

BY MATT CAMERON AND TIM FINN

POOR BOY



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WELCOME

We're thrilled to be bringing you this New Zealand premiere production.

Grief and despair is something we are all too familiar with at this time. How we respond to grief, how it affects our day to day lives and how, in grief, we search for symbols to explain the inexplicable, are all at the heart of POOR BOY.

For very different reason the spiritual and emotional lives of the two families in POOR BOY are stunted — they feel unable to move on with their lives. But a strange and unexpected incident opens up all sorts of possibilities for them.

POOR BOY provides no easy answers. We read into it our own histories of loss and grief, of longing and desire. It's not a play, not a musical — it's an experience that in the end is poetic, elegiac and redemptive.

A work like POOR BOY deserves the very best talent available to realise it. Heartfelt thanks to Raymond Hawthorne and John Gibson for taking up the challenge. Thanks too, to our design team, Tracy Grant Lord (Set), Judith Crozier (Costumes) and Phillip Dexter (Lighting) for bringing their flair, expertise and talent.

And of course huge thanks to our stellar actors and musicians for bringing life, music and soul to this beautiful work.

Enjoy!

A handwritten signature in black ink that reads 'Colin'.

Colin McColl

BY MATT CAMERON AND TIM FINN

POOR BOY

CAST

The Glass family

Viv — Jennifer Ward-Lealand Sol — Andrew Grainger Sadie — Lauren Porteous
Boy — Mitchell Hageman / Finn McLachlan

The Prior family

Danny — Roy Snow Ruth — Rima Te Wiata Miles — Cameron Douglas

Clare — Sophia Hawthorne

CREATIVE

Director — **Raymond Hawthorne** Musical Director — **John Gibson**

Set Design — **Tracy Grant Lord** Costume Design — **Judith Crozier**

Lighting Design — **Phillip Dexter, MSc.**

BAND

Piano — **John Gibson** Guitar — **Brett Adams**

Bass & Cello — **Maree Thom** Drum & Percussion — **Chris O'Connor**

PRODUCTION

Production Manager — **Mark Gosling** Technical Manager — **Rhed Girl**

Senior Stage Manager — **Fern Christie** Stage Manager — **Mitchell Turei**

Assistant Stage Manager — **Gabrielle Rhodes**

Toi Whakaari Directing Intern — **Chris Parker**

Sound Engineer — **Rory Maguire** Lighting Operator — **Rochelle Houghton**

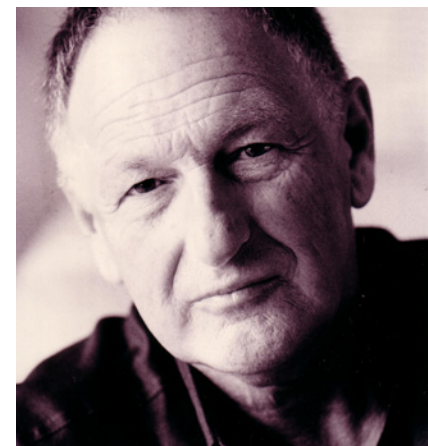
Properties Master — **Diana Kovacs** Costume Cutter — **Jeanette Buffett**

Costume Intern — **Hayley Allen** Set Construction — **2 Construct**

Presented in association with Poor Boy Enterprises Pty Ltd and Ulegup Pty Ltd.
Executive Producers Erica Gegan & Lydia Livingstone.

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:
Bonnie Burrill, Sarah Peirse, Hayley Allen, Debbie McLachlan, Gayle Jackson and UNITEC School of Performing Arts,
Toi Whakaari/NZ Drama School, Sarah Burren, Murray Edmond, Chris Bourke, Clayton Doughty,
Rae Foster (EMI Music), Hollywood Props.

POOR BOY is the second Auckland Theatre Company production for 2011 and opened on March 17th. POOR BOY is approximately 90 minutes long with no interval. Please remember to switch off all mobile phones, pagers and watch alarms.



DIRECTOR'S NOTES

"The joys of Discovery"

One of the main pleasures of working in the theatre is the challenge of discovering what lies within an as yet unexplored text from a playwright. The coming together of the creative team of Actors, Director, Musical Director and all the Company — to explore this text is exciting. It requires analysis and persistence to dig into the text to discover, reveal and clarify the playwright's intention and serve that text. Honour it.

Prior to this the Director has united with the Designer and Costume Designer to create an environment in which the content of the play can be made real and active. A space sympathetic to the text, and in which the actor can be encompassed; the creative ideas of the playwright made manifest; and the intention of the play revealed.

Sometimes this process is a clear pathway but sometimes the text may contain certain

obscurities that take some nutting out! This has been the process with POOR BOY. This is not a criticism, just the reality of making the truth of POOR BOY a tangible, accessible experience for you, our audience.

For us, it has been a rewarding process. The text is full of subtle mysterious and often gently obscure references; the language poetic, epic and expressive. There are great moments of resolution and reveal. All the cast must all be able to affirm these moments to fulfil the playwright's intention.

For every two hours of rehearsal I have always estimated at least two hours of discussion. POOR BOY has been an exception in this area. More time allowed for discussion. It has brought its rewards.

This New Zealand premiere of POOR BOY is an adapted version from the original Melbourne/Sydney one. It is more concise. More cleverly woven.

Tim Finn's songs have exceptional originality and imagery. They stand alone and have their own inner narrative that weave so gracefully into Matt's tale, either reflecting what has been or leading us to what is yet to come. It's hard to get these songs out of your head. I think they will haunt you too. And so will this play. It has an originality that is most compelling. It requires you as an audience to do some work. Fathom the mysteries. Question what is evolving. This is a great gift in playwrighting. Matt Cameron and Tim Finn have truly achieved this.

To all the creative team who bring you POOR BOY, my deepest thanks. To Auckland Theatre Company for giving us this opportunity to work on this unique piece of theatre, deep respect. Your choice of POOR BOY in the 2011 Season is a fine one.

Raymond Hawthorne
Director

SYNOPSIS

In the Glass household, it is Jem's seventh birthday. His parents, Viv and Sol, fret because Jem has fainted on a zebra crossing; his sister Sadie tries without success to get their attention. The family wakes Jem to present him with his birthday cake, but the boy suddenly declares they are not his family.

In the Prior household, Ruth grieves for her son Danny, killed crossing the road seven years ago. Like Ruth, Danny's widow Clare lives in suspended animation; Danny's brother, Miles, coaxes the women to re-engage with the world. A knock at the door startles them. It is the boy, declaring that he is Danny come home.

In the Glass household, Viv and Sol are relieved when the boy returns, but their relief turns to pain as he insists he is Danny and introduces the Priors as his family. The Priors test him, and he answers every question about their family correctly. Both families are distraught and bewildered.

In the Prior household, Sadie comes to question and flirt with Miles. Danny visits Clare,

who recognises him within the boy; Ruth, however, does not believe, and tries to send the boy home. Miles chases Danny away from Clare with the news that Miles and Clare are engaged.

In the Glass household, Danny plays virtuoso piano, and says he has visited his own grave. Viv and Sol are distressed; they fight. Miles and Ruth arrive with a zebra mask, which Danny recognises; it was a childhood gift, and he wore it the night he was killed by a hit-and-run driver.

In the Prior household, Danny confronts Clare with what he saw the night he was killed. Ruth sends Clare to bed and bathes Danny, who says he has dug up his grave. Sol arrives and demands the boy. Miles is drunk and mocking; Clare claims she caused Danny's death. Discomforted, Ruth declares the boy is hers. Sol finally leaves with the boy.

In the Glass household, Viv cuts Jem out of the family photographs. Sadie has let Ruth in to cook Danny's favourite dinner for him.

In the Prior household, Sadie makes another visit to Miles. Viv visits Ruth and declares that Ruth has won; she gives the boy to Ruth.

In the Glass household, Viv stumbles home drunk, bringing Miles with her from the cemetery. Sol confronts them and asks how Viv could give away their son.

In the Prior household, Ruth leans on Danny as the 'man of the house'. Danny talks with Clare and acknowledges that it is time for him to go.

In the Glass household, the Glass family prepares a birthday party for the boy. The Priors arrive with the guest of honour, but the boy faints when presented with his cake. Danny confronts Sol with the real connection between the two families — what really happened the night Danny died. Through facing the pain of the truth, each character is finally set free.



SONG LIST

- 1: Poor Boy
 - 2: Into The Water
 - 3: Ghost Girl
 - 4: Persuasion
 - 5: Out Of This World
 - 6: In A Minor Key
 - 7: Astounding Moon
 - 8: Not Even Close
 - 9: I Hope I Never
 - 10: Unsinkable
-

OUT OF THIS WORLD is the sole song written specifically for the play and will be sung by the character, Danny. It was subsequently included on Tim Finn's album, *The Conversation*. The song brings up past lives, somewhere between ghosts and reincarnation.

A SEE-THROUGH WORLD

By Chris Bourke

A sense of theatre has always been central to the work of Tim Finn, so the creation of POOR BOY seems like it was meant to be. The New Zealand premiere of this “play with songs” appropriately takes place at the Maidment Theatre, which completes a circle. In 1972 Finn was diverted from his studies at the University of Auckland and embarked on what would become a musical career.

When the band — originally called Split Ends — first stepped out on stage, it was determined to be original, in its songs, and its presentation. It was for its theatrical shows that the group quickly captured a devoted audience on the university circuit. Eccentric personas became a trademark. Finn introduced songs with mock-Shakespearean soliloquies, and pranced the stage like a man possessed. The band’s stage act was a psychedelic mix of opera buffa, theatre of the absurd and old-fashioned vaudeville.

The wilfully diverse style of the early Split Enz defied categorisation. An early

champion was Roger Jarrett, editor of the mid-70s New Zealand rock magazine *Hot Licks*. “How can one describe their concerts?” he wrote. “The Oxford University debating team on acid? Peter Rabbit as played by Syd Barrett? Monty Python visits the Queen Mother under the direction of Pasolini, Marcel Marceau and Ray Davies?”

Long after memories of the shows at His Majesty’s have faded, the music remains as a living entity. The songs written by Finn form a substantial body of work that has captured hearts all around the world. Radio programmers of classic hits stations have turned several of them into standards. Somewhere in the world today, a nostalgic expatriate Irishman will be crooning the wistful *Many’s The Time*. In Britain, the hook-line to *Weather With You* rivals Rod Stewart’s *Sailing* as a community sing-along. When a songwriter composes a standard — be they Cole Porter or George Gershwin, Burt Bacharach or Paul McCartney — the results are the same: they will be constantly re-interpreted by other performers and find

new life and purpose in other settings.

Perhaps the songs needed to be stripped of their theatrics to be appreciated “in their own right”. As Finn said in 1977, when his eclectic songwriting could include the music-hall romp *My Mistake* — and the aching ballad *Charlie*, “It’s hard to sing about love when you look like a parrot.” Nick Bollinger commented: “Finn often sang like a torch singer trapped inside a rock star. Defining songs such as *I Hope I Never* and *All I Ask* had an almost operatic staginess to them.”

The early songs were hyperactive, and avoided time-honoured pop structures, but Finn’s songwriting always had traditional aspirations. Hidden behind these art songs in rock settings were often radio hits and perennial singalongs in disguise.

To this day, *I See Red* is an intense experience in concert, though its simple hook could be a football fan’s slogan, or a blokey ad for Lion Red. With its punky edge, the song was perfect for 1978, and it enabled Finn to get back to



Tim Finn, without doubt, one of New Zealand’s most highly acclaimed musicians © Derek Henderson

basics. But his songwriting roots were far removed from punk. *Poor Boy* soon followed and, when first heard on *True Colours* in 1980, its light-hearted tone belied the theme of isolation, which put the alien into alienation. Also from this period, *I Hope I Never* is a show-stopping anthem that confirms Finn’s instinct for musical theatre. There were no parrots or parody to this song: it was a timeless, straight ballad that begged for a sympathetic arrangement — and to be performed beneath a proscenium arch.

POOR BOY is billed as “a play with songs” rather than as a musical. With no *I See Red* or *Weather With You*, the songs

chosen are not Tim Finn’s Greatest Hits, dropped in like diversions in an Elvis Presley film. They are integral to the narrative, chosen to support Matt Cameron’s “ghost story about loss, anguish and redemption”. Many of the songs reveal a trademark of Finn’s: a positive message delivered with melancholy.

They are part of an oeuvre that has built up over 35 years, from 1980’s *Poor Boy* to recent songs such as *Astounding Moon* from 2006. *Into The Water* was a song that Finn had put aside, incomplete, a decade ago, until Matt Cameron encouraged him to finish it especially for POOR BOY. Among the other

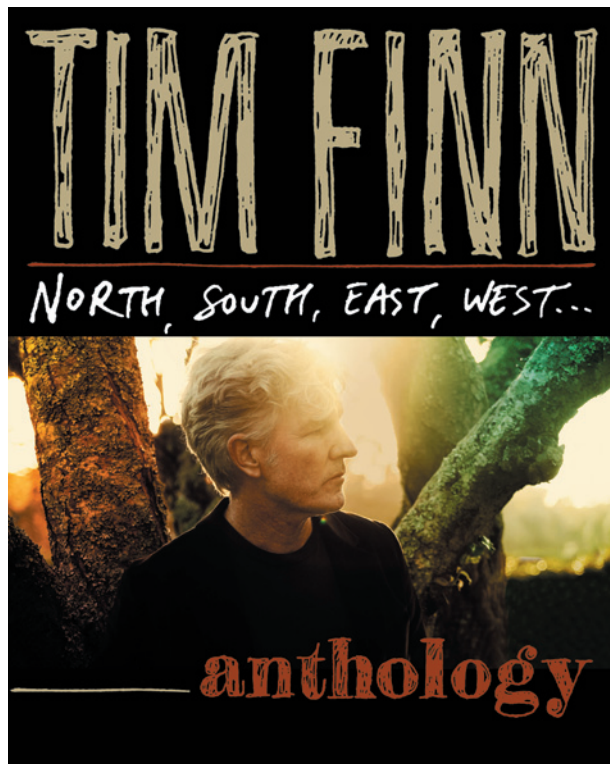
songs featured are *Not Even Close* from 1989’s Tim Finn – his neglected second solo album – and *Persuasion*, a 1993 collaboration with English guitarist Richard Thompson. Finn’s addition of lyrics turned this film instrumental into a poignant song beloved by fans of both artists. Like actors, songs can wear many masks.

Finn called a recent anthology of his songs *North South East West*, which aptly described the path his songwriting has taken: it’s been a journey without a map. He is as likely to produce a brooding song of self-analysis as an exuberant celebration, or a song expressing fear as one giving thanks.

"It's a see-through world," he once joked. "Home buyers beware." Finn has always worn his heart on his sleeve, with a courageous willingness to take risks into unexplored territory. The songs then reach the final phase of their creation, when the public gets its chance to find meanings. Songs are like children, their writers often say, and more often than not, they don't turn out as expected. They take on a life of their own.

At the Australian premiere of POOR BOY, Finn said that hearing these songs in a theatrical context gave him a new perspective on them. "Detachment is the wrong word, but I'm outside these songs, looking in. It's a really lucky thing to be given that chance to see something you've written become part of a new story. It's really very pleasurable."

Chris Bourke is the author of Crowded House: Something So Strong (Macmillan, 1997) and Blue Smoke: the Lost Dawn of New Zealand Popular Music, 1918-1964, published recently by Auckland University Press.



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Tim Finn in Split Enz © EMI Music



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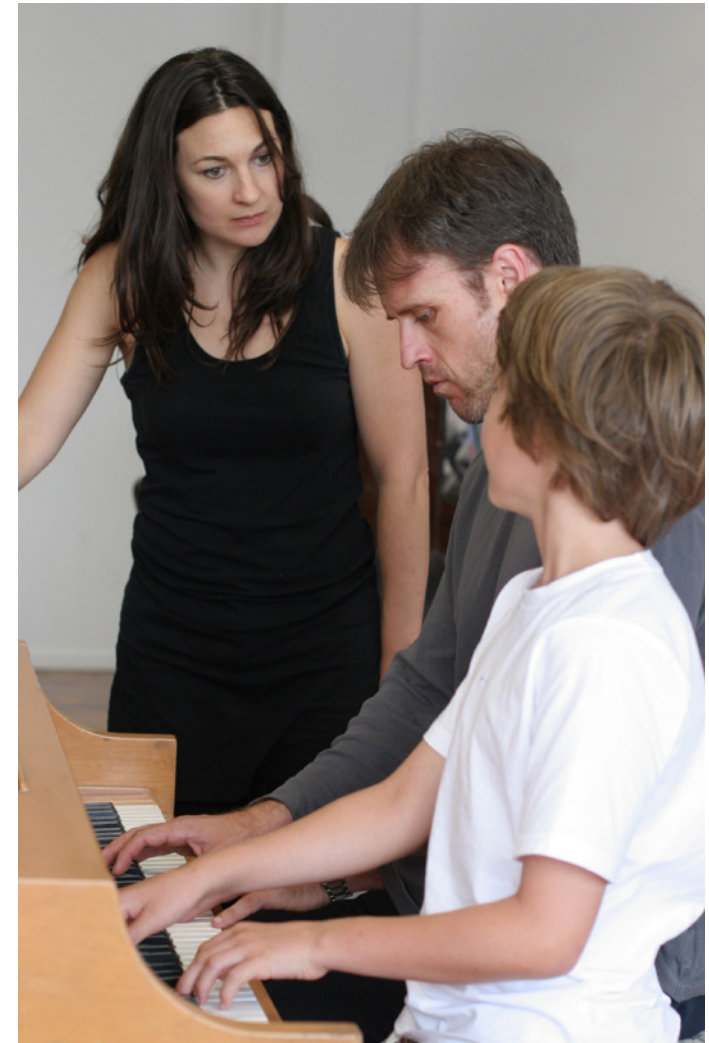
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REHEARSAL

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CAST



MITCHELL HAGEMAN

Mitchell made his professional debut in 2009 playing Oliver in Auckland Theatre Company's production of OLIVER! He has since sung with Viva Voce and played the Boy Apparition in The NBR New Zealand Opera production of MACBETH. Now thirteen years old, he is heavily involved with drama at Kristin School and has performed in ALADDIN, SEUSSICAL JNR, BEAUTY AND THE BEAST and JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT. He has also performed in the Ripieno Choir for J.S. Bach's *ST MATTHEW PASSION* and in 2008 Mitchell performed a solo alongside Geoff Sewell, singing *When A Child is Born*. Mitchell describes the stage as, "a great place to be" and would love to pursue a career that involves acting and singing.



FINN MCLACHLAN

Currently a Year 6 student at Kohia Terrace School, 10-year-old Finn first appeared at the Maidment Theatre five years ago in the ACG Senior College production of TOMMY. He made his debut with the Auckland Theatre Company in OLIVER! in 2009, and last year enjoyed performing in both the Stage 2 production of MACBETH and also as a member of the Kids Crew in COCA COLA CHRISTMAS IN THE PARK. As well as singing and dancing Finn loves to read, swim, kayak, and play Flippaball. His hero is *Dr Who* and he hopes one day to build himself a time machine.



ROY SNOW

Roy last appeared for Auckland Theatre Company in Victor Rodger's MY NAME IS GARY COOPER. Other ATC appearances include THE ROCKY HORROR SHOW, HIGH SOCIETY, MIDDLE AGE SPREAD, HAIR, LADIES NIGHT, CABARET and DEATH OF A SALESMAN. Roy is currently appearing in the third series of GO GIRLS (TV 2). Film and Television work includes LEGEND OF THE SEEKER, OUTRAGEOUS FORTUNE, ORANGE ROUGHIES, LOOKING FOR CAPTAIN COOK, THE FEATURES, STOLEN, WAITANGI WHAT REALLY HAPPENED and three years as Nurse Matt on SHORTLAND STREET. Other theatre credits include ANYTHING GOES, ASSASSINS, MY FIRST TIME, SOME GIRLS, THIS IS HOW IT GOES, THE PHANTOM OF THE OPERA and LES MISERABLES. Roy is a proud member of NZ Actors Equity.



JENNIFER WARD-LEALAND

In 2010 Jennifer featured in two Auckland Theatre Company productions: as Dominique Le Bons in Dave Armstrong's hit LE SUD directed by Raymond Hawthorne, and Barbara Fordham in Colin McColl's acclaimed production of AUGUST: OSAGE COUNTY.

Since training at Auckland's influential Theatre Corporate, Jennifer has worked extensively in theatre, film, television, musicals and radio for 30 years. In 1989, she joined THE FRONT LAWN, performing nationally and internationally to sell-out houses. Film and television work includes DESPERATE REMEDIES, FRACTURE, FULL FRONTAL and most recently THE GOOD WORD (TVNZ 7). Theatre includes BERLIN, THE GOAT and THAT FACE (Silo Theatre), and TWELFTH NIGHT.

Jennifer is currently President of New Zealand Actors Equity, Patron of Q Theatre, and serves as a trust board member of Silo Theatre. In 2007 she was named an Officer of the New Zealand Order of Merit for services to the theatre and the community.
www.jenniferwardlealand.com



ANDREW GRAINGER

Andrew's career began in the 1980's where he performed in such celebrated shows as SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS, in London's West End. For Auckland Theatre Company, he has appeared in AUGUST: OSAGE COUNTY, LE SUD and OLIVER!

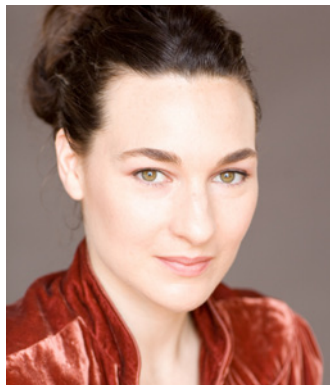
Originally from Britain, Andrew has appeared in local television programmes THE CULT, LIFE'S A RIOT, SHORTLAND STREET, OUTRAGEOUS FORTUNE and THE MILLION DOLLAR CON MAN. Highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS. His numerous film works include LARGE, THE LOVELY BONES, MEAN MACHINE and working alongside Robert Redford in SPY GAME. Other theatre appearances include THAT FACE, ASSASSINS and RUBEN GUTHRIE (Silo Theatre). Andrew is a proud member of NZ Actors Equity.



RIMA TE WIATA

Born in London to Inia and Beryl, Rima arrived aged nine in New Zealand. She trained as an intern at Auckland's Mercury Theatre, and subsequently at Toi Whakaari (The NZ Drama School in the early 1980s). Most recently Rima has appeared in THE SEAGULL, GOD OF CARNAGE and CABARET for The Court Theatre (Christchurch); a national tour of SONNETS UNPLUGGED - THIS HOLY FIRE OF LOVE for The New Zealand Symphony Orchestra (devised collaboration with Kristian Lavercombe and composer Gareth Farr); and the television drama, BLISS.

A life long admirer of the Finn family's music, Rima is delighted to be involved in POOR BOY. Other work for Auckland Theatre Company includes CABARET, INTO THE WOODS, SERIAL KILLERS, THE CRUCIBLE and DEATH OF A SALESMAN. She has performed in all the country's theatres, and worked extensively in theatre, film, television and radio in New Zealand and Australia for the last 30 years. Rima is a proud member of NZ Actors Equity.



SOPHIA HAWTHORNE

Most recently Sophia appeared in Jesse Peach's production of SWEENEY TODD and Fiona Samuels' television feature BLISS. Sophia's voice and movement training make her a unique and versatile performer. She has starred in musicals, television, film and theatre.

Career highlights include THE ROCKY HORROR SHOW, ROMEO & JULIET, INTO THE WOODS, CLOSER, THE DUCHESS OF MALFI, OLIVER! and THE INSIDERS GUIDE TO HAPPINESS (for which she was nominated Best Actress).

Sophia is finding POOR BOY a challenging complex work, which she hopes to honour. She 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, HISTORY BOYS and CABARET.

In 2004 Cameron toured New Zealand in EVITA (Stetson Group). His television credits include OUTRAGEOUS FORTUNE, LEGEND OF THE SEEKER and as the vocal coach for TVNZ's ONE NIGHT ONLY. His recent Auckland appearances have been in SWEENEY TODD (Peach Theatre Company), OLIVER! and THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE (ATC) and ASSASSINS (Silo Theatre). Cameron is a proud member of NZ Actors Equity.



LAUREN PORTEOUS

Lauren made her professional debut as the Young Eponine in the Cameron Mackintosh production of LES MISERABLES at the Aotea Centre. This was quickly followed by the role of a child witch in the acclaimed production of MACBETH directed by Michael Hurst. Her television credits include roles in STREET LEGAL, SHORTLAND STREET, BEING EVE and MERCY PEAK.

In 1999, Lauren gained a place at the Neighbourhood Playhouse School of Theatre in New York City where she studied acting, singing and dance. Since returning from the USA in 2009, Lauren's recent theatre experience includes roles in BOLLOCKS and FIND ME at the Basement Theatre and Nella in the television series LEGEND OF THE SEEKER.

Lauren is a proud member of NZ Actors Equity.

CREATIVE TEAM



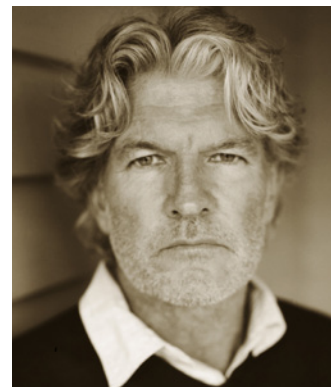
MATT CAMERON / PLAYWRIGHT

An award-winning playwright and screenwriter, Matt's plays include TEAR FROM A GLASS EYE, winner of Wal Cherry Play of the Year Award with productions by Playbox, Black Swan and London's Gate Theatre, where it was nominated for Evening Standard Awards; FOOTPRINTS ON WATER, winner of British Council International New Playwriting Award with productions by Neonheart, Griffin and La Mama; MR MELANCHOLY, winner of ANPC/New Dramatists Award with productions by Griffin, La Boite, Chameleon as well as in New York, Paris and Poland; and THE ESKIMO CALLING, produced by Neonheart at Malthouse Theatre and Belvoir B Sharp.

For the Melbourne Theatre Company: POOR BOY, featuring the songs of Tim Finn, nominated for Victorian Premier's Literary Award and co-produced by Sydney Theatre Company;

HINTERLAND, nominated for NSW Premier's Literary Award; MAN THE BALLOON, nominated for Victorian Premier's Literary Award; a short play WHISPERING DEATH; and RUBY MOON, nominated for Queensland Premier's Literary Award and produced by MTC, STC, QTC, State Theatre of SA, Playbox, Neonheart as well as in England, Japan and Switzerland.

Screen credits include SEACHANGE, CRASHBURN, NEWSTOPIA, script editor for KATH & KIM and co-creator/co-writer/director of AWGIE award-winning INTRODUCING GARY PETTY.



© EMI Music

TIM FINN / COMPOSER

Tim Finn is one of the most admired and celebrated singer/songwriters of his generation who has enjoyed a unique and remarkable career. From his time with pop pioneers Split Enz (which he co-founded) and Crowded House, to a successful solo career. Finn has shown no signs of slowing. Penning such classics as SIX MONTHS IN A LEAKY BOAT, WEATHER WITH YOU (with brother Neil Finn) and PERSUASION (with Richard Thompson).

His recently released Anthology album (NORTH, SOUTH, EAST, WEST) featured new material and collaborations as well as re-workings of classic Finn songs. Tim Finn still has a desire to be creative and inspired. In the live arena in recent times Finn has delivered career defining performances at high profile festivals such as Homebake and Bluesfest along with various appearances internationally.

In December 2010 Finn entered Roundhead Studios, Auckland to record a new (as yet untitled) album with Grammy Award winning producer Jacquire King. The album will be released mid-2011.

For all of the latest information visit Tim Finn's page on Facebook or myspace.com/timfinnmusic



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. In November 1997 he became the Head of Major in 'Directing and Writing for Theatre and Screen' at UNITEC 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 over the last 18 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, HIGH SOCIETY, OLIVER and LE SUD.

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.



JOHN GIBSON / MUSICAL DIRECTOR

"This production features new arrangements of Tim's songs. The original productions in Australia kept close to the original arrangements. For our production, we felt strongly that the music needed to be brought more into the world of Matt's play. I would like to sincerely thank Tim for agreeing and supporting this approach. We hope you will find, as we have done, that hearing these songs in a new way gives us another chance to rediscover the poetry and depth in this music, the extraordinary melodies and ideas that are only some of the jewels in Tim's song-writing crown. A great song keeps speaking to us directly through the ages. We have been rehearsing this play about grief in the time of the Christchurch Earthquake and seeing everyday these words played out on the television screen:

*"With our hopes unsinkable
With our hearts open and full"*

– Unsinkable

Thank you Tim. I would also like to acknowledge the extraordinary musicians, Maree, Brett and Chris who are part of your experience tonight and whose talents give so much to this production."

John has been composing original music for New Zealand theatre, film, dance and television since 1980. Since that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film RAIN OF THE CHILDREN. Previous works for Auckland Theatre Company include HORSEPLAY, OLIVER!, 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, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, EQUUS, THE DUCHESS OF MALFI and the arrangements and musical direction of SWEET CHARITY.



TRACY GRANT LORD / SET DESIGNER

Tracy Grant Lord has designed 85 theatre, ballet and opera productions in a career spanning 30 years, and is well known to Auckland Theatre Company audiences. Her work for ATC has included LE SUD, OLIVER!, FOUR FLAT WHITES IN ITALY, THE CRUCIBLE, HIGH SOCIETY, ARCADIA, MASTERCLASS, DANCING AT LUGHNASA, TRAVESTIES, WIT and THE GRADUATE. Other company credits include works for Mercury Theatre, Melbourne Theatre Company, Sydney Theatre Company, Royal New Zealand Ballet, Australian Ballet, Opera Australia and a variety of opera companies in New Zealand. Tracy is a Winston Churchill Fellow and has a Bachelor of Spatial Design. Her work has been selected six times for exhibition at the Prague Quadrennial and also at World Stage Design Toronto 2005. A highlight of her career is an Olivier Award nomination for Best New Dance Production in the UK (2005) for the RNZB's ROMEO AND JULIET.

Recent projects include the design for IN THE NEXT ROOM for Sydney Theatre Company, currently running and SLEEPING BEAUTY for Singapore Dance Theatre.



JUDITH CROZIER / COSTUME DESIGNER

"A colleague said to me recently 'creatives would give their eye teeth to work on this production!' and quite rightly so! In this challenging and unique project, so many ideas for costuming the individual characters were conjured up from the awesome music and emotive text it was hard to choose which path to take. I was initially inspired by found images of the ethereal white — heavenly kind, to funereal black – death kind, spiritual, supernatural mystery with twilight thrown in...taking me out of zone. Then I became absorbed in research of the 1950s, an era with the essence of classic retro vintage which New Zealand does so well, and

back to the real world (or is it?). This, together with dressing the cast of stellar actors has proven to be a rare opportunity.

What an amazing journey and incredible privilege to both be designing costumes for POOR BOY and of course working with the most inspiring Raymond Hawthorne, Tracy Grant Lord and Phillip Dexter."

Judith last joined Auckland Theatre Company as Costume Supervisor for LE SUD. Whilst in England and Europe for ten years, Judith attended Art College (City of Birmingham Polytechnic) and graduated with a B A Hons Degree in Theatre Design. Subsequently, Judith designed sets and costumes for various Fringe Theatre Groups in London before returning to Auckland, where she was employed as one of the Designers at Theatre Corporate.

For over twenty years Judith has been freelancing in theatre, film, television, and events, specialising in Costume Design, Styling and Supervising, and was a partner in Seam On Screen, a Costume Design, Make & Hire Business.

Previous work includes WHO WANTS TO BE 100? (Auckland Theatre Company), EVITA and PHANTOM OF THE OPERA Tokyo (Stetson Group), MACBETH and HAMLET (The Large Group), The Louis Vuitton 125th Birthday Event and THIS IS IT! THE MILLENNIUM (Inside Out Productions).

Memorable designs for Theatre Corporate include TWELFTH NIGHT, END OF THE GOLDEN WEATHER, PIAF, AS YOU LIKE IT and

TARTUFFE. Previous costume design for New Zealand Films includes CONSTANCE, TRIAL RUN and OTHER HALVES. Television design work includes ONE LAND, SPACE KNIGHTS, TOPP TWINS TV SHOW, HEART OF THE HIGH COUNTRY.



PHILLIP DEXTER MSC / LIGHTING DESIGNER

"The challenges in lighting a production like POOR BOY are to ensure the light not only provides visibility but assists with the narrative. By working with shade, tone and colour the lighting designer can tap into the emotion of a scene, subliminally reinforcing the spirit of any particular action on stage. Through intensive collaboration with the Director and Set Designer, the lighting designer can ensure his contribution to the piece works as part of an integrated whole. After all theatre is all about telling stories and not looking at lighting."

Phillip's previous lighting

designs for Auckland Theatre Company include AUGUST: OSAGE COUNTY, LE SUD, EQUUS, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, DOUBT and UP FOR GRABS. He works regularly for all the major theatre companies in New Zealand. Other productions include GOD OF CARNAGE, FOUR FLAT WHITES IN ITALY, ROCK 'N' ROLL (Circa Theatre, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington), LUCIA DI LAMMERMOOR and TURANDOT (NZ Opera).

While based in London Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory — Royal College of Music (London).

Phillip is director of Limeburner Design (www.limeburner.co.nz), which specializes in theatre and architectural lighting design. Training includes a Master of Science in light and lighting UCL, London. Product design includes lighting instruments for film recently used on the studio components of AVATAR and THE LION, THE WITCH AND THE WARDROBE.

THE BAND



BRETT ADAMS

Brett first played guitar in successful New Zealand pop group The Mockers. Shortly after, he relocated to London and, with his partner Dianne Swann, formed rock band The Julie Dolphin. The band released an album and two EPs and received airplay and critical acclaim for these recordings and their live shows. After thirteen years in the UK, Brett returned to New Zealand and formed The Bads who have released two albums and produced music for television shows HUNGER FOR THE WILD, HOMEGROWN and COASTERS. Brett is Tim Finn's guitarist and has recorded and toured with him extensively since 2007. He has also performed with other well known New Zealand artists, including Gin Wigmore and Jan Hellriegel.



MAREE THOM

Maree Thom performs on electric bass, cello and piano accordion. She is a member of Don McGlashan's band The Seven Sisters and comes from a background in jazz and improvised music. Maree is very excited to join John, Brett and Chris for what will be an exciting collaboration and re-invention of some of her favourite kiwi tunes.



CHRIS O'CONNOR

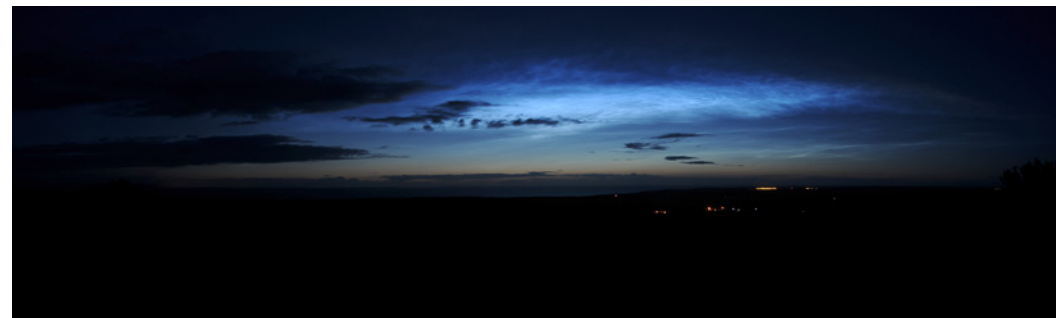
"I love working with John Gibson. He works on the level of pure inspiration, and that is where I want to be. John pushes beyond the conventional in search for that elusive trace of magic - after one rehearsal he asked if I could play a body of water. YES PLEASE!! John has assembled a wonderful ensemble. Maree Thom is a superb musician. I play with her in Don McGlashan's band The Seven Sisters and we both have strong roots in the "Wellie" sound - not that trite reggae/dubb thing but the REAL wellie sound, coming out of the Primitive Art Group, 6 Volts, Red Mole and The Space. POOR BOY marks the first time Brett and I have played together. I hope it won't be the last!"

SET DESIGN BY TRACY GRANT LORD

"It has been a great pleasure working on this new musical play by Matt Cameron and Tim Finn. Like most young and adventurous Aucklanders growing up in the 1970s my best memories are set to a Split Enz soundtrack and the extraordinary music of Tim Finn.

The first time I had the opportunity to design for this music was Ihi FreNZy for the Royal New Zealand Ballet and I can't tell you how much I enjoyed the experience. It was a thrill to design for, having it in my bones already, knowing its taste and colour. Now I have the good fortune to repeat the experience on POOR BOY.

Against Matt's haunting theatrical narrative and Raymond's refined production style, it has been a privilege to compose a scenic world for this wonderful cast. The individual elements and design influences need little explanation: this is a limbo land of place and time."



THEATRE IS OUR AFTERLIFE

Ever since the Festival of Dionysus in 458BC, when the Ghost of Clytemnestra strode out into the Athenian sunlight and shouted at the monstrous masked figures of the Furies to get on with the job of killing Orestes her son, who had not long since killed her, the afterlife has stalked the stage in the form of mothers, brothers, sisters and fathers trailing grief and revenge in their ghostly forms. Shakespeare's most famous ghost is a father calling on his son to kill his murderous uncle.

And once again, in Matt Cameron and Tim Finn's musical drama POOR BOY, families are the site of such passions that the dead are called to walk the earth a second time, even though the closeness of blood and marriage seems to result in feelings of alienation and separation. As Miles says: "Do you know what the collective noun for strangers is? Family. A murder of crows, a nest of vipers, a family of strangers..."

In our secular modernity most of us, faced with Odysseus's false comfort to Achilles that "Even though you are dead, be not too troubled", would probably agree with Achilles' response that he would rather

be a *living* landless slave than lord of the underworld. But we remain relentlessly intrigued by the notion of an afterlife. The film THE SIXTH SENSE has given us a catch phrase — "I see dead people" — that has entered everyday speech in the same way a range of phrases from HAMLET have also taken up residence in our common store of pronouncements: ". . . the dread of something after death, / The undiscovered country..."

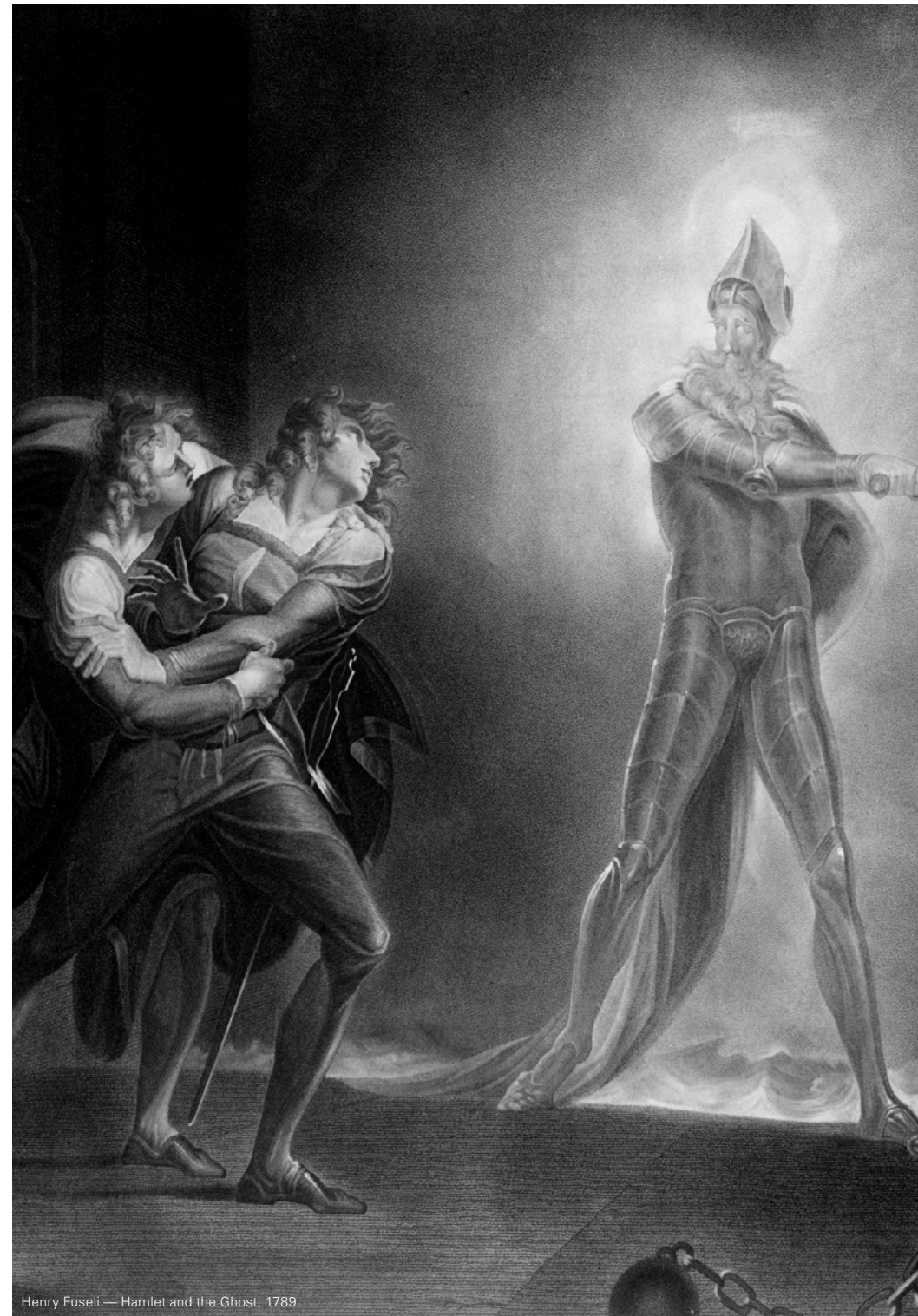
One of the most commercially successful and enduring plays of the twentieth century, Noel Coward's BLITHE SPIRIT, turned the afterlife into a light comedy. When Ruth wants to express her scepticism about ghosts Coward has her say: "Yes, dear, I can see her distinctly – under the piano with a zebra!" and perhaps the authors of POOR BOY are referencing Coward by weaving zebras and pianos into their world too. BLITHE SPIRIT teases us with the potential relationship between necromancy and drama; the character of the medium, Madame Arcati, is a de facto author figure, who describes her greatest supernatural revelation as "my first smash hit."

At the opposite extreme from BLITHE SPIRIT, the Polish director Jerzy Grotowski's production of Wyspianski's play, AKROPOLIS, another landmark in twentieth century theatre, cast the audience as 'the living' and the actors on stage, representing the prisoners at Auschwitz, as 'the dead'. And many of Samuel Beckett's characters inhabit a twilight zone where they are about to cross over to join the dead, or have momentarily stepped out of that realm. In the sense that drama gives us the power to examine our actions by re-presenting the past, theatre is always an act of necromancy. Actors summon people from other worlds before us, and we in turn take great pleasure in the efforts of "These our actors," who "As I foretold you, were all spirits . . .".

By Murray Edmond



Associate Professor of
Drama Research Partner with
Auckland Theatre Company



Henry Fuseli — Hamlet and the Ghost, 1789.

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

MARY STUART

By Friedrich Schiller

In a new version by Peter Oswald

Maidment Theatre

5 — 28 May

This European masterpiece hinges on a brilliantly imagined meeting between Mary Queen of Scots, focus of simmering Catholic dissent, and her cousin, Elizabeth, Queen of England, who has imprisoned her. Isolated by their duplicitous male courtiers, the women collide headlong, each wrestling with the rank, ambition and destiny their births have bestowed, against a thrilling background of political intrigue, plot and counter-plot.

CENTREPOINT THEATRE

Palmerston North

CONJUGAL RITES

By Roger Hall

2 Apr — 14 May

Married couple Barry and Gen celebrates their 21st wedding anniversary with little excitement. Teenage children, ageing parents, sagging bodies, changed priorities and outside temptations test the dynamics of their relationship.

BATS THEATRE

Wellington

FUDDY MEERS

By David Lindsay-Abaire

29 Mar — 9 Apr

What would you do if your life as you know it was confined to a single day? This morning, like all mornings, Clare has woken up a blank slate. This brutal and brilliant comedy traces one woman's attempt to piece together her fractured life guided only by clues from a scrapbook, a limping man, a foul-mouthed puppet, her stoner son, upbeat husband and stroke-victim mother.

CIRCA THEATRE

Wellington

AUGUST: OSAGE COUNTY

By Tracy Letts

2 Apr — 7 May

Jennifer Ludlam reprises her acclaimed performance as pill-popping Violet Weston. The Weston clan returns to the family home in Osage County to confront their secrets, lies, guilt and the lacerating tongue of mother Violet. They wound each other and tolerate each other's aberrations as families do — yet somewhere under all the dysfunction lurks a kind of love.

DOWNSTAGE THEATRE

Wellington

THE SPY WHO WOULDN'T
DIE AGAIN

By Tim Spite & Gabe McDonnell

31 Mar — 23 Apr

Set in New Zealand in 1985 the show is full of unbelievable gadgets, international intrigue, fast paced action sequences and more gags that you can poke a stick at. There are spies and counter spies, vodka cocktails with service station pies. A brave British agent must battle with an evil nemesis who plans to revolutionise the New Zealand energy industry in James Bond style...with a twist.

COURT THEATRE

Christchurch

Court Theatre is pleased to report that all staff and company were safely evacuated after the earthquake on February 22nd. They will be resuming activities as soon as they regain access to facilities both on and off site.

FORTUNE THEATRE

Dunedin

GOD OF CARNAGE

29 Apr — 21 May

After a playground incident, two sets of parents meet to discuss their unruly children. But what starts as a calm and rational discussion between affluent Parisian professionals quickly descends into chaos. From the writer of ART comes a viciously witty, stylishly sharp comedy which proves that boys will be boys and that adults are worse — much worse.

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

Metro
Magazine

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