Fabiano, Maxence Larrieu, and studied in Rome with Sir William Bennett and in Paris with Jean Ferrandis for five years up till year 2000. While in Paris he was involved with chamber music groups, orchestras and theatre. He also taught music at Conservatoire de Levallois.

Winner of several soloist international competitions he has had long term collaborations as principal flautist with Orchestra Filarmonica di Parma, Orchestra Filarmonica Italiana, Orchestre Symphonique Français, Orchestra da camera di Mantova, Nova Amadeus and Mozart Sinfonietta Orchestras.

He is now freelancing in New Zealand where he is regularly invited to play as principal flute with the Christchurch Symphony and the Southern Sinfonia. For Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra he plays the flute and piccolo.

Since 2008 Luca has taught flute and chamber music at Auckland University, and recently also at Otago University. He was also involved with New Zealand Opera as an Italian tutor and coach for LUCIA DI LAMMERMOOR and TURANDOT.

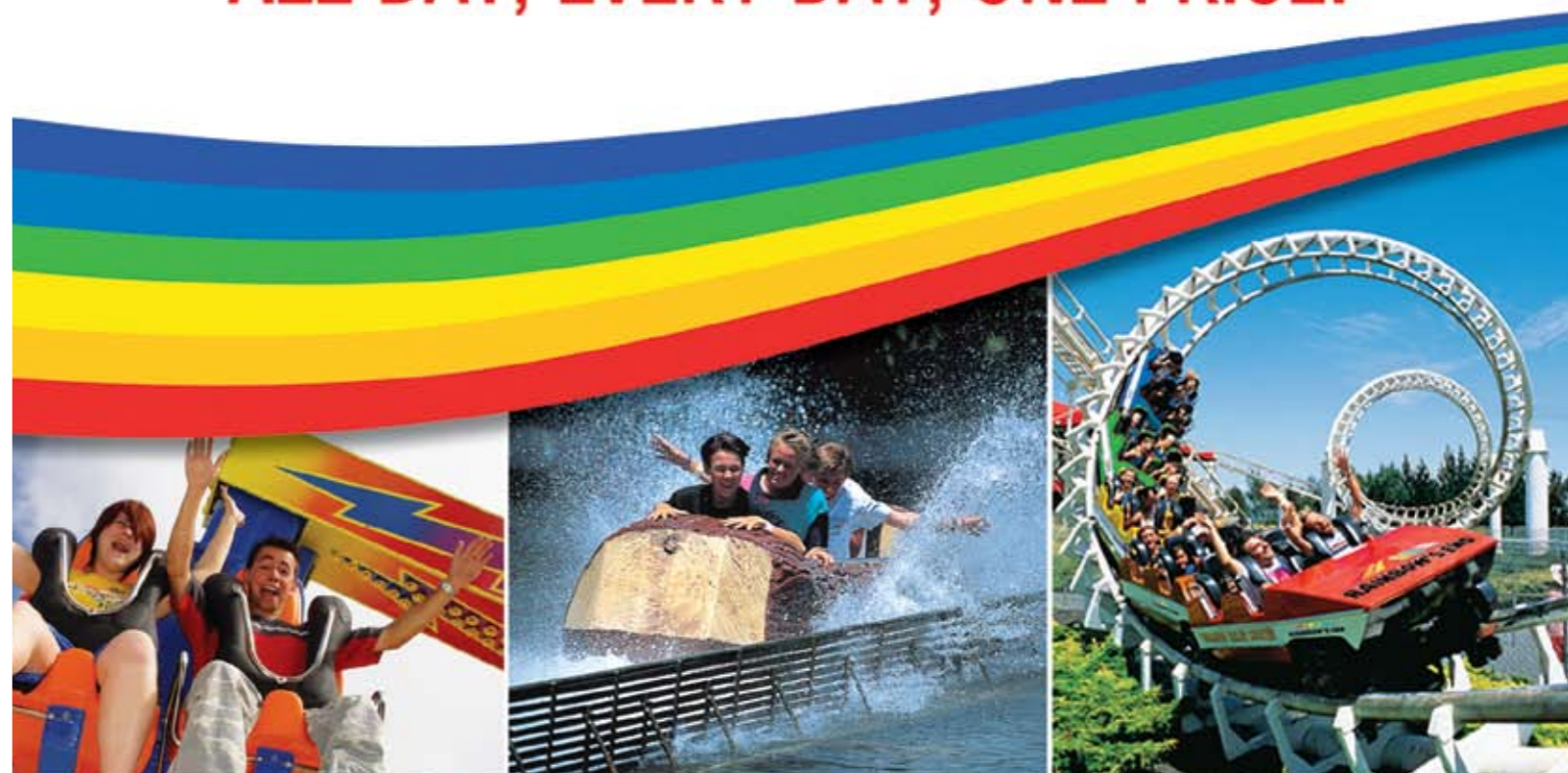


CHRIS O'CONNOR

Chris is a freelance drummer, composer and improviser. He plays drums for Don McGlashan, Seven Sisters, Sjd, the Absolutionists, Surfin USSR, James Duncan and the Topp Twins. He is a member of the Auckland free improvising community, Vitamin S, based at the Wine Cellar in St Kevins Arcade.

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WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

LE SUD

By Dave Armstrong
Maidment Theatre
11 Feb — 6 Mar, 2010

LE SUD is a rollicking political satire that warmly pokes fun at three cultures, two islands and one country. Assume that South Zealand, or Le Sud, has become an independent French-speaking nation and that today Le Sud is a prosperous socialist country where people work only 30 hours a week and enjoy long wine-fuelled lunches. North Zealanders work long hours for little rewards. LE SUD is the story of a delegation from North Zealand, led by Prime Minister Jim Peterson, who head to Wanaka au Lac to persuade their rich neighbours to get the goodwill (and power) flowing.

SILO THEATRE

Auckland

LOOT

By Joe Orton
23 October — 21 November

Hal and his best friend Dennis have just robbed a bank and need a place to hide the cash. So the coffin is hijacked and the bandaged cadaver chucked into the closet. As the boys try to escape the prying eyes of the intrepid Inspector Truscott (he of Scotland Yard fame), the play proper descends into a topsy-turvy, hilariously funny utopia of decadence.

CENTREPOINT THEATRE

Palmerston North

LADIES FOR HIRE

By Alison Quigan
7 Nov — 19 Dec

A new priest is introduced to the parish and all tables are turned – even the prominent parish choir. Despite their extensive repertoire from christenings, weddings to funerals – the priest wants a new choir to impress the Bishop – and these gals aren't it.

BATS THEATRE

Wellington

STAB 2009: LIVE AT SIX

17 Oct — 31 Oct

When a scandalous video of one TV News anchor is leaked online, the competing stations use the same footage to tell two vastly different news stories, each pushing their individual agendas and racing towards that 6pm deadline – all in real time and live on stage.

CIRCA THEATRE

Wellington

WOLF'S LAIR

By Sophie Roberts and Willem Wassenaar
27 Nov — 12 Dec

Based on the life of Traudl Junge, Hitler's personal secretary during World War II – WOLF'S LAIR is an examination of the ghosts of one woman's conscience. The play shines a light on the pain and confusion Junge suffered - not at the time of the Nazi genocide, but when as an adult she finally started questioning and accepting her role in what happened around her.

DOWNSTAGE THEATRE

Wellington

COLLAPSING CREATION

By Arthur Meek
5 Nov — 28 Nov

COLLAPSING CREATION is a heartfelt and fascinating account of what happens when ideas, faith and reason collide. Darwin realises his discovery confronts the rigid scientific orthodoxy of his time, challenges the profound faith of his wife Emma and ultimately evolves into ideas beyond his imagination or control.

THE COURT THEATRE

Christchurch

ANYTHING GOES

By Cole Porter
21 Nov — 13 Feb, 2010

Set on board a cruise liner bound from New York to London, Cole Porter's classic musical comedy is filled with such toe-tapping hits as I GET A KICK OUT OF YOU and YOU'RE THE TOP. When Billy Crocker falls madly in love with heiress Hope Harcourt, he stows away aboard the U.S.S. American, setting off a chain reaction of comedic consequences.

FORTUNE THEATRE

Dunedin

FOUR FLAT WHITES IN ITALY

By Roger Hall
13 Nov — 12 Dec

Recent retirees Adrian and Alison have planned their Italian OE right down to the last detail – the culture, the food, the wine, the spending money! When their best friends drop out from the holiday – new neighbours Harry and wife Judy come on board. FOUR FLAT WHITES IN ITALY is one holiday the quartet won't forget in a hurry!

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

Metro

AUCKLAND THEATRE COMPANY

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CREATIVE DEVELOPMENT & EDUCATION MANAGER — **Lynne Cardy**

LITERARY MANAGER — **Philippa Campbell**

KILA KOKONUT KREW CO-ORDINATOR — **Kayte Ferguson**

ARTS MANAGEMENT INTERN — **Catherine Nola**

ASSOCIATE DIRECTOR PRODUCTION — **Mark Gosling**

SENIOR STAGE MANAGER — **Fern Christie**

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Ross and Josephine Green

Antonia Fisher and Stuart Grieve

John and Sue Haigh

Rod and Penny Hansen

Anne and Peter Hinton

Michael and Rosie Horton

Peter and Sally Jackson

Ross and Paulette Laidlaw

Philippa Smith-Lambert and

Chris Lambert

Hillary Liddell and Andrew MacIntosh

Chris and Dayle Mace

Laurie Matthews and Koen Boons

Declan and Geraldine Mordaunt

Denver and Prue Olde

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