

ROGER HALL'S FOUR FLAT WHITES

IN ITALY



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When I read the first draft of this brand new comedy — I found myself screaming “This happened to me!”

Once again our master playwright Roger Hall has come up with a work that is funny, poignant and right on the button in its observations of Kiwis abroad, as two deliciously mis-matched couples embark on an Italian sojourn full of adventure and misadventure. New Zealanders are all great travellers and it is common knowledge that you learn so much about a person (sometimes TOO much) when you travel abroad with them!

We've gathered together some of New Zealand's most assured comic actors for this world premiere production; Stuart Devenie, Annie Whittle, George Henare, Darien Takle, Toni Potter and Peter Daube. The creative team of Director Janice Finn, Designer Tracy Grant Lord and Lighting Designer Andrew Malmo, have all been involved with successful Auckland Theatre Company productions of Roger's plays in the past — and we welcome them back for this season.

It's a huge pleasure to present a new work of Roger's — and

my thanks to everyone at Auckland Theatre Company who have contributed to bringing FOUR FLAT WHITES from page to stage for the enjoyment of audiences in Auckland, Hamilton, Taranaki and Tauranga.

Enjoy!

Colin McColl

ROGER HALL'S FOUR FLAT WHITES



CAST

Adrian — **Stuart Devenie**
Alison — **Darien Takle**
Harry — **George Henare**
Judy — **Annie Whittle**

All other parts played by **Peter Daube and Toni Potter**

CREATIVE

Direction — **Janice Finn**
Set & Costume Design — **Tracy Grant Lord**
Lighting Design — **Andrew Malmo**
Sound Design — **Mike Clarkin**

PRODUCTION

Production Manager — **Mark Gosling** Technical Manager — **Bonnie Burrill**
Senior Stage Manager — **Fern Christie**
Stage Manager — **Laura McCabe** Assistant Stage Manager — **Mitchell Turei**
Lighting Operator — **Robert Hunte** Sound Operator — **Mike Clarkin**
Properties Master — **Bec Ehlers** Wardrobe Supervisor — **Sophie Ham**
Flyman (SKYCITY Theatre) — **TJ Haunui** Flyman (Bruce Mason Centre) — **Junior Apera**
Dresser (SKYCITY & Bruce Mason Centre) — **Sara Taylor**
Set Construction — **2 Construct**

FROM THE DIRECTOR



It could be something to do with being in a tiny country at the bottom of the world that encourages New Zealanders to be intrepid travellers. Whatever it is, we punch above our weight when it comes to 'taking off'. The Big OE is a right of passage for young kiwis, instilling a lasting love of exploring other countries, mostly on a very tight budget. As we get older the ways and means of travel tend to become more comfortable but the difficulties of dealing with different cultures remain – well, difficult.

The bewildering business of getting from A to B, dealing with a different language, different currency, not to mention driving on the other side of the road, are rich pickings for comedy.

As an intrepid traveller himself, Roger Hall has written another great play, this time featuring two mismatched couples who take a ten day trip to Italy together. The vagaries of travel can cause a rift in the closest friendships, so when travelling companions are not only new acquaintances but people with a different outlook on life, it's a cue for Roger to write what comes close to a theatrical farce. The laughs are in the recognizable set-ups, but the pay-offs aren't always that simple. There is a poignancy that demonstrates Roger's skill at dishing up the laughs while

gently provoking tears at how life is rarely a culmination of our youthful dreams.

This is the fifth Roger Hall play I have directed and as a premiere it has been a happy process of discovery with a very accomplished cast who bring talent and an intelligent energy to the production. Equally, it has been a pleasure collaborating with the designer Tracy Grant Lord, who has lovingly brought a bit of Italy to the stage.

Janice Finn
Director

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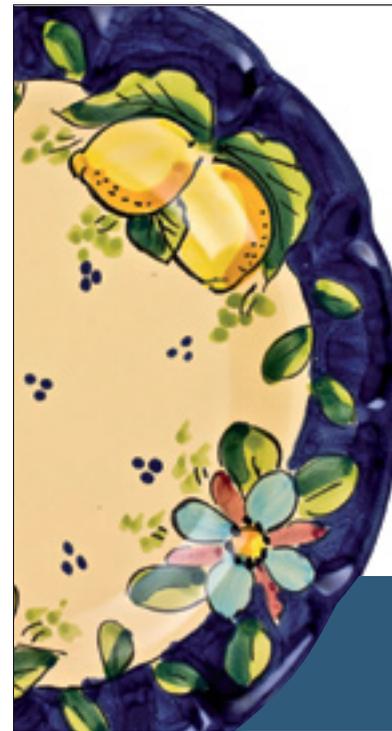
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WHAT'S IN A NAME?



FELLOW PLAYWRIGHT FIONA SAMUEL GETS TO THE NITTY GRITTY OF ROGER HALL

R is for responsible. Sure, responsible for keeping theatres open when the words 'new New Zealand play' excited the same frisson as an outbreak of swine flu, but Roger is also responsible in the craft sense. He doesn't raise an issue without considering it; he doesn't ask a question without offering answers. He doesn't, to use Chekhov's image of authorial responsibility, wave a gun around and then not fire it. 'It must go off' said Chekhov, and with Roger, it always does. He believes in consequence, because he knows there can be no drama without it.

O is for ordinary. Wow, this is such a fun list! Responsible

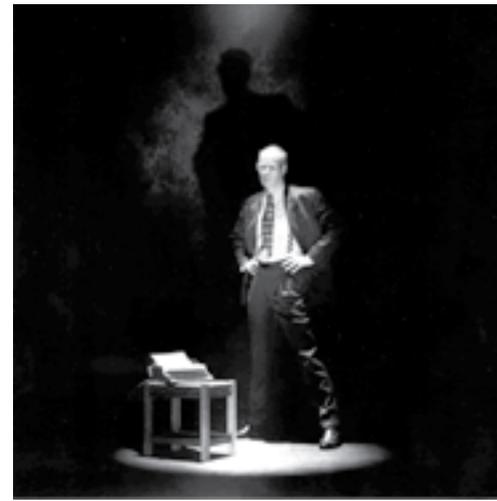
and ordinary! What's next, orthotic shoes? But Roger's characters are ordinary. His plays are not peopled by psychics, flamenco dancers and transvestites. They are filled with teachers, book club members, dairy farmers' wives and men who wear cardies. These characters love to garden, bitch about their friends, envy their neighbours, wear money belts when abroad and tuck their singlets into their underpants. (I made that last one up). They are careful, frustrated, quietly courageous. They are probably you and me.

G is for greatest fun you can have while dressed — being cast in one of Roger's plays. You get the script. It's not fat. In fact, it's just the right size. You read it, paying special attention to your own lines. Oh, you think. I'm ordinary (see last item). Maybe there's a little disappointment, if you'd hoped this time you'd be playing an alcoholic ex-rock star or the first woman in space. No, you're a slightly plump middle-aged librarian with self-esteem issues. But all the other actors

are really good (really good actors always want to be in Roger's plays) and, you have to hand it to Roger, he's got his finger on the pulse with the topic yet again, and the director's not certifiably insane (this week) so what the heck, it might be fun... there is no 'might' about it. It will be fun. It will be a delight to hear a theatre chock-full of people let go a huge collective laugh that rolls in like a wave on a great surf beach. And that wave is followed by another, and another, and another. Suddenly you feel supremely witty and talented, as if you and all the other lucky actors are causing this to happen all by yourselves because you're so brilliant. You're not, of course. But it feels effortless, deeply enjoyable and right. And you're even being paid to do it.

E is for enough already. Roger will think I'm greasing because I want another part. What's your next play about, Roger?

R is for refusal. He always refuses to tell. He is no fool. He keeps the steam inside the pot.



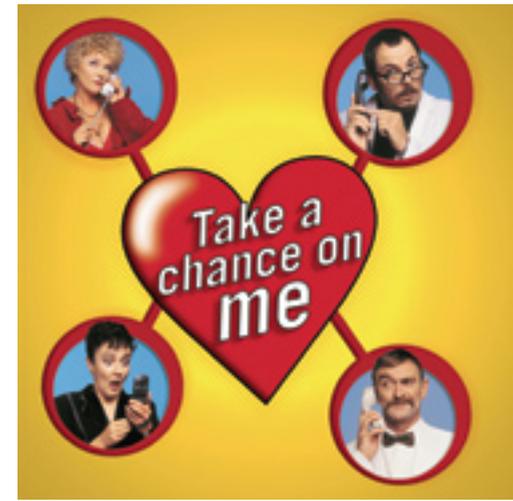
H is for honest. You will never catch Roger being dishonest about a character's motivation, fears, hopes, shortcomings and satisfactions. He knows what they are. 'H' is also for hints, because he drops these throughout the script for the actors and the audience to find so that, by journey's end, we will know the characters as well as if we had created them too. And we will feel a little bit as though we have — that we too are compassionate, clear-eyed, and have spent many hundreds of hours alone in a room making things up, things that are entertaining and recognisable and true. He flatters and deceives us in this way. Did I say he was honest? I lied.

A is for anxiety. A wonderful Hallmark. There are certain emotional states he has made his own, and anxiety is one of them. There is rich comic potential and huge pathos in it. It's a slightly shaming feeling, because it somehow contains the knowledge that if you were

bigger, braver and better, whatever is making you anxious wouldn't be troubling you at all. If you were Picasso or Ernest Shackleton or Angelina Jolie, you wouldn't be losing any sleep over whatever silly little thing is messing you up. But you're not those people; you're you (see 'ordinary' again). And so you're getting your knickers in a knot about something small. Roger also does seething, spleen venting, yearning, wistfulness and disappointment really well, but those letters are not in his name.

L is for lust. Yes, he does that one well. Although usually in conjunction with yearning, wistfulness and disappointment.

L is for likelihood of my getting another part in one of his plays. Quite small, now that I've said that about lust. Because I know he will be wanting to point out to me that, actually, there are moments in several of his plays where people get their end away and it's all joyous



and exciting and happy. Yeah yeah, and there are hot sunny days in England. But the grey, damp ones are quintessential and, I believe, the piercing sadness of unfulfilled longing is what gives Roger's comedies, even the most side-splitting, their distinctive and essential tone of melancholy and regret. There, that's settled it. No parts for me ever again.

Put them all together, they spell — well, come on, we all know what they spell. We're a literate, middle class audience who read books. They spell New Zealand's funniest, most diligent, most committed and passionate observer of ourselves, who has been going strong for thirty years now and, fortunately, shows absolutely no sign of stopping. Roger Hall, we thank you. Who else could have done it?

IMAGES

OPPOSITE: Fiona Samuel in Auckland Theatre Company's production of Roger Hall's TAKING OFF (2005)

ABOVE: Roger Hall and artwork for TAKE A CHANCE ON ME (2002)

CAST



STUART DEVENIE

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

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

Also for Auckland Theatre Company, Stuart has performed in *CAT ON A HOT TIN ROOF*, *HATCH*, *DISGRACE*, *CALIGULA*, *THE TALENTED MR RIPLEY*, *LADIES NIGHT*, *MIDDLE AGE SPREAD*, *TAKE A CHANCE ON ME*, *COPENHAGEN*, *SERIAL KILLERS*, *THE CRIPPLE OF INISHMAAN*, *TWELVE ANGRY MEN*, *UNCLE VANYA* and *MOLLY SWEENEY*. Stuart has also

directed *THE ORDERLY BUSINESS OF LIFE* and *THE GOD BOY* for the Company.

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



ANNIE WHITTLE

Annie's most recent performance for Auckland Theatre Company was in Roger Hall's *TAKING OFF*.

Annie's love of performance began with ballet. She has been an award winning recording artist as well as a television presenter and reporter. Annie took up acting in her late twenties with the female lead in the tele-feature *WRECK OF THE CENTRAL GRANT* and for the past thirty five years she has worked in theatre, television and film.

Favourite roles for theatre include leads in *DUET FOR ONE*, *SIDE BY SIDE BY SONDHEIM*, *INSIGNIFICANCE*, *CHICAGO*, *PUTTING IT TOGETHER*, *THE GLASS MENAGERIE*, and *BLOOD BROTHERS*.

Feature film appearance highlights were *TRIAL RUN*, *MAKUTU ON MRS JONES* and *THE WORLD'S FASTEST INDIAN*. She spent four years on *SHORTLAND STREET* and has recently completed the tele-feature *A PIECE OF MY HEART* and the television series *GO GIRLS*.



GEORGE HENARE

George's recent work for Auckland Theatre Company includes THE CRUCIBLE and The Next Stage presentation of LE SUD by Dave Armstrong. He also starred in Roger Hall's WHO WANTS TO BE 100 as well as GOLDIE, CABARET, WIND IN THE WILLOWS (as Toad), and INTO THE WOODS.

Last year was a memorable one for George. He was honoured in the Tairāwhiti Museum FAMOUS FACES book and exhibition and received a Te Waka Toi Award for contribution to Māori Theatre. He was also a 2008 Laureate Winner in the prestigious Arts Foundation of New Zealand Laureate Awards.

This is well-won recognition for an extraordinary career that began in 1965 when George performed in the New Zealand Opera Company's PORGY AND BESS, which starred Inia Te Wiata. Since then he has worked in theatres throughout New Zealand

including Downstage Theatre, Māori Theatre Trust, Circa Theatre, Mercury Theatre, Court Theatre, Taki Rua and Stetson Productions. His range of characters encompass both comedy and tragedy, and most memorably includes King Lear, Sweeney Todd, Henry Higgins, Dracula, Othello, Frank n Furter, and Hongi Hika.

Appearances in Australia include performances with Melbourne Theatre Company, Belvoir Street, Ensemble Television and commercial tours of JESUS CHRIST SUPERSTAR and PHANTOM OF THE OPERA.

George's many television and film works include ONCE WERE WARRIORS, RAPANUI, THE SILENT ONE, JOHNNY LINGO, HERCULES, XENA, SHORTLAND STREET, OCEAN GIRL and fellow Arts Laureate Briar Grace Smith's POTIKI'S MEMORY OF STONE. Radio drama and narrations for documentaries and books also figure in his repertoire.

In 1988, George was awarded

an OBE for Services to Theatre. At the 1994 Entertainer of the Year Awards he won Best Theatrical Performance as Pilate in JESUS CHRIST SUPERSTAR. He was named Best Actor at the 2000 NZ Television Awards for NGA TOHU SIGNATURES and Narrator of the Year by The Royal New Zealand Foundation of the Blind in 2001. In 2006, George received a Chapman Tripp Best Actor Award for his portrayal of Willy Loman in Circa Theatre's DEATH OF A SALESMAN.

George was born in Gisborne, the third youngest of ten children. He spent much of his childhood on a farm in the Whakaangiani Valley, inland from Te Araroa on the East Coast of the North Island.



DARIEN TAKLE

Darien's works for Auckland Theatre Company include TAKE A CHANCE ON ME and THE GOD BOY, with her son Frank as the eponymous lead character.

Darien has been acting, singing and directing in New Zealand, England and Australia for many years. This is her fourth involvement with Roger Hall's plays. In 2008 she appeared in Hall's WHO WANTS TO BE 100? at Fortune Theatre, and directed TAKING OFF for Centrepunt Theatre. FOUR FLAT WHITES IN ITALY reunites her with long-time friend and colleague George Henare from her four years with the Mercury Theatre.

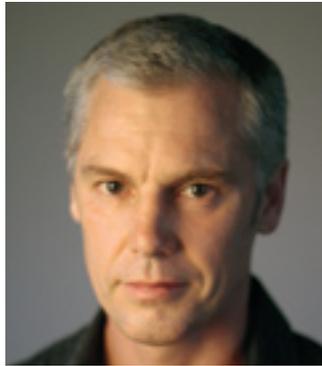
Having sung her way to Europe on a Greek ship, Darien spent several years working in England. Highlights during this time include a year's tour with the musical GODSPELL, working with Stephen Berkoff, a season of plays for the Haymarket Theatre Leicester and starting her own theatre company in London.

She has played numerous leading roles in musicals and plays over the years. Her favourites are Edith Piaf in PIAF, Eva Peron in EVITA, Fantine in LES MISERABLES and Gwendolen in TRAVESTIES. She has devised several solo shows, WINGS OVER WATER, DARIEN TAKLE SINGS BRECHT and SONGS FOR LOTTE, a tribute to Lotte Lenya.

Feature film credits include HEAVENLY CREATURES, THE UGLY, BREAD AND ROSES, THE LOST TRIBE, DECEIT, A SONG OF GOOD and XMAS, for which Darien received an AFTA Best Actress Award. For television, Darien has appeared in BURYING BRIAN, SHORTLAND STREET,

MERCY PEAK, MARLIN BAY, TYPHON'S PEOPLE, BOTH SIDES OF THE FENCE, XENA (as Xena's mother), 12 BAR RHYTHM 'N SHOES and Australian production POSSESSION.

Darien has a Diploma of Fine Arts from Auckland University and a Bachelor of Performing Arts from Toi Whakaari. This is her first trip to Italy!



TONI POTTER

Toni's acting credits include CAT ON A HOT TIN ROOF (Auckland Theatre Company), SUDDENLY LAST SUMMER, UNIDENTIFIED HUMAN REMAINS & THE TRUE NATURE OF LOVE and BASH (Silo Theatre) and HAPPY HOUR FOR MISERABLE CHILDREN (Wellington Fringe Festival).

Her focus shifted to television drama in 2005 when she was cast as lawyer Beverley Jackson in South Pacific Pictures' crime drama INTERROGATION. Guest roles in OUTRAGEOUS FORTUNE and ORANGE ROUGHIES were followed by the part of Nurse Alice Piper in SHORTLAND STREET. More recently, Toni appeared in WE ARE CURRENTLY EXPERIENCING SOME ISSUES for the 2009 Comedy Festival.

PETER DAUBE

Peter last appeared for Auckland Theatre Company in Tennessee Williams' CAT ON A HOT TIN ROOF. He also featured in Auckland Theatre Company's THE CRUCIBLE, SWEET CHARITY, CALIGULA and THE DUCHESS OF MALFI, for which he teamed up with John Gibson to put together the sound design. Other career highlights include CABARET for Downstage Theatre, THE BLUE ROOM at Circa Theatre (for which he won the 2000 Chapman Tripp Theatre Award for Performer of the Year), and MACBETH for Fortune Theatre.

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

Peter is also an accomplished musician and composer. In

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

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



ROGER HALL PLAYWRIGHT

Roger is New Zealand's most successful playwright. His distinctive comic voice celebrates the resilience of his characters and also encompasses social criticism.

Hall's earliest drama was for television, but in 1976 he wrote his first stage play GLIDE TIME. The play catapulted him to the forefront of New Zealand theatre writing and its characters have become national icons.

Many successful plays followed, including MIDDLE AGE SPREAD (which ran for 18 months in London's West End and won the Comedy of the Year Award), SPREADING OUT, BY DEGREES, MARKET FORCES, C'MON BLACK, SOCIAL CLIMBERS, THE BOOK CLUB, TAKE A CHANCE ON ME, A WAY OF LIFE, TAKING OFF, and WHO WANTS TO BE 100?, along with stage musicals including FOOTROT FLATS, LOVE

OFF THE SHELF and DIRTY WEEKENDS.

In addition, Roger has written pantomimes, radio dramas, books and plays for children, and comedy series for television, most notably, GLIDING ON, MARKET FORCES and CONJUGAL RITES for Granada TV.

Roger was awarded a QSO and the Turnovsky Prize in 1987. He holds an Honorary Doctorate of Literature from Victoria University and was the Katherine Mansfield Fellow in Menton in 1997. He was made a Companion of the New Zealand Order of Merit (CNZM) in 2003.



JANICE FINN DIRECTOR

Janice's association with Roger Hall's plays began with her premiere production of TAKE A CHANCE ON ME for Auckland Theatre Company in 2001. She has gone on to cement her collaboration with Roger as director of SPREADING OUT, CINDERELLA and WHO WANTS TO BE 100? for Dunedin's Fortune Theatre.

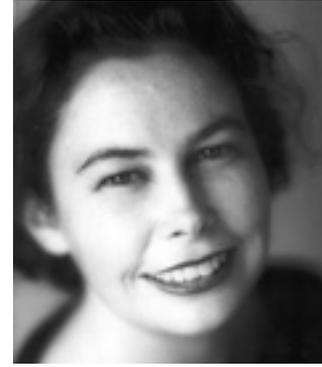
Janice began her career in the theatre in the seventies as a member of the Downstage Theatre Company, where she established herself as one of the leading actresses of her generation. She was known in particular for her roles as Hedda in HEDDA GABLER, Sonia in UNCLE VANYA and Rosalind in AS YOU LIKE IT. She went on to star as Jane Hart in the long-running television series CLOSE TO HOME, and also had a guest role in historical epic THE GOVERNOR.

Janice moved to Australia and acted with the Sydney Theatre Company (alongside a young Mel Gibson), Melbourne Theatre Company and the State Theatre Company of South Australia. She also appeared in the long-running television series A COUNTRY PRACTICE.

Returning to her hometown Auckland to join Television New Zealand, she trained as a drama director and went on to direct OPEN HOUSE, SEEKERS and COUNTY GP. She is most well known as the co-creator and producer of the award-winning 'super-soap' GLOSS.

Following the success of GLOSS, Janice went on to produce MARLIN BAY. In her subsequent career in television she has been General Manager of Communicado, Commissioning Editor for TVNZ, and producer of a number of reality shows for Eyeworks Touchdown. She has also written extensively for SHORTLAND STREET.

In 2001, having sworn she would never act again, Finn played a lead role in the primetime television series THE STRIP. She returns to Auckland from ten months as a producer with Dunedin's world-renowned Natural History Unit.



TRACY GRANT LORD SET & COSTUME DESIGNER

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

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

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

Tracy is a Winston Churchill Fellow and has a Bachelor of Spatial Design. Her work has been selected five times for exhibition at the Prague

Quadrennial and also at World Stage Design 2005. One of the highlights of her career is an Olivier Award nomination for Best New Dance Production in the UK (2005) for the RNZB's ROMEO AND JULIET.

Tracy is currently working on the upcoming production of OLIVER! for the Auckland Theatre Company with her longstanding friend and mentor, Raymond Hawthorne.



MIKE CLARKIN SOUND DESIGNER

"For *FOUR FLAT WHITES* I have worked with Janice to present music that would compliment and underscore the various moods of Roger Hall's colourful characters. The intention in part was to create a sense of fun with a distinctly Italian flavour, as evident in the songs of artists such as Dean Martin and Rosemary Clooney. These upbeat and light selections are contrasted with more classical compositions; Boccerini's *MINUET* and Paolo Contes' *TRADITIONAL ITALIAN TANGO*. Additionally, the use of layered ambient and background effects brings a subtle aural dimension to the various scenic and design elements."

Mike has been involved in theatre production in Auckland since 1996, and over this time has worked closely with numerous local and international productions. He has variously held the roles of technician, producer, designer, production manager and promoter. Mike is also an avid supporter of new and emerging arts practitioners and enjoys lending them his time and experience.



ANDREW MALMO LIGHTING DESIGNER

"I'm really enjoying working with Tracy and Janice. The play is set in Italy which is a country I am passionate about visiting, for all the cliché romantic reasons! I'm looking forward to sending the show on the road, creating the touring lighting plot and working with this hugely talented and fun cast. I would like to acknowledge the talents of our operator Robert Hunte, who works quietly in the background achieving small (and often not-so-small) miracles; he has such great passion, knowledge, skill and enthusiasm for his work and is always such a pleasure to work with. Thank you Robert."

Andrew Malmo has been working professionally as a lighting designer in Auckland since 1998 and in that time has designed numerous dramatic productions for Auckland venues and touring shows. His designs have complemented

the work of some of New Zealand's most acclaimed designers, directors and actors.

Recent designs include *WHO NEEDS SLEEP ANYWAY?*, *SHREW'D*, *WHO WANTS TO BE 100?*, *TAKING OFF* and *SPREADING OUT* for Auckland Theatre Company.

Other theatre productions include *THE MYSTERY OF IRMA VEP*, *SOME GIRL(S)*, *BERLIN*, *GLIDE TIME*, *MR MARMALADE*, *JACQUES BREL* and *THE GOAT* (Silo Theatre), *JENNIFER WARD-LEALAND THE LOOK OF LOVE* and *JENNIFER WARD-LEALAND FALLING IN LOVE AGAIN* (Bronze Age Productions), *FINDING MURDOCH* (Landmark Prod.), *RESIDENT ALIEN* (John Watson), *THE CAUCASIAN CHALK CIRCLE* (UNITEC), *DECADENCE*, *STRANGE CHILDREN*, *THE CARETAKER*, *MARLENE* and *BLUE ORANGE* ([potent pause] PRODUCTIONS) and *BLACK ICE* (Pandemonium Theatre).

Andrew is also a producer, production manager and photographer, and acts as an agent for touring productions. Visit www.stratacreative.co.nz for further information.



BACKSTAGE

WITH THE
SET AND
COSTUME
DESIGNER

When Janice and I first began design discussions for this production we talked a lot about the wonderful and unique experience of travelling to the northern hemisphere, especially Italy, as New Zealanders. For many of us, it is often our new experience of light and colour that makes the strongest impact; the softness of European light and its various palettes seem so removed from the piercing clarity that is the light of the South Pacific. Janice wanted us to try and capture a real sense of travelling to Italy, for the audience to experience it alongside the characters in the play. This theme evolved into a scenic design which uses romantic, painterly images as the 'backdrops' of the various

Italian sights visited, with vibrant and vivid contemporary images to make up the more immediate and sometimes less romantic adventures experienced along the way. This is set inside the frame of a highly flexible and completely classical architectural world.

Tracy Grant Lord
Set and Costume Designer



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Some would say there's no accounting for taste, but not us. As your full service chartered accounting firm, you can count on us to keep things in order. We're proud to again be supporters of Auckland Theatre Company and are delighted to be associated with the 2009 season. *Viva Italia!*

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JOE'S COFFEE

WHEN ESPRESSO CAME TO NEW ZEALAND

We asked Hamilton City Councillor and one of the country's first baristas, Joe Di Maio, to reflect on settling in New Zealand, a land without espresso, and how New Zealanders have adapted classic Italian coffees to suit our tastes — and our penchant for dairy.

In 1951 when I arrived in New Zealand there was very little coffee to be found at all. The only coffee available was liquid chicory which you put a teaspoon in a cup with hot water and ever since I dreamt to have an Italian bar.

Eventually in 1981 I started a gelato arlecchino in Garden Place which was well received in Hamilton for a period of 23 years, serving coffee and fostering Italian culture amongst New Zealanders. It was challenging to be able to serve coffee to Anglo-Saxons and New Zealand as a whole with coffees that are available in Italy in the normal course of events. These coffees are ristretto, espresso, espresso macchiato, cappuccino and finally the well liked latte.

From some unknown reason people fell in love with latte, but the true latte originates like all the others in Italy and specifically is used for the children in the family for breakfast. The reason why mothers put the little bit of coffee in the latte was because in those early days the milk was never pasteurised or treated and therefore it had a smell and a taste, depending on what the cow had been fed on.

In order to make it more palatable especially for children a little coffee was added to the milk. So for 23 years all the latte I ever sold had only a little coffee in it because the milk had been treated and pasteurised and therefore had quite a natural, smooth taste.

We must at this point highlight that the coffee coming out of an espresso machine has a minimum of six grams and maximum 8 grams of coffee and the extract at the beginning is what we call the cream of a coffee. A high percentage of Italians drink coffee short and strong, just this crema and a little hot water which retains the flavour of the coffee. The latte or cappuccino is usually drunk for breakfast and you do not have cappuccino after your meal. It is just not done.

Most Italian men on their way to work find their way to the bar for an espresso or a ristretto. Also in Italy your lunchtime meal is always finished with an espresso. And lets face the fact in order to please some Italians there is another coffee we call corretto which is a ristretto with a little grappa (75% proof alcohol) which is enjoyed on a winter morning in order to bear the cold weather and medicinally to get rid of a cold. So it leaves us with the poor latte to be drunk in the morning with breakfast. In fact latte and espresso are both morning drinks.

Flat white is known culturally as macchiato in Italy which has only a few drops of milk but the flat white is culturally born in New Zealand to satisfy the local people. We created a culture of the flat white trying to explain the macchiato to customers which is difficult, as they always want a lot more milk in their coffee.

Joe Di Maio
Hamilton City Councillor



WHAT'S ON IN THEATRES AROUND THE COUNTRY

AUCKLAND THEATRE COMPANY

The Metro Season of
GOD OF CARNAGE

By **Yasmina Reza**
Translated by **Christopher
Hampton**

Maidment Theatre
23 July – 15 August

Disruptive, juvenile, irrational. Someone needs to control today's parents. A calm and rational debate between grown-ups about the need to teach kids how to behave properly? Or a hysterical night of namecalling, tantrums and tears before bedtime? Boys will be boys, but the adults are usually worse — much worse.

YOUNG AND HUNGRY

FESTIVAL OF NEW
THEATRE — AUCKLAND
SEASON 09

The Basement
(Lower Greys Ave)
10 – 25 July (no shows
Sundays & Mondays)

Every night each play runs at the following times;

OYSTER by Vivienne Plumb
at 6.30pm

SIT ON IT by GeorgiA
Titheridge at 8pm

URBAN HYMNS by Miria
George at 9.30pm

Young and Hungry is a Festival triple-bill of new short (50 minute) plays commissioned especially to appeal to young audiences 15 years and over.

Presented by Auckland Theatre Company in association with the Young & Hungry Arts Trust, Wellington.

SILO THEATRE

Auckland

HOLDING THE MAN

By **Tommy Murphy**

The Herald Theatre
7 August – 29 August

Fumbling from febrile adolescence through to wide-eyed young adulthood, Tim and John eventually find a way together in this wickedly funny and breathtakingly candid play.

CENTREPOINT THEATRE

Palmerston North

HITS OF '74

By **Lucy Schmidt & Stayci
Taylor**

11 July – 22 August

In an attempt to save their beloved hang-out bar, old friends Tina, Jason, Kathy and Graeme join voices and overcome their differences in this hilarious play of flashbacks to 1974.

BATS THEATRE

Wellington

THE BLACKENING

By **Paul Rothwell**

10 June – 27 June

Mal who left home as a wayward teen in search of a grander life comes home to start over and do things right. He returns as a broken man with many secrets to hide. The two brothers he abandoned on their dilapidated orchard welcome him cautiously.

CIRCA THEATRE

Wellington

THE 39 STEPS

By **John Buchan
& Alfred Hitchcock**

Adapted by **Patrick
Barlow**

18 July – 15 August

A supremely funny spoof of Alfred Hitchcock's classic movie, THE 39 STEPS brings you laughs, suspense, old fashioned goodies and baddies, plus dizzying wit that will leave you laughing for days. Four fearless actors play 139 roles in 100 madcap minutes!

DOWNSTAGE THEATRE

Wellington

THE RAFT

By **Carl Nixon**

12 June – 4 July

Carl Nixon's story of a devastating family tragedy over a rainy weekend unfolds a stormy emotional journey of realisation and its appalling consequences for relationships.

COURT THEATRE

Christchurch

THE GREAT GATSBY

By **F Scott Fitzgerald**
Adapted by **Ken Duncum**

25 July – 22 August

Residing in New York in the early 1920s, Nick Carraway finds himself drawn into an association with the mysterious Jay Gatsby and steps into a world of wealth and indulgence. But what lies beneath the glamorous illusion?

FORTUNE THEATRE

Dunedin

LUCKY NUMBERS

By **Mike Yeaman**

10 July – 1 August

Teetering on the brink of senility Nana Connie Patterson has been forced to give up her own home and move in with her daughter's family. All's downhill until one day her lucky Lotto numbers wins her 8.2 million!

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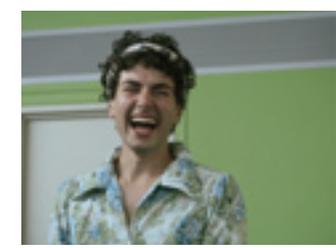
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CREATIVE DEVELOPMENT & EDUCATION MANAGER — **Lynne Cardy**

ASSOCIATE DIRECTOR PRODUCTION — **Mark Gosling**

SENIOR STAGE MANAGER — **Fern Christie** TECHNICAL MANAGER — **Bonnie Burrill**

MARKETING & COMMUNICATIONS MANAGER — **Michael Adams**

PARTNERSHIPS MANAGER — **Anna Connell** MARKETING ASSISTANT — **Rachel Chin**

OPERATIONS MANAGER — **Brendan Devlin**

TICKETING & BOX OFFICE SUPERVISOR — **Anna Nuria Francino**

FINANCE OFFICER — **Kerry Tomlin** BOX OFFICE ASSISTANT — **Helen Ross**

RECEPTIONIST — **Sue East** YOUNG & HUNGRY CO-ORDINATOR — **Charlotte Crone**

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THEATRE SERVICES — **Barbara Lodge** THEATRE COORDINATOR — **Emma Page**

THEATRE SUPERVISOR — **Bernie Brown** SENIOR TECHNICIAN — **Jason Kritos**

HEAD USHER — **Joy Owen**

BRUCE MASON CENTRE, NORTH SHORE CITY

CHIEF EXECUTIVE — **Andrew Scott** FINANCIAL CONTROLLER — **Greg Martin**

MARKETING MANAGER — **Dave Waller** EVENT CO-ORDINATOR — **Donna Pressman**

PRODUCTION SERVICES — **Van Gent Productions**

TAFT, TARANAKI

CEO — **Suzanne Porter** ARTISTIC DIRECTOR — **Roger King**

TECHNICAL DIRECTOR — **Steve Crowcroft** BUSINESS MANAGER — **Chris Herlihy**

MARKETING MANAGER — **Lisa McMullan** TSB SHOWPLACE MANAGER — **Nelita Byrne**

CLARENCE ST THEATRE, HAMILTON

DIRECTOR — **Malcolm Calder** BUSINESS DEVELOPMENT MANAGER — **Megan Lyon**

BOX OFFICE MANAGER — **Gina Thompson** EVENT SERVICES MANAGER — **Richard Sutherland**

PRODUCTION SERVICES MANAGER — **Kelvin Ballard**

BAYCOURT COMMUNITY AND ARTS CENTRE, TAURANGA

MANAGER (EVENTS TAURANGA) — **Dale Henderson** OPERATIONS MANAGER — **Matt Brindle**

BOX OFFICE AND MARKETING MANAGER — **Elriza Vermeulen** TECHNICAL MANAGER — **Jacob Kelly**

EVENT MANAGER — **Sharon Burton**

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

Kathy from Dream of Italy, Ben Hambling, Tara Worley at Canon, Amy and Nigel at Domo, Jeremy Birchall

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**BY YASMINA REZA
TRANSLATED BY
CHRISTOPHER HAMPTON**

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