

Audi SEASON OF

ROBYN MALCOLM IN

# THE GOOD SOUL OF SZECHUAN

BY BERTOLT BRECHT

TRANSLATED BY DAVID HARROWER



Audi

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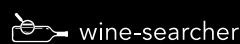
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## FROM THE ARTISTIC DIRECTOR

**“Brecht is the key figure of our time and all theatre today starts from or returns to his achievement ” — Peter Brook**

Welcome to the Audi season of *The Good Soul Of Szechuan*, Auckland Theatre Company's first ever presentation of the work of Bertolt Brecht, the mid-century German game-changer playwright, director and theatrical theorist, who demanded that theatremakers re-think both the way we make work and how audiences receive it. Life on the gilded stage has never been the same since Brecht.

As an outspoken Communist playwright, Brecht was on the Nazi top ten hit list — so when Hitler became Chancellor of Germany in 1933, Brecht and family went into exile — first to Scandinavia and eventually to the United States. He returned to Germany in 1947. While in Finland, Brecht (with the help of Ruth Berlau and Margarete Steffin) developed a sketch for an earlier play *Die Ware Liebe (Commodity Love Or The Love Market)* into a completely new work which combined two narratives — the story of a tart with a heart of gold, and the Sodom and Gormorrah story from the Hebrew Bible. Brecht also looked East for inspiration; he was fascinated by the techniques of Peking opera and the teachings of the Chinese philosopher Mozi. In support of his theatrical theories of "distancing" the audience (so they didn't become emotionally involved in character or situation, but instead watched the play unfold with interested, alert and inquiring minds) he was given to wild flights of geographical fantasy! So the setting of his new work was Szechuan, but Brecht intended it to be read as any metropolis where man is exploited by man. He completed *Die Gute Mensch Von Sztetuan* in 1941, and it was immediately picked up by Zurich Schauspielhaus (in neutral Switzerland). Brecht never saw that production (he was by this stage living in California and planning a musical version of *Gute Mensch* with Kurt Weill, composer and co-collaborator on Brecht's biggest international hit, *The Threepenny Opera*), but was dismayed by reports of it, and made revisions to the original playscript. Known as the Santa Monica version, it eliminates two scenes, five characters and is shorter, tighter and in some ways stronger and more contemporary. This is the version we are presenting here — in a new translation by Scottish playwright, David Harrower.

Robyn Malcolm and I last worked on a Brecht play together when she was a bright eyed, bushy tailed actor fresh from Drama School, so it's been a great thrill to discover this cannily theatrical, inventive and absorbing work with her. Thanks to my sterling creative team, particularly John Gibson for his beautiful and eclectic new score, and to the rest of our talented and funny chop suey ensemble of actors and musicians. Enjoy.

Colin

Colin McColl - Artistic Director, Auckland Theatre Company



# THE GOOD SOUL OF SZECHUAN

BY BERTOLT BRECHT

TRANSLATED BY DAVID HARKOWER

## CAST

*Shen Te / Shui Ta* — Robyn Malcolm

*God #1 / Mrs Yang / Ensemble* — Bronwyn Bradley

*God #2 / Priest / Ensemble* — Simon Prast

*God #3 / Husband / Ensemble* — Cameron Rhodes

*Brother in Law / Policeman / Ensemble* — Andrew Grainger

*Wang the Waterseller* — Shimpal Lelisi | *Yang Sun / Ensemble* — Edwin Wright

*Whore / Mrs Shin / Ensemble* — Goretti Chadwick

*Carpenter / Shu Fu / Ensemble* — Byron Coll

*Wife / Ensemble* — Yuri Kinugawa | *Sister in Law / Mrs Mi Tsu* — Katlyn Wong

*Nephew / Waiter / Ensemble* — Phodiso Dintwe

*Band* — Brett Adams & Stephen Thomas

## CREATIVE

*Director* — Colin McColl | *Set Designer* — John Parker

*Musical Director/Composer/Sound Design* — John Gibson

*Costume Designer* — Elizabeth Whiting | *Lighting Designer* — Phillip Dexter MSc

*AV Designer* — Tom Bogdanowicz

## PRODUCTION

*Technical & Production Manager* — Paul Nicoll

*Company Manager* — Fern Christie-Birchall | *Stage Manager* — Natalie Braid

*Assistant Stage Manager* — Jamie Johnstone | *Technical Operator* — Rachel Marlow

*Wardrobe Technician* — Sophie Ham | *Sound Operator* — Colin Budd

*Props Master* — Natasha Pearl | *Unitec Intern (Sound)* — Matt Boland

*Set Construction* — 2Construct

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Kate Parker, Pat Kraus, Stephen Pryor at Xytech, and Glen Ruske @ Bounce NZ.

The Audi season of THE GOOD SOUL OF SZECHUAN is the fifth Auckland Theatre Company mainbill production for 2014 and opened on July 26 at Q Theatre. THE GOOD SOUL OF SZECHUAN is approximately 2 hours 30 minutes plus a 20 minute interval.

Please remember to switch off all mobile phones, pagers and watch alarms.

## Welcome to The Audi Season of “The Good Soul of Szechuan”.

We're very pleased to once again be supporting Auckland Theatre Company and appreciate the feedback we've received from those of you who have spotted the Auckland Theatre Company Audi vehicles out and about.

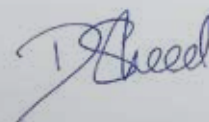
Given our German pedigree, we think you'll agree it's appropriate that Audi New Zealand is supporting a performance written by a German playwright. Bertolt Brecht is one of the 20th century's most respected and influential theatrical forces. As noted in your program, this performance is “packed with glorious characters, great music and song” and promises to be a theatrical highlight of 2014.

Speaking of highlights, we've had a few of our own recently. We're pleased to report that we achieved a record performance for Audi in 2013 and are on track to do the same for 2014. We've also launched a host of new models this year such as the RS 7 and the RS Q3. The A3 Sedan also joined our A3 family, which has received the global accolade of “2014 World Car of the Year”. In addition, we have the new A3 Cabriolet and S3 Sedan, and will soon see the long awaited S1 Sportback.

Not to be outdone, the team is now planning the launch of our plug-in hybrid models, the “e-tron” range. These vehicles will redefine levels of performance driving whilst still enabling you to enjoy class-leading levels of fuel consumption and safety – with none of the usual electric vehicle anxieties.

And now, from Audi performance to theatrical performance! I very much hope you enjoy The Good Soul of Szechuan and, if you have a moment, you're welcome to complete the entry form we've included in your programme. This offers you the opportunity to win a luxury weekend getaway with the new Audi A3 Cabriolet.

Good luck!



Dean Sheed  
General Manager  
Audi of New Zealand  
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## SYNOPSIS

Life in Szechuan is difficult when Wang, the waterseller, tries to find accommodation for three gods who have arrived. He is turned away at every door. Finally Shen Te, the prostitute agrees to house the gods overnight.

Next morning as they leave they urge her to continue her good work. She explains that its hard when life in Szechuan is so difficult and expensive. They agree amongst themselves to pay her for their accommodation.

Shen Te uses the money to purchase a tobacco kiosk. But the shops previous tenant, Mrs Shin, demands rice and money; a dodgy family turn up urgently needing a place to stay; as does a man who claims he is unemployed and cadges free cigarettes off her. Her guests suggest she invent a cousin to take control of her affairs. When a carpenter arrives demanding payment for shelves in the shop Shen Te says he must make out the bill to her 'cousin'. More members of the shady family arrive to crash with Shen Te. Everyone cadges cigarettes, they drink, argue and they sing. The shop is busted up in the fight.

Meanwhile the gods appear to Wang, who is sleeping in a sewer and ask him to report back on how Shen Te is getting on.

Next morning, everyone is asleep at the tobacco shop when Shui Ta, the 'cousin' arrives. He tells the family to leave, but they just send the nephew to steal breakfast. Shui Ta clinches a mean bargain with the carpenter for the shelves. Shui Ta tells the husband and wife they're crooks. He then invites in a policeman, who arrests the whole family when the nephew comes back with stolen food. Later, the policeman suggests Shen Te should marry for money and reputation.

Off to meet her prospective new husband at a cafe, Shen Te interrupts Sun, an out-of-work pilot, trying to hang himself. She talks him out of it, and when Wang returns, Shen Te buys a cup of water for Sun, even though it's raining. When the gods next appear to Wang, he tells them all the good things Shen Te has done.

Sun comes to the shop and talks to Shui Ta, and convinces him to sell the tobacco shop on Shen Te's behalf. Mrs Mitsu offers \$300 for the shop. Sun says it's enough, even though he needs \$500 to buy his way into a job in Beijing. Sun reveals he doesn't intend to take Shen Te to Beijing with him and leaves. Upset, Shui Ta begs help from the barber who is only too keen to marry Shen Te and solve all her problems. He offers his run down shack for the homeless people

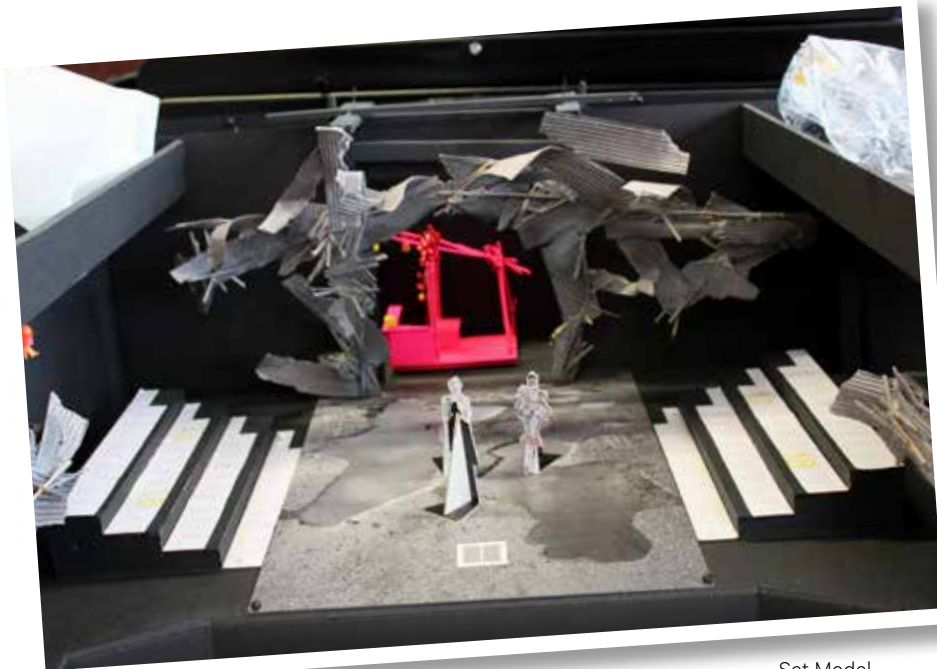
Shen Te has been feeding. Shui Ta agrees. However, when Sun comes back it is Shen Te he sees, and he convinces her to marry him instead.

Shen Te goes to her wedding, guilty about how she is making money. Sun and Mrs Yang wait for Shui Ta to arrive so they can discuss the money before the wedding. Shen Te says Shui Ta's not coming and asks for the \$200 back; they refuse. The wedding doesn't happen.

Wang sees the gods and asks them to intervene in Shen Te's case; they refuse. She realises she is pregnant to Sun and reveals this to Wang. When she sees a

homeless orphan eating out of the rubbish bins Shen Te is horrified and decides she needs Shui Ta back again to sort things out.

Despite his successful business as a drug lord, the pregnant Shen Te struggles to keep up her disguise as Shui Ta. Wang and Sun accuse Shui Ta of abducting Shen Te and the policeman arrests Shui Ta for murder. The gods undisguised oversee Shui Ta's trial. Finally Shui Ta reveals his disguise to the gods. In shock, they take off on a cloud, leaving Shen Te to face the community as herself again.



Set Model

## *Uniquely Kiwi. Distinctly New Zealand.*



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*Sir George Fistonich, Villa Maria Owner & Founder*



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# CAST

ROBYN MALCOLM



Robyn's debut professional theatre appearance was with Colin McColl at Downstage Theatre in 1988 as Lucy Brown in *The Threepenny Opera*. Since then she has sustained a 24-year-career in stage, television and film work. Most notoriously known for the character of Cheryl West in TV3's hit show *Outrageous Fortune*, Robyn's recent television credits include *Agent Anna* and Jane Campion's *Top Of The Lake*.

Theatre appearances include *Middle Age Spread*, *Happy Days*, *The Duchess Of Malfi* and *Mary Stuart*. She last joined Auckland Theatre Company for the 2013 production of *Midnight In Moscow*.

Robyn is a proud and active member of New Zealand Actors Equity/MEAA.

CAMERON RHODES



Cameron's first professional acting role was in Brecht's *The Threepenny Opera* at Downstage Theatre in 1988. Directed by Colin McColl, Robyn Malcolm was also in the cast. Since then he has appeared in over 85 stage productions, 13 feature films and a number of television productions.

Recent stage work includes *Live Live Cinema: Dementia 13 and Carnival of Souls* tour to The Barbican London, and Frankfurt; *Mary Stuart* at ATC; and *Tartuffe* at Silo. Films include *Housebound* and *Mr Pip*; and for TV *Agent Anna*, and *Secrets And Lies* for Channel Ten in Australia. Cameron recently co-directed *Once On Chunuk Bair* with Ian Mune for Auckland Theatre Company. Cameron is a board member of The Actors' Program and NZ Actors Equity.

Simon Prast graduated from Theatre Corporate Drama School in 1984, having completed a Law Degree at the University of Auckland the year before. He has worked as an actor at Theatre Corporate, Downstage, Mercury Theatre and Auckland Theatre Company, which he founded upon the Mercury's demise in 1992.

For ATC, he produced 60 plays from 1993—2003. During that time, he also directed many productions, including *Twelve Angry Men*, *Closer*, *The Cripple Of Innishman*, *Art*, *Wit*, *The Judas Kiss*, *Haruru Mai*, *Death Of A Salesman*, *A Streetcar Named Desire*, *Hair*, *The Daylight Athiest*, *The Play About The Baby*, *The Rocky Horror Show* and *The Graduate*. Simon last appeared on stage for ATC as Thomas Cromwell in *Anne Boleyn*. His last production as a director for ATC was *The Pillowman* in 2007.

Television and film credits include, *Gloss*, *Shortland St*, *Hercules*, *Xena: Warrior Princess*, *Serial Killers*, *This Is Not My Life*, *Go Girls*, *A Death In The Family*, *The Sinking Of The Rainbow Warrior*, *Erebus: The Aftermath* and *When Love Comes*.

Simon was the director of the inaugural Auckland Festival, AK03. In 2010, he ran as a candidate for Mayor in Auckland's first Supercity election.

SIMON PRAST



BRONWYN BRADLEY



Bronwyn is a graduate of Toi Whakaari New Zealand Drama school and has worked in a wide variety of theatre, film and television.

Recent theatre includes A *Shortcut to Happiness* and *Kings of the Gym* for ATC, *Assassins* and *Top Girls* for Silo and *Live Live Cinema: Dementia 13 and Carnival of Souls*, with which she has toured to Australia, Germany and London in recent times. Bronwyn is an Acting Tutor at PIPA, Pacific Institute of Performing Arts, and directed *Summer Of The Aliens*, their second year production earlier this year. *The Good Soul of Szechuan* is the fulfilment of a long held desire to be a part of a Brecht Production.



Shimpal is a Niuean-born actor, writer and presenter and is a member of the Naked Samoans comedy group. His theatre credits include: *Dawn Raids*, *Romeo And Tusi*, *Rosencrantz And Guildenstern Are Dead*, *Nga Tangata Toa* and *Ladies Night*. He is also one of the writers and performers of *Bro'town*, the series which won Best Comedy at the 2005 New Zealand Screen Awards. At the same event, Shimpal also shared the award for Best Script, Comedy, with Oscar Kightley, Dave Fane and Mario Gaoa.

Shimpal teamed up with many of the same team for the hit movies *Sione's Wedding* and *Sione's 2: Unfinished Business*. He has also for many years worked as a presenter on *Tagata Pasifika* and is currently directing on TV2's Pacific youth series *Fresh* and online channel Coconet.tv

Shimpal also enjoys noodles with poached eggs.

SHIMPAL LELISI



ANDREW GRAINGER



Andrew's career as an actor began in the 1980's in England. Some of his first professional productions, all performed on London's West End, were *South Pacific*, *Seven Brides For Seven Brothers* and *Little Shop Of Horrors*. Television and Film highlights from the UK include roles in *The Bill*, *Rosemary And Thyme*, *Heartbeat*, *Bad Girls* and *Eastenders*; appearing in the feature film *Mean Machine*; and working alongside Robert Redford in *Spy Game*.

After emigrating to New Zealand, Andrew has rapidly built up an impressive collection of credits, appearing in *Shortland St*, *Outrageous Fortune*, *The Million Dollar Con Man*, *Life's A Riot*, *The Cult*, *Spartacus* and *Super City*. He has just finished filming *When We Go To War*, a six part television series for TVNZ. NZ film credits include *Genesis*, *Sky Runners* and *Avalon High*.

For Auckland Theatre Company, Andrew has appeared in *Once on Chunuk Bair*, *Chicago*, *The Heretic*, *Anne Boleyn*, *Little Shop Of Horrors*, *A Midsummer Night's Dream*, *The Twits*, *Calendar Girls*, *Mary Stuart*, *Poor Boy*, *August: Osage County*, *Oliver!* and *Le Sud*.

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

He has worked extensively with Silo Theatre; his credits include *Unidentified Human Remains And The True Nature Of Love*, *The Boys In The Band*, *Take Me Out*, *Dying City*, *Rabbit*, *The Scene* and *Tartuffe*. Other notable theatre credits include *The Dumb Waiter*, *Arcadia*, *One Flesh*, *Richard III*, *Closer*, *Cherish* and the critically acclaimed solo piece *Bruised*.

Film and television highlights include *Underbelly*, *King Kong*, *Underworld III: Rise Of The Lycans*, *Rude Awakenings* and the yet to be released feature films, *Slow West* and *Turbokid*, and the award-winning *Erebus: Operation Overdue*. Edwin worked on the telefeatures *Bliss*, *Spies And Lies*, the television drama/thriller series *This Is Not My Life*, and in 2011 received A Best Supporting Actor nomination for his work in *Matariki*.

*The Good Soul Of Szechuan* is his seventh production with Auckland Theatre Company - previous productions being: *Black Confetti*, *The Pohutukawa Tree*, *The Crucible*, *End Of The Rainbow*, *Play 2.03* and *The Glass Menagerie*.

EDWIN WRIGHT



GORETTI CHADWICK



Goretti trained at UNITEC'S Performing Arts School in 1995. Highlights with Auckland Theatre Company include, *A Midsummer Night's Dream*, *Sinarella* (director), *Pollyhood In Mumuland* (director), *Stepping Out*, *My Name Is Gary Cooper*, *Where We Once Belonged*, *Doubt*, *The Rocky Horror Show*, *A Streetcar Named Desire* and *Wit*. Other theatre highlights include *Pani & Pani* (NZ Comedy Festival) in 2011 and *Frangipani Perfume*.

In 2013 Goretti started her company *Indistree Productions* which has seen collaborations with EVT Incentive event marketing Australia and the National Heart Foundation. Television credits include *Pani & Pani* for *Fresh* (TVNZ), *The Coconet TV* (Online channel), *Auckland Daze* (TVNZ) and *The Market* (TVNZ).

Goretti is currently the Co-Head of school at PIPA, Pacific Institute of Performing Arts, and has been there since 2004.

BYRON COLL



Byron has been working consistently in film and theatre since graduating from Toi Whakaari: NZ Drama School in 2007. His work includes roles in Jane Campion's *Top of the Lake*, Warp Films multi award-winning feature *Shopping* by Louis Sutherland and Mark Albiston, Sticky Pictures' television drama *Tangiwai*, and Gaylene Preston's *Home by Christmas*. In 2012 Byron appeared in Warner Brothers' *Jack the Giant Slayer*, directed by Bryan Singer. Byron may be most recognisable as Tim, the over-enthusiastic All Blacks supporter in the award winning Mastercard commercials.

Byron was most recently awarded Actor of the Year at the 2013 Chapman Tripp Wellington Theatre awards for his work in *Midsummer* by David Grieg.

He performed as Bassett (the linesman) in Auckland Theatre Company's production of *Once On Chunuk Bair* earlier this year.

This is Yuri's debut as an actor for Auckland Theatre Company. Previously she directed *Walk, Eat, Talk* as part of the 2013 *Dominion Road Stories*. A professional actor for 20 years, Yuri was the lead in Niki Caro's first feature film, *Memory & Desire* (1997). Her performance was awarded 'Best Overseas Performer' in the 1998 NZ Film Awards and 'Best Actress' at the 1989 Stockholm International Film Festival.

Yuri has also performed in Ben Crowder's productions of *Wild Cabbage* and *The Secrets of Don Ting Lake* and Warwick Broadhead's *Resting Show*.

On TV she has appeared in *Willy Nilly* and *1000 Apologies*. Yuri spends her time working between Japan and New Zealand as an actress, an improviser, a teacher and a writer. In Japan, she runs a company specialising in improvisation and is currently a PhD student at Tokyo University.

YURI KINUGAWA



For Auckland Theatre Company, Katlyn appeared in AK09's *The Wife Who Spoke Japanese In Her Sleep* and has appeared in a number of productions for stage and screen.

A graduate from Toi Whakaari: New Zealand Drama School, she interned with Yellow Earth an established British East Asian Theatre Company and has experience in devising theatre pieces. Highlights of her career have been *Penumbra* AK07, *Migrant Nation*, *Mui* her self-devised solo show and *Man In A Suitcase* at The Court Theatre which after its New Zealand season was performed in Beijing.

Katlyn's onscreen credits include the acclaimed short film *Take 3*, TV3's comedy series *A Thousand Apologies*, *Facelift*, a guest role on the comedy-drama series *Go Girls* and South Pacific Picture's feature film *My Wedding And Other Secrets*.

Katlyn was born in Hong Kong and migrated to Auckland, New Zealand when she was two years old with her family. She gives special thanks to her mother who is her constant source of inspiration to continue performing and telling stories.

KATLYN WONG



PHODISO DINTWE



Phodiso is making his debut with Auckland Theatre Company, which also marks the first time he will be working for a professional theatre company. Well, since Out Loud Theatre Company, which in a sense, was tailored for semi-professional youth. However this will not be his first time performing at Q Theatre, the first time being for Tempo Dance Festival in late 2013. Phodiso went to Western Springs College and played one of the main roles in their school production.

Phodiso plays the nephew of a couple that Shen Te accommodates in her shop. Together the three make a somewhat dysfunctional family.





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## UNBECOMING ACTS: Brecht's life and theatre

**Brecht wrote in his 1948 treatise "A Short Organum for the Theatre" that "if art reflects life it does so with special mirrors." Yet a mirror held up to Brecht's own life reflects a great deal of detail about the art that bears his name...**

Eugen Berthold Friedrich Brecht was born in 1898, in Augsburg, Bavaria, into a middle-class household, and baptised a Protestant. He was a bright child, and his writing talents became evident early; his first poems were published while he was still a young teen. During World War I, the young Brecht sporadically attended university to avoid the draft, studying science and medicine. However, towards the end of the war he was called up for service, and took up duties as an orderly in Augsburg's military hospital. The experience coloured his view of the world, strengthening his existent pacifism. In 1919, he took the first step in a lifelong commitment to communism when he joined the Independent Social Democratic party.

**His first poems were published while he was still a young teen.**

Along with politics, Brecht was passionate about the theatre, and by 1918, he had completed his first play, *Baal*. His passion was not confined to the page; he took up with a lover, Paula Banholzer, who bore him a son (Frank) in 1919. The relationship did not last; Brecht quickly moved on, personally and professionally. He moved to Munich, where his play *Drums in the Night* premiered in 1922. That year, Brecht won the prestigious Kleist prize for young dramatists, and married opera singer and actress Marianne Zoff. The couple's first child, a daughter (Hanne Hiob), was born in 1923.

In 1924 the Brecht family moved to Berlin, and Brecht took up a job as consultant at Max Reinhardt's Deutsches Theater. There he met Elisabeth Hauptmann, with whom he was to have long, intimate and creative relationship. Almost immediately he also took up with actress Helene Weigel, who was soon pregnant with their son (Stefan). It took

almost three years for Brecht to divorce Marianne Zoff, during which time he continued his relationship with Weigel. The pair were married in 1929. Their second child (Barbara) was born in 1930, the year Weigel joined the Communist Party.

The 1920s was also a creatively fertile time for Brecht. His collaboration with Elisabeth Hauptmann and composer Kurt Weill led to one of his most well-known works, *The Threepenny Opera*. The show opened at the Theater am Schiffbauerdamm in Berlin, and was the hit of the 1928 theatre season. Brecht was becoming a sensation.

However, recent scholarship reveals that “every indication of the manuscript trail... was that the libretto of *The Threepenny Opera*, including the majority of the songs, was at least 70 percent the work of Elisabeth Hauptmann”. Hauptmann also wrote significant amounts of other ‘Brecht’ works – such as *The Rise and Fall of the City of Mahagonny* – which went entirely uncredited. The revolutionary content of *Mahagonny* led to riots at its 1930 premiere; the Leipzig theatre was picketed by Nazis.

By the 1930s, the focus of Brecht’s plays had become increasingly political, espousing his belief that communism would solve many of the world’s problems. In 1932, he released a film, *Kuhle Wampe*, about a suburb where the unemployed lived in shacks. The film played in Moscow but was banned in Germany, under the dictates of an increasingly repressive regime. As the Nazis came to power, the Brecht family – a radical Communist writer married to a half-Jewish Communist performer – was at risk. In 1933, Brecht and his family fled Germany for Denmark. There Brecht met a young communist by the name of Ruth Berlau. Berlau quickly divorced her husband and by 1935 had become Brecht’s favoured mistress and amanuensis.



Berlau’s position did not preclude Brecht from continuing with other women. The last of Brecht’s “inner circle” during this period of exile was Margarete (Grete) Steffin, a bright young woman he had met at the Theater am Schiffbauerdamm in 1931. Steffin accompanied the Brecht family as they moved across Scandinavia (from Denmark to Sweden and later Finland) seeking sanctuary from the Nazis. (Travel became increasingly difficult after Brecht’s German citizenship was revoked in 1935.) Brecht referred to Steffin as his “little teacher”, but she served as secretary, critical editor, literary agent, general organizer and interpreter (she was fluent in Russian, English, French, Danish and Swedish and had a grasp of Norwegian and Finnish).

**“Art is not a mirror up to reality, but a hammer with which to shape it”.  
— Brecht**

In 1939, *Mother Courage and her Children* premiered to acclaim and controversy. Brecht began working on *The Good Soul of Szechuan* (a project he had begun years earlier) but it was Steffin who created the bulk of the script, even as she battled terminal illness. Leading Brechtian scholar John Fuegi points out that “the text features a strong woman seeking to do good in a world that demands evil... The play shouts the agony of Steffin, who lived much of her life as an author wearing a male disguise”. Steffin’s contribution to the project remained unacknowledged for nearly fifty years.

As the Nazi threat pushed closer, it was Steffin who suggested that Brecht and his “extended family” (which included Berlau and Hauptmann) should emigrate to the United States. However, by the time US visas were issued, Steffin was too sick to travel. She died of tuberculosis in a Moscow hospital in 1941, not long after the Brecht family departed Europe.

Brecht and company initially settled in Santa Monica; later the family moved to New York. In total, they remained in the United States for seven years, during which time Brecht wrote one of his most well-known plays, the *Caucasian Chalk Circle*. He also met such Hollywood luminaries such as Charlie Chaplin and Fritz Lang, and worked with W. H. Auden on an adaptation of John Webster’s *The Duchess of Malfi*, which opened at the Barrymore Theatre in New York City





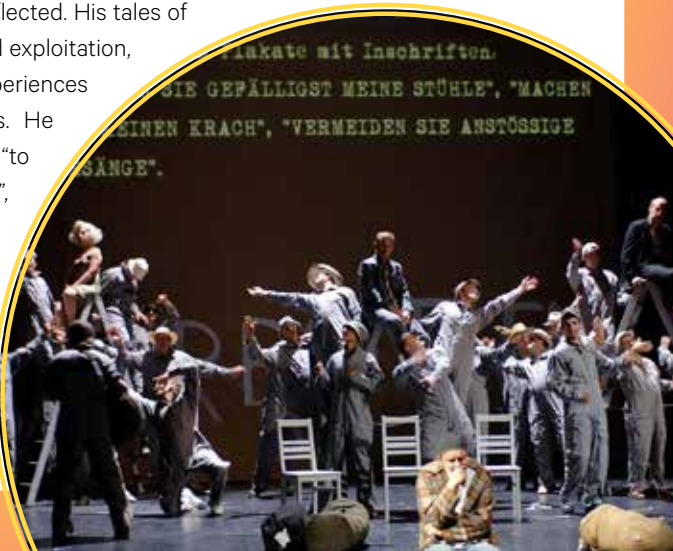
in October 1946. In 1947, Brecht was called before the House of Unamerican Activities Committee (HUAC) in Washington, D.C. The day after the interrogation, Brecht and the family left America for Switzerland.

When the war ended and Germany was divided, Brecht was invited home. He decided to settle in East Germany, tempted by the offer of a theatre and funding. In 1949, Brecht and Weigel formed the Berliner Ensemble. That year Brecht wrote his last original play, *The Days of the Commune*, before dedicating the majority of his time to working in and for the new theatre company.

Although from 1947 Brecht lived and worked in East Berlin, running his famous Berliner Ensemble, he retained a West German publisher, Suhrkamp (to protect himself from Soviet bloc censorship), an Austrian passport (which meant he could travel freely to the West whenever he chose), a Swiss bank account, and a Mercedes garaged across Checkpoint Charlie in West Berlin. Questionable behaviour, from an avowed life-long communist.

Brecht died as a result of a coronary thrombosis on August 14, 1956, in East Berlin. Weigel took over as the artistic director of the Berliner Ensemble, a position she held until her death in 1971.

Brecht once claimed “art is not a mirror held up to reality, but a hammer with which to shape it.” He wielded that hammer with passionate commitment, revolutionising the theatre, if not quite the society it reflected. His tales of love and war, exile and exploitation, are born from the experiences of his life and times. He chose, almost always, “to live”, over “to be good”, which makes him – as the characters in his own plays attest – not always admirable, but typically human.



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## CREATIVES

COLIN MCCOLL—DIRECTOR



Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies, and is the only New Zealand director to be invited to present his work at the official Edinburgh Festival. His production of *Hedda Gabler*, played there to great acclaim in 1990 and was also presented at the Ibsen Festival, Oslo, the Covent Garden Festival, London and the 1991 Sydney Festival. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times — including for his 2002 production of *Who's Afraid Of Virginia Woolf?*

His many productions for Auckland Theatre Company include: *Anne Boleyn*, *Midnight In Moscow*, *Lord Of The Flies*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *On The Upside Down Of The World*, *Mary Stuart*, *August: Osage County*, *The Pohutukawa Tree*, *Cat On A Hot Tin Roof*, *The Female Of The Species*, *Where We Once Belonged*, *End Of The Rainbow*, *The Crucible*, *Hatch Or*, *The Plight Of The Penguins*, *Doubt*, *Disgrace*, *The Duchess Of Malfi*, *Equus*, *Goldie*, *Waiting For Godot*, *Serial Killers*, *The Seagull*, *Rosencrantz And Guildenstern Are Dead* and *Uncle Vanya*.

Opera directing credits include *Quartet* (New Zealand International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Italian Girl In Algiers*, *The Marriage Of Figaro* and *The Prodigal Child* for the NBR New Zealand Opera. In 2009 he remounted his production of *The Italian Girl In Algiers* for the Scottish Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.



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

Opera design credits include *Faust*, *Carmen*, *La Bohème*, *Falstaff*, *Barber of Seville*, *The Marriage of Figaro*, *Così fan Tutte* (NZO). She designed *Cavalleria Rusticana* and *Pagliacci* for the Opera 2011 winter season, *Acis and Galatea* 2012, and *Don Giovanni* in 2013.

Theatre design credits include *In the Next Room*, *Mary Stuart*, *Well Hung*, *Equus*, *Cabaret*, *Into the Woods*, *Sweet Charity*, *Hair*, *The Rocky Horror Picture Show*, *The Duchess of Malfi*, *Pillow Man*, *My Name Is Gary Cooper*, *The Importance of Being Earnest*, *The Glass Menagerie* and *Anne Boleyn* (Auckland Theatre Company); *The Country Wife*, *La Cage aux Folles*, *The Great Gatsby* and *Cabaret* (Court Theatre); *Tartuffe*, *Top Girls*, *Three Days of Rain*, *Irma Vep*, *The Scene*, *Holding the Man*, *When the Rain Stops Falling*, and *Assassins* (The Silo).

Elizabeth designed the World of Wearable Art core show for Wellington 2011, 2012 and 2013, and is working on 2014 at present.

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



John Parker is an award-winning set designer and is as well-respected in the world of ceramics as he is in set design. He is a member of the International Academy of Ceramics (Geneva). He has a long history of designing for Auckland Theatre Company. His set designs include: *A Shortcut To Happiness*, *Red*, *Mary Stuart*, *Stepping Out*, *The Importance Of Being Earnest*, *The Wife Who Spoke Japanese*, *In Her Sleep*, *The 25th Annual Putnam County Spelling Bee*, *End Of The Rainbow*, *Sweet Charity*, *Doubt*, *Mum's Choir*, *Taking Off*, *Equus*, *Caligula*, *The Bach*, *Middle Age Spread*, *The Rocky Horror Show*, *Noises Off*, *Waiting For Godot*, *Rosencrantz And Guildenstern Are Dead*, *Into The Woods* and *The Glass Menagerie*.

Other works include *Faust*, *Cavalleria Rusticana*, *I Pagliacci*, *The Scene*, *Creditors*, *Il Trovatore*, *True West*, *The Threepenny Opera*, *Chess*, *Romeo And Juliet*, *Titus Andronicus*, *Twelfth Night*, *F.i.l.t.h.*, *Assassins*, *Waiora*, *Cat On A Hot Tin Roof*, *Decadence*, *On The Razzle*, *Chicago*, *The Marriage Of Figaro*, *Barber Of Seville*, *Così fan Tutte*, *Evita* and *Trash To Fashion*.

John has also designed for The Louis Vuitton Ball and The America's Cup Ball, Bendon's Next To Nothing, Bellsouth Pharaohs, Precious Legacy and Peru: Gold and Sacrifice for the Auckland Museum. He was awarded a Waitakere City Millennium Medal for services to the Community.

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



John Gibson has been composing original music for New Zealand theatre, film, dance and television since 1980. During 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*. This year he composed a six speaker sound design for *Sydney Bridge Upside Down* and performed in Edinburgh in a comedy he wrote and directed called *Gordon Six Pence He Is Music*.

Previous works for Auckland Theatre Company include: *Fallen Angels*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *On The Upside Down Of The World*, *Poor Boy*, *The Wasteland*, *Calendar Girls*, *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*.



Tom has provided visuals and projections for many local and international DJs and bands, and for events like NZ Fashion Weekend, Tiger Translate, adidas Block Party, Red Bull Thre3Style, and the British Council's 'People In Your Neighbourhood'.

Video design credits include: *Objects*, *Vaka* and *Xmas Verses* for Black Grace, *Espiritu Tasi* for Ojeya Cruz Banks, and Pacific Dance NZ Choreographic Labs.

Phillip's previous lighting designs for Auckland Theatre Company include: *Lord Of The Flies*, *A Shortcut To Happiness*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *Mary Stuart*, *Poor Boy*, *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. Recent 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), *At The Wake* (Centrepoint Theatre, Palmerston North), *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.

Phillip is director of Limeburner Design Ltd ([www.limeburner.co.nz](http://www.limeburner.co.nz)), which specialises 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*.





BRETT ADAMS—GUITAR



Brett Adams returned from the UK in 2003 after a 14 year stint in the UK. He travelled there as guitarist for NZ 80's pop gods The Mockers. After the demise of The Mockers, Adams formed The Julie Dolphin with fellow ex-pat Dianne Swann. Things went well with that band, and on their return from the UK they formed The Bads. In this incarnation, they have released three albums and have written and performed music for TV, including the popular series *Hunger For The Wild*, and more recently, *Coasters*.

Adams has also spent the last three years as Tim Finn's main man on guitar. They have toured together and Adams was involved with Tim's studio albums 'The Conversation' and 'The View is Worth The Climb', on vocals and guitar.

Brett has also recently performed in the theatre productions *White Cloud* and Auckland Theatre Company's *Poor Boy* and *A Midsummer Night's Dream*.

STEPHEN THOMAS—DRUMS



Stephen is a professional drummer who recently received a First Class Honours degree from Auckland University in Jazz Performance. Stephen became a working musician at the age of seventeen with the well known kiwi funk/reggae band Spacifix. His drumming was featured on the band's Tui Award winning 2006 release 'Much Love', and he was featured in music videos and television appearances with Spacifix, including nine part TV2 documentary series *From Henderson To Hollywood*.

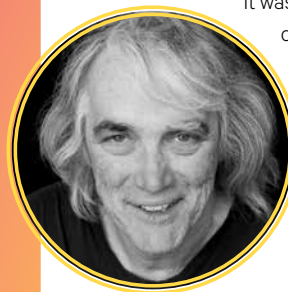
Some of his performance highlights with Spacifix include playing at famed 'The Roxy' nightclub in Los Angeles, opening for well known reggae band UB40 in Tonga, performing at the opening of The Vector Arena in Auckland, and performing countless shows in New Zealand and Australia, including the Parachute Festival and CocaCola Christmas in the Park.

More recently, as a freelance performing artist, Stephen has toured with NZ band Avalanche City to Manila for the Wanderland Festival, and around Australia for the Big Day Out tour in 2013. Stephen has also recently been touring NZ with acclaimed jazz saxophonist Nathan Haines in support of his two latest records 'Vermillion Skies' and 'The Poet's Embrace'. Stephen enjoys working in the musical theatre world and held down the drum chair for the 2014 Vodafone season of *Chicago*.

## Brecht, Music and Politics

by John Gibson

In its time the music for Brecht's *Threepenny Opera* was considered revolutionary.



It was part of a new ideal music, that was clear, simple and understandable and that could be used for teaching by participation. It was direct, inclusive and open to the music of the streets and the shock of it was that serious classically trained composers like Kurt Weill were writing music for the people.

In our time, music has been pushed into repetitive structures and rhythms that steal blood from older times to freshen it. Music is sold to us as genres, prepackaged funnels for the consumer. The sound quality that we listen to for our music is the worst it has been for decades; the dynamics in music are squashed out so tracks can be played at a constant volume in the background; and rhythms are ironed out so they are robotic and easily changed like car parts. These are the politics of music now. Those who want freedom of expression and sound have been pushed further and further into the margins.

Music is a fundamental expression of the human spirit. In the direst poverty music rises. In Christchurch recently I was inspired by a busker playing a drum kit made of buckets. In the third world there is a vast tradition of this kind of musical invention made from very little.

Electrical pick-ups are made for traditional instruments from the copper of telephone wires and squashed alternator magnets so they can be heard in a city environment; hi hats can be seen made from squashed film cans held together by black gaffer tape and an upside down car axle. In Paraguay a concerned teacher wanted to get kids off the street to play Mozart, but they could not afford instruments so they constructed the whole orchestra out of the materials from landfill.

In New Zealand, the father of this kind of creativity is Phil Dadson. At a recent symposium of instrument inventors at the Audio foundation I was amazed at the sounds and creativity on display. This is represented tonight in the score by the synthesizers of Pat Kraus raw circuits put into 90.s VHS cases, sounds alive as any can be.

Social conditions and lack of money have inspired many innovations in music, if you have no drum use your mouth and beat box. If you have no band, play bits of your parents record collection over a beat. The raw sound of need is at the heart of the aesthetic of the music you hear tonight

Music is still the natural voice of social protest. In Russia recently, a punk band called Pussy Riot performed their punk prayer in the Orthodox Church of Russia in protest to the church's support of the state. The documentary of this event starts with a quote by Brecht.

Music is, above all, collective action. I would like to thank for their support of this project; Pat Kraus, my wonderful musicians Brett Adams and Steve Thomas, Colin, and the cast.





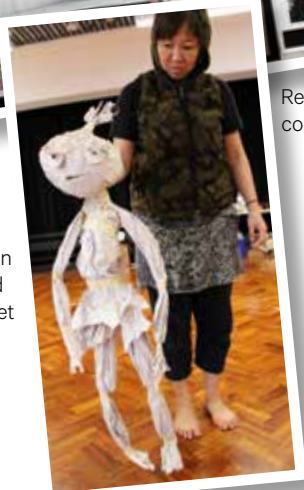
Theme Boards



Elizabeth Whiting costume design



Rehearsal costumes



Urchin child puppet



Theme Board



Homeless character's possessions



Natalie and Colin in Rehearsals



## WATERFRONT THEATRE PROJECT UPDATE

We are moving full steam ahead (quite literally) with the Waterfront Theatre Project as we aim to start demolition of the Moana Pacific Fisheries building in the next few weeks. Once the final costing of the project has been confirmed with our contractor, and we have met all the conditions relating to Auckland Council's capital grant, the 20 month build period can commence with the goal of opening by mid 2016.

This is an extremely exciting time for Auckland Theatre Company as we move towards creating our new home. By building our flagship theatre we will be

able to refresh and re-think our yearly playbill and improve the overall theatre going experience for you—our valued audience!

The Waterfront Theatre Project Founders Club has played a vital part in our success having collectively committed \$1.6 million to the project to date. If you have been thinking about joining this group of passionate theatre supporters then we urge you to do so, so that you too can reap the benefits of this world class facility. But don't just take it from us; hear what our Founders Club members have to say...

## FROM TWO OF OUR FOUNDERS CLUB MEMBERS

*"We have been enjoying theatre in Auckland since the days of The Mercury when George Henare and Lee Grant were rising stars (and perhaps a little younger). From there we became avid attendees of Auckland Theatre Company shows – that was back in 1992, although the oldest season brochure we can find is from 1998. Over that time we have seen well over a hundred ATC shows.*

*The range of shows Auckland Theatre Company has delivered ranges from comedy to musical, to serious drama, from one person shows to quite large casts, from a simple stage to complex sets... and they all worked! For us the wonder of live theatre comes from the variety and range of talent that is exposed, from the script writers, producers, stage settings, lights, costumes, the cast, and even the audience we share the experience with.*

*What excites us the most about the Waterfront Theatre project is that ATC will finally have a home. We are looking forward to having a well designed theatre, with good sight lines and acoustics, comfortable seating with plenty of leg room, and a venue that will come to be recognised as a truly great place to visit. We believe it will become a focal point of live theatre in Auckland and across New Zealand by stimulating more interest in what ATC and other premier performing arts companies have to offer while adding another attraction to the growing waterfront. We can't wait."*

Robert Johnson and Stella McDonald  
– Founders Club members, 'Take a Seat' Supporters and ATC Patrons.



## SUPPORTERS OF THE NEW THEATRE PROJECT



FUNDING BENEFACTORS, PATRONS AND DONORS



## JOIN THE NEW THEATRE'S FOUNDERS CLUB

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

- Name recognition in the new theatre in perpetuity
- Invitations to the Gala Opening Night and Champagne Reception
- Invitations to special events

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

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



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

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

For more information on the project, or to make a donation, please visit [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz)

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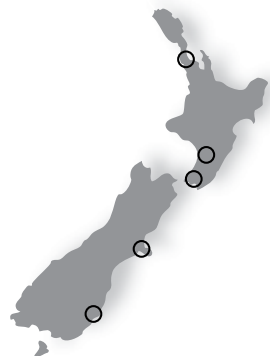
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# WHAT'S ON IN THEATRES AROUND THE COUNTRY?



## AUCKLAND THEATRE COMPANY

### *Trees Beneath The Lake*

by Arthur Meek  
Maidment Theatre

4 – 27 September

The past and present collide and startling revelations rip through genteel pleasantries, as a family steels itself once more for a fight to hold onto the past. TREES BENEATH THE LAKE examines the fictions we tell ourselves and those we love in order to keep our personal stocks high. Urgent, relevant and dramatic.

## SILO THEATRE

Auckland

### *Belleville*

by Amy Herzog  
Herald Theatre

28 Aug – 20 Sep

Zack and Abby are doing the whole hipster, expat thing in the most romantic city in the world. She's teaching yoga and he's saving lives, working for Doctors Without Borders. It's enviable, it's idyllic, it's young love. But are they really living the dream or just sleeping with the enemy?



## CENTREPOINT THEATRE

Palmerston North

### *The Hound Of The Baskervilles*

by Steve Canny and  
John Nicholson

9 Aug – 13 Sep

Barking mad and terrifyingly brilliant!

When Sir Charles Baskerville is found dead on his remote estate, in eerie, seemingly supernatural circumstances, the legendary detective Sherlock Holmes is called in to investigate. With his devoted assistant, Dr Watson, in tow, Holmes must apply his famous powers of deduction to unravel the terrifying mystery of The Hound of the Baskervilles.



## CIRCA THEATRE

Wellington

### *A View from the Bridge*

by Arthur Miller

19 July – 23 August

Love. Loyalty. Family. Revenge.

The great Arthur Miller confronts the American dream in this absorbing tale about Italian American dockworker, Eddie Carbone, who lives in Brooklyn, New York, with his wife Beatrice and his orphaned niece Catherine.



## THE COURT THEATRE

Christchurch

### *Plum*

by Roy Smiles

9 Aug – 30 Aug

From the funniest author of his time, to one of the most hated men in Britain, P. G. Wodehouse finds himself at the centre of a WWII scandal entirely of his own making. Facing interrogation from MI5, he turns to an impish muse and sardonic butler for support... with surprising and witty results.

## FORTUNE THEATRE

Dunedin

### *Lungs*

By Duncan Macmillan

23 Aug – 13 Sep

To Breed or Not to Breed, That Is The Question.

In a time of global anxiety and political unrest, a young couple contemplate having a child. If they overthink it, they'll never do it. But if they rush, it could be a disaster.



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# TREES BENEATH THE LAKE

CONTEMPORARY  
COMPELLING  
FAMILY DRAMA

BY ARTHUR MEEK




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