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End of the Rainbow

BY PETER QUILTER



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WELCOME

Colin McColl
Artistic Director



In these days of celebrity overkill it's hard to imagine the phenomenon that was Judy Garland. Today singers are famous for a couple of hit records or their hugely over-publicised private lives. Some are even famous just for being well-known. But Judy Garland earned her dues. She started in the family vaudeville act and as a child star at MGM she touched the hearts of billions as Dorothy in *The Wizard of Oz* and dozens of other hit movies. She could dance, act up a storm and sing anyone else off the planet with her unique voice.

But Garland was a victim of the studio system. The cocktail of "uppers" and "downers" prescribed by the studio doctor to keep up her productivity and to ensure she was well rested in her downtime had her addicted before she was out of her teens.

When her work started to suffer the studio dumped her. Battered by life but born to entertain Garland went back to vaudeville and on concert tours to become the world's highest paid entertainer in the late 1950s and early 60s. Life became a roller coaster of phenomenal successes and chaotic disasters for the tiny 4-foot-11 star. She made millions, she spent millions and she was ripped off by unscrupulous managers and unsuitable husbands.

Despite this, what every Garland biography never fails to mention is her quick wit, her charm, her sense of fun and her real belief that skies were indeed blue over the rainbow. That belief sustained her even through the dark days.

From the moment I read Peter Quilter's entertaining account of Garland's *Talk of the Town* season, I knew there was only ever one person who could play this role. I needed a diminutive stage animal who was a singer, fine actress and comedienne. That person was Ellie Smith. She's played Garland once before for me as well as Edith Piaf, Maria Callas, Shirley Valentine and Mrs Lovett in *Sweeney Todd*.

It's been a great pleasure to work with Ellie again and to welcome her back to Auckland for her Auckland Theatre Company debut.

She is joined by a stalwart of the Auckland stage, actor and musician Paul Barrett, exciting young actor Edwin Wright (who was last seen at Auckland Theatre Company in *The Crucible*) and James Jennings who's on secondment from Unitec School of Performing and Screen Arts.

Thanks to my designers John Parker, Tony Rabbit and Rachael Walker and to our fantastically committed production team for realising this production so brilliantly.

Thanks too to Penny Dodd for her orchestral arrangements of the Garland standards and for arranging and overseeing the session recording with members of the Vaughn Roberts Big Band and the violinists from the New Zealand Symphony Orchestra.

2007 has been another great year for Auckland Theatre Company. We have a feast of delights on offer for 2008 so I invite you to pick up a season brochure and take advantage of the benefits of becoming a subscriber.

Thanks for your support in 2007. Enjoy *End Of The Rainbow* and best wishes to you and your nearest and dearest from us all at Auckland Theatre Company.

Enjoy!

Colin McColl

NEW ZEALAND POST

Judy Garland epitomised the glamour and the drama of a true old world Hollywood star. A product of the Hollywood starlet machine, she became as famous for the tragedy in her life as she was for her truly prodigious talent.

Garland first captured the heart of the American public when she burst onto the scene as Dorothy in the hit film *The Wizard of Oz* in 1939. "Somewhere Over the Rainbow", from the film, became her signature song symbolising a poignant yearning for love and acceptance she was to seek throughout her professional life. Pre war America, at the time facing an uncertain future, was hungry for hope and got it in Garland's singing.



Garland went on to star in films such as *Meet Me in St Louis*, *A Star is Born* and *Easter Parade* and give enduring fame to hits such as "C'mon Get Happy", "You Made me Love you" and "I Got Rhythm".

Garland was only 47 when she died of an accidental barbiturate overdose. But her story is one which endures. She continues to fascinate almost 50 years after her death. Her genius lives on now through the hands of skilled playwrights like Peter Quilter who also introduces a new audience to Garland, her life and her songs. Veteran actress Ellie Smith is the perfect woman to play the diva – and capture the pathos of Garland's life.

We at New Zealand Post are enormously proud to be associated with *End of the Rainbow*. This is an exceptionally exciting event –and a rare theatrical opportunity. Congratulations to artistic director Colin McColl for bringing the play to Auckland. I'm sure you will enjoy the show.

John Allen
Chief Executive New Zealand Post

New Zealand Post



THE *New Zealand Post* SEASON OF

End of the Rainbow

BY PETER QUILTER

Cast
Ellie Smith – *Judy Garland* Paul Barrett – *Anthony Chapman* Edwin Wright – *Mickey Deans*
With James Jennings, second year student from UNITEC's School of Performing and Screen Arts.

Creative
Director Colin McColl *Musical Director and Arrangements* Penny Dodd *Set Design* John Parker
Lighting Design Tony Rabbit *Costume Design* Rachael Walker *Choreographer* Vicky Haughton

Production
Production Manager Mark Gosling *Technical Manager* Bonnie Burrill *Senior Stage Manager* Aileen Robertson
Assistant Stage Manager Paul Nicoll *Lighting Operator* Robert Hunte
Sound Operator Nathanael Bristow *Wardrobe Supervisor and Dresser* Vicki Slow *Properties Master* Bec Ehlers
Sound Effect Sourcing Jordan Greatbatch *Follow Spot Operator* Rhedgirl *Mechanist* Josh Hyman
Stage Hands Nick Rowland and Paul Sweeting-Shaw *Flyman* Bernie Brown *2nd Flyman* Michael Keating
Set Construction 2CONSTRUCT *Costume Construction* Vicki Slow

Orchestra
Conducted by Penny Dodd *Trumpets* Lex French, Vaughn Roberts, Barrett Hocking
Trombones David Bremner, Nick Van Dijk, Graeme Brown *Woodwinds* Alex Nyman,
Blair Latham, Colin Hemmingsen, Nils Olsen *Piano* Charmaine Ford *Bass* Nick Tipping *Drums* Lance Phillip
Violins Vesa-Matti Leppanen, Lyndon Taylor, Yury Gezenstvey, Andrew Thomson, Emma Barron, Kristina Zelinska
Musicians' Contractors Vaughn Roberts, Donald Armstrong *Sound Engineer:* Andrew G. Weir

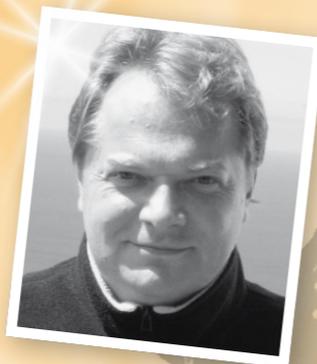
The New Zealand Post Season of *End of the Rainbow* is the seventh and final Auckland Theatre Company production for 2007. *End of the Rainbow* is approximately 140 minutes long including a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

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THEATRICAL GOLD AT THE END OF THE RAINBOW

Peter Quilter's first inspiration wasn't Judy Garland but a fading alcoholic lounge singer of the 1970s. Who? He isn't telling.



So much has already been written about Judy Garland. What drew you to tackle her as the subject of *End Of The Rainbow*?

I actually came at the idea from a completely different angle. I was visiting a friend who was working on cruise ships and the guest entertainer that week (who shall remain nameless) was a well known lounge singer from the 70s. He was an alcoholic and only managed to perform at all because, most nights, his wife would literally push him on stage. He was a wreck backstage but still quite brilliant in performance. I found it all very compelling and started writing a play about it. After a couple of drafts, I realised I was sailing incredibly close to the Garland story and adapted it to become about Judy. This is why the show is more of a dramatic play than a typical biog show. It started life as character-based fiction and I think it is probably all the better for it.

How did it end up being first produced in Sydney?

I don't use agents, I do all my own promotion and negotiation etc, and when I finish a play I don't just send it to the usual suspects, I pursue theatres in more than a dozen countries.

Ensemble in Sydney just happened to be the first company to step up to the plate. The premiere was such a success that the show is now being produced worldwide. I got lucky first time at the bat.

Your comedy *Glorious!* and your new work about actress Coral Browne also feature strong, eccentric or glamorous women. Is there a deliberate theme running through your work?

I love writing lead roles for women. There's a huge shortage of parts for mature actresses and because I tend to write plays set at least a couple of decades ago, you get very strong female characters. Women who achieved fame (of whatever kind) in the 1940s or 60s were necessarily very compelling, radical or eccentric people. They really broke out of the mould and are doubly interesting as a result.

What led you to writing as a career? Was it something you always knew you would do?

I started as an actor and then moved into presenting on television. Writing was always something I did on the side. But there came a point where the acting and presenting were slipping away and the

writing was taking off. So I switched careers. I've always enjoyed writing, though I didn't really take a playwrighting career seriously until about 7 years ago.

You're English but you live in the Canary Islands and you've said your writing career only really took off when you moved there. Why, do you think?

When I moved out here, it completely shook my world upside down. In a good way, of course - it's the most beautiful place to live - but your brain goes a bit to fudge for about six months while you accommodate to all the changes. I didn't write anything for about a year, but when I sat down to write again, I found I was simply writing better. The changes in my life just cleared my head of lots of rubbish. Also, being outside of the pressures of London is very helpful. You don't worry as much about being commercial or paying your mortgage - you're able to just do the best job you can on the script without any sense of panic. And the writing gets better as a result.

Now that you're achieving international success, do you find that more of your time is taken up with 'the business of being a writer' rather than writing itself?

At the moment, the business takes up about 95% of my time. Too busy to write! But I'm going to start redressing that balance and hope to write three new shows next year. Having said that, I enjoy promoting the plays and when your hard work pays off - I now have shows in 23 countries and 13 languages - it's very satisfying.

Have you been tempted to branch out into film or television?

No. I love writing for theatre. TV and film are very different in style and moving from one to the other is not as easy as it appears. TV and film are visual-based, but my work is dialogue based. Conversations are what I do best. I'd probably write a lousy screenplay.

Who has been the audience for *End Of The Rainbow*? Is a younger audience discovering Garland through this play?

The show attracts a very wide mix. The mature audience has always been enormously supportive, but a younger crowd comes in too, ready to "discover" the story. When the show played in Prague, the audience was mostly in their 30's which was a surprise to me. But it's such a universal story - lives spinning out of control. Whitney Houston and Britney Spears are potential Judy Garlands, aren't they?

***End Of The Rainbow* audiences will want to re-visit Garland's movies and recordings. Putting aside the obvious classics *The Wizard Of Oz* and *A Star Is Born*, are there a couple of Garland performances/recordings you would particularly recommend?**

The Carnegie Hall CD is fabulous - one of the greatest recordings ever made of a concert. There's also a rare film on DVD called *I Could Go On Singing* which has similar themes to my play. But the starting point is You Tube on the internet - type in "Judy Garland" and you get thousands of rare film clips, all for free! 🎬

SOMEWHERE OVER THE RAINBOW

Max Cryer looks behind the rainbow that Judy Garland dreamed about



In 1898 American author Frank Baum wrote about a girl named Dorothy travelling to a magic land. Looking at his two-drawer filing cabinet, he saw the top drawer was labelled A-Nand the bottom drawer was labelled O-Z. Suddenly, the magic land had a name - Oz.

The Wonderful Wizard of Oz was published in 1900, and was an overnight success. Within two years, the first stage version appeared and toured America until 1911. Over ten million of Baum's books had sold by 1938 - Hollywood showed interest, and MGM acquired the screen rights to *The Wizard of Oz*. On a concert tour in Pennsylvania, 16 year old Judy Garland read in a magazine that the role of Dorothy was hers.

Songwriters Harold Arlen and E.Y. Harburg ('Yip') composed the film's music, but had difficulty creating Dorothy's solo. Arlen finally had an inspiration and wrote down the tune while sitting in a car. It would become one of the most famous tunes in the world.

In Baum's original novel, the word 'grey' occurs frequently - and lyricist Harburg imagined Dorothy's life in Kansas was without colour. He pictured a dry, dusty countryside without flowers.

One coloured thing Dorothy might see in nature was - a rainbow. Gradually the words began to fall into place.

Initially, the movie attempted to make Judy Garland glamorous - blonde curls and bee-stung lips. This footage was abandoned and re-shot, with Judy's hair in bunches and her own fresh face. (But Dorothy's slippers - silver according to Baum - became 'ruby,' because red photographs better.)

When Dorothy is dreaming of the land over the rainbow, the director decided that audiences should see the contrast between where she was - and where she wanted to be. So Judy sang the wistful song in a barnyard. After the movie's preview, "Somewhere Over The Rainbow" was cut. To anyone now familiar with *The Wizard Of Oz*, the decision to cut "Somewhere Over The Rainbow" seems rather like removing the Eiffel tower from Paris. But MGM executives decreed that it was too long, it slowed down the action - and it was undignified for an MGM star to be seen among rusty farm machinery, accompanied by hens and a nondescript little dog. The song was later restored, then cut again. Finally, good sense prevailed - the song was restored a second time.

"Somewhere Over the Rainbow" won the 1940 Academy Award for Best Song in a movie, and the Oscar for Outstanding performance by a juvenile actress went to Judy Garland. At the after-Oscar ball, the song most requested of the band was - "Somewhere Over the Rainbow".

Over a decade later, television showings started an even bigger boost to the movie's status and popularity. Huge audiences watched the movie and still do.

Central to the movie's core and message was "Somewhere Over The Rainbow". Seemingly a trifle sung by a teenager, it actually had a depth and strength which didn't seem obvious, but struck a chord in the hearts of Americans - and gradually throughout the world. Judy Garland's extraordinary capacity to convey belief in lyrics took the song into dimensions which listeners dimly perceived as representing their own dreams, aspirations - and ultimate survival.

In Dorothy's journey to the other side of her rainbow there were echoes of a thousand brave adventurous travels - from ancient Greek classics through to modern science fiction. Overwhelming numbers of audiences could identify with the girl whose life was 'grey' and dreamed of a distant life where dreams came true.

And yet in Dorothy's story, there was also a comforting hint of realism - she was Cinderella in reverse - the girl who went to a vivid Technicolor ball - but when she got home realised that home was best.

There are 40 books about *Oz* and numerous different stage versions. But the Judy Garland movie still stands as the supreme

telling of Baum's original story - besides being one of the supreme movies of all time. And the melody of "Somewhere Over The Rainbow" is an inextricable part of that supremacy.

Some years later, Judy Garland wrote to Harold Arlen saying that "Somewhere Over The Rainbow" had "become part of my life. I have sung it thousands of time, and it is still the song closest to my heart."

Sadly, in her own life, Judy Garland never seemed to find the place where troubles melt like lemon drops. After her last appearances at London's "Talk of the Town" she gave a concert in Copenhagen in March 1969 and closed the performance with "Somewhere Over the Rainbow". The audience stood and cheered, and she was presented with flowers shaped like a rainbow. Nobody knew that she would never sing again.

For thirty years Judy had told the world about a land she'd heard of once in a lullaby. Three months after that Copenhagen performance, the lullaby ended- but the song remained a legacy for those still able to hope.

- Max Cryer

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CAST



Ellie Smith

Ellie Smith has been an actress for almost 40 years. Her powerful and deeply moving portrayal of Garland captivated audiences in 1988 at Downstage Theatre. She was also Artistic Director of Downstage Theatre from 1999 - 2000.

Ellie spent 10 successful years in London where she played 'Janet' in the original *Rocky Horror Show* at Kings Road Theatre. Back in New Zealand since 1981, she has been much awarded for portraying nearly every strong female role there is, including; Edith Piaf, Shirley Valentine, Roxie Hart, Mary Pickford, Lillian Hellman, Maria Callas and of course Judy Garland (to name just a few). Among many favourite roles Ellie has particularly enjoyed are Claire Zachanassian in *The Visit*, Rita in *Educating Rita*, Josie in *Steaming* and Mrs Lovett in *Sweeney Todd*.

Originally from Auckland, Ellie now lives with her daughter Madison in Wellington, where she has just completed her MA in Creative Writing (Scriptwriting). She loves working with teenagers and has spent several years teaching drama and directing senior college productions. In 2003 she was awarded the MNZM for Services to Theatre.



Paul Barrett

Paul is an actor, musical director and voice artist. He obtained a Bachelor of Music (Honours) degree from Victoria University in 1978 and made his professional debut as an actor in 1980 at Circa Theatre, Wellington. He has subsequently appeared in over 100 productions throughout New Zealand, Australia and Britain.

For Auckland Theatre Company he performed in *Masterclass*, *Foreskin's Lament*, *Noises Off*, *Art*, *Caligula*, *Mum's Choir*, *Spreading Out*, *A Christmas Carol*, *Twelfth Night*, *Waiting For Godot*, *The Bach* and was the pianist in *The Rocky Horror Show* band.

Highlights from other theatres include *The Goat*, *Take Me Out* and *Under Milkwood* (Silo Theatre), *Long Day's Journey Into Night*, *The Merchant Of Venice* and *Shadowlands* (Court Theatre), *Chinchilla* and *As You Like It* (Fortune Theatre) and *Hamlet* (The Large Group). Musical direction credits include *Jacques Brel Is Alive And Well...* and *Berlin: Cabaret Of Desire* (Silo Theatre), *Gypsy*, *She Loves Me* and *Big River* (Court Theatre).

This year Paul has directed Puccini's opera *Gianni Schicchi* (Opera Factory), narrated *Rome: The Eternal City* concert (APO) and *Around The Curve Of The World* (Christchurch City Choir).

Television credits include *Interrogation*, *Being Eve*, *Shortland Street*, *Maddigan's Quest* and *Amazing Extraordinary Friends*. Film work includes *Ike - Days Of Thunder*, *Spooked* and *We're Here To Help*. Paul has also narrated forty books for The Royal New Zealand Foundation Of The Blind and was named as their 2004 Narrator Of The Year. Paul's voice has been heard in over 1000 television and radio commercials, as well as on corporate videos and television documentaries for TVNZ and the National Geographic channel.

CAST



Edwin Wright

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

He is most recognisable to Auckland audiences for his work in *Unidentified Human Remains* and *The True Nature of Love*, *The Boys in the Band*, *Take Me Out* and *Dying City* (Silo Theatre). Other theatre credits include *Arcadia* and *One Flesh* (WoW Productions), *Closer*, *The Country Wife*, *Crimes of the Heart* and *Dead Funny* (Fortune Theatre), *Cherish* (Circa Theatre), *Richard III* and *Black Comedy* (Downstage Theatre) and *Bruised*, a solo piece he has performed in the four main centres.

Edwin's short film appearances include *The Somniloquist*, *His Father's Shoes* and *The Road Out Of Town*, made earlier this year. His feature film credits include *King Kong* and the upcoming *Apron Strings*. Television credits include *Rude Awakenings*, *Interrogation*, *Maddigan's Quest*, *Power Rangers* and most recently *Outrageous Fortune*.

End of the Rainbow is Edwin's third appearance with Auckland Theatre Company, having previously appeared in *Play 2.03* and *The Crucible*.

James Jennings

In his second year at Unitec's School of Performing and Screen Arts, James has performed in Unitec productions of *Caucasian Chalk Circle* by Brecht and *To Seek the Happy Isles*, a devised project by second year actors. James is currently working on *Cabaret*, Unitec's end-of-year production by second year actors.



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CREATIVE TEAM



Peter Quilter - Playwright

Peter's plays have been translated into a dozen languages and presented in more than twenty countries. He has had two shows in London's West End and hit productions in many great cities, including Sydney,

Toronto, Cape Town, Helsinki, Prague, Warsaw and Amsterdam.

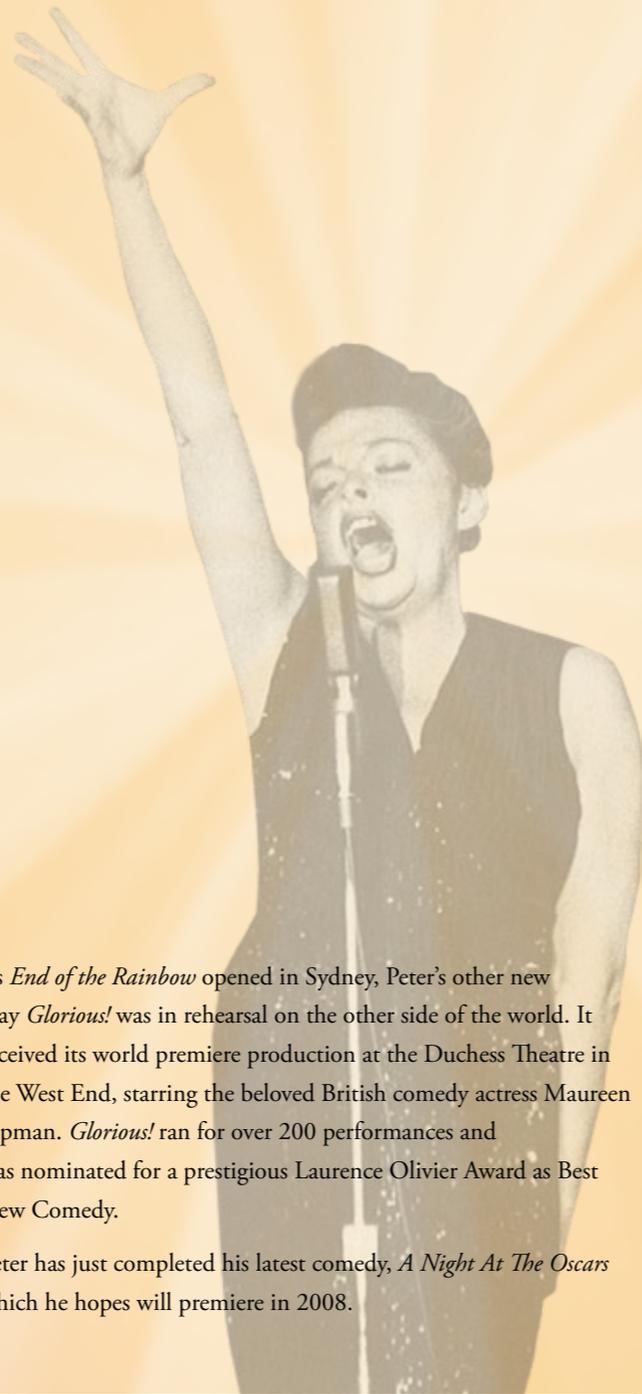
Peter now lives in the Canary Islands but was born in England and began his working career as a presenter of children's television programmes for the BBC. His first play, an all-female comedy *Respecting Your Piers*, was followed by a musical adaptation of Oscar Wilde's *The Canterville Ghost* which played at Manchester Opera House and Bath Theatre Royal starring Ron Moody.

Peter made his West End writing debut with *BoyBand*, a comedy about the pop industry. The show played a summer season at the Gielgud Theatre on Shaftesbury Avenue and later enjoyed success in South Africa, Denmark and on a 60 venue tour of the Netherlands.

End of the Rainbow became an international hit in 2005. It premiered to rave reviews at Sydney Opera House and had an award-winning run at the 2006 Edinburgh Festival.

As *End of the Rainbow* opened in Sydney, Peter's other new play *Glorious!* was in rehearsal on the other side of the world. It received its world premiere production at the Duchess Theatre in the West End, starring the beloved British comedy actress Maureen Lipman. *Glorious!* ran for over 200 performances and was nominated for a prestigious Laurence Olivier Award as Best New Comedy.

Peter has just completed his latest comedy, *A Night At The Oscars* which he hopes will premiere in 2008.



Colin McColl – Director

One of New Zealand's leading theatre directors,

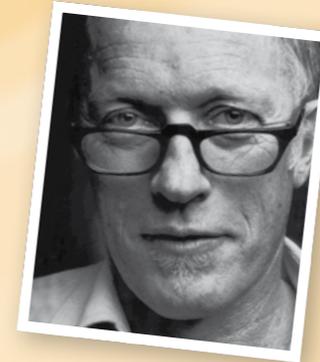
Colin co-founded Taki Rua Theatre in 1983 and was Artistic

Director of Downstage Theatre in Wellington, 1984-1992. He has led Auckland Theatre Company as Artistic Director since July 2003.

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for Auckland Theatre Company's 2001 production of *Rosencrantz and Guildenstern Are Dead* and has won Best Director at the Chapman Tripp Theatre Awards several times – including for his 2002 production of *Who's Afraid of Virginia Woolf?*

Colin has directed many plays for Auckland Theatre Company. Highlights include *The Crucible*, *Hatch* or *The Plight of the Penguins*, *Doubt*, *Disgrace*, *The Duchess of Malfi*, *Equus*, *Goldie*, *Who's Afraid of Virginia Woolf?*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Daughters of Heaven* and *Honour*.

Opera directing credits include *Quartet* (NZ International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR NZ Opera.



Penny Dodd - Musical Director and Arrangements

When you think of the music of Judy

Garland the first thing that comes to mind is a big sound to match that wonderful big voice - the distinctive sound of a Hollywood orchestra, with lively woodwinds and soaring fiddles, the sound of a big band with full brass blasting away, or muted with a melancholy blues, always underpinned by a solid rhythm section and showtime drums. The voice, the woman, and the energy of her performance style demand nothing less. And that is what you will hear tonight - as close as I can possibly get to the authentic arrangements crafted by America's finest writers of the 1940s and 50s, but orchestrated in 2007 especially for Ellie Smith and generously performed by a wonderful collection of New Zealand's finest musicians.

*Luckily plenty of original recordings exist – right from the early Hollywood movies through to rare bootleg recordings of her final concerts in London. It was a fascinating study, hearing Judy's distinctive and definitive arrangements being played by many different orchestras of different sizes over the years, and with Judy in a variety of states of health. While there were some minor changes, Judy remained faithful to these highly individual readings of the songs. How could you possibly improve upon the opening trombone phrase of *The Man That Got Away*, or the clanging of the Trolley, or the pure vaudevillian structure of *Swanee*, and the great big brassy finishes that shaped her performance persona – the diva giving her all, singing with every last ounce of breath in her body, as if her life depended on it.*



What started as a challenging musical project became much more than that – a complete education in showbiz, and the tragic tale of the complexities, frailties, strengths, contradictions and ultimately the terrible vulnerability of the fascinating creature that is Judy Garland.

Penny Dodd is a pianist, arranger and musical director with 28 years experience in New Zealand, Australia and Great Britain.

After graduating with a Bachelor of Music in Piano Performance from Victoria University she moved to Auckland to work with director Simon Phillips at Mercury Theatre in 1980 where she stayed for five years.

Highlights include productions of *Chicago*, *Sweet Charity* and *Jesus Christ Superstar* in 1982, where she met long time music collaborator Helen Medlyn.

After touring New Zealand with Stetson Productions' *Pirates of Penzance* in 1986, she moved to London and worked for four years in musical theatre on the West End and in national tours.

On returning to New Zealand, Penny moved into the musical worlds of concerts and recordings and became an opera repetiteur with Opera New Zealand.

She was invited to write arrangements for the Auckland Philharmonia in 1992, leading to her writing and conducting three fully orchestral concerts – *Sirens* with Jackie Clarke and Tina Cross (2000), *Symphonic Rock* (2003) and with the Auckland Philharmonia (2004).

Penny continues to write and conduct music for *Coca Cola Christmas In The Park* on TV3, 2007 being her 10th year.

John Parker - Set Design

"I have never really gotten off on Judy Garland- all those bad female impersonators I guess.

But researching End Of The Rainbow forced me into a rapid cramming learning curve of self discovery where many men have obviously gone before.

Sitting through it many times, the only rare black and white footage of Judy singing Somewhere Over The Rainbow as the down and out tramp, is still devastatingly gut wrenching and has won me over into a total respect for the Lady.

All that creative pain, emotively searching desperately for the elusive next note, in a sustained scream for help. Yes.

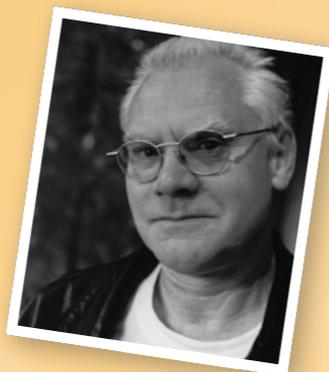
My set design is grounded in the reality of a suite of the Ritz Hotel in Christmas 1968, where the star is in the last six months of her life.

I want to evoke a drug induced state of mind where the reality of rented domesticity can segue effortlessly into the illusion of full concert mode within the single line of a lyric.

Perhaps her life pre-empts The Truman Show and takes place entirely on a soundstage within the movie of her life."

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 has a long history of designing for Auckland Theatre Company.

His most recent sets include *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* and *Into The Woods*. He also designed for *Serial Killers*, *Art*, *Cabaret*, *The Book Club*, *Amy's View* and *Lovelock's Dream Run*.

Other works include *The Threepenny Opera*, *Chess*, *Romeo And Juliet*, *Titus Andronicus*, *Twelfth Night*, *F.I.L.T.H*, *Assassins*, *Waioara*, *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.



Tony Rabbit - Lighting Design

"Some years ago at Downstage Theatre in Wellington I designed sets and lighting for a production of Judy, directed by Colin McColl and starring Ellie Smith as Judy Garland. We have also collaborated on previous productions of Piaf, Masterclass (where Ellie played Maria Callas) and Sweeney Todd, where Ellie played the outrageous, but thankfully fictional, Mrs Lovett.

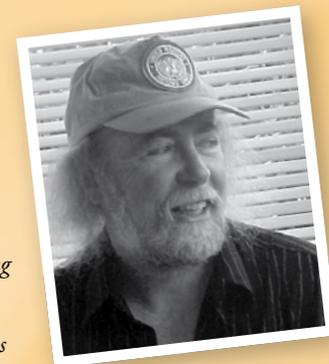
To portray the outstanding personalities and singers that were Piaf, Judy Garland and Maria Callas on stage, to be true to the fire and the passion that ultimately consumed them, let alone to cover many of their songs, is a huge task for an actress.

In rehearsal for End of the Rainbow I have been once again amazed at the energy, the talent and the passion that Ellie brings to these roles – to be able to support her within the work I do is for me a great privilege, and reinforces my belief in theatre as life...

Bob Dylan perhaps says it best - he could as well have been writing about Piaf or Maria or Judy or Ellie...

*"Bird on a wire, sitting on a fence
He's singing his song for me
At his own expense..."*

Tony Rabbit has designed sets and/or lighting for theatre, opera, television and film and even, according to one reporter, the radio. His work was last seen by Auckland Theatre Company audiences in his set and lighting designs for *Hatch Or The Plight Of The Penguins* (2007), lighting for *Disgrace* (2005) and set and lighting for *The Duchess Of Malfi* (2005).





Rachael Walker - Costume Design

"During the course of her prolific career in entertainment Judy Garland's 4'11" frame was clothed in a fabulous array of designer creations. Being true to

her iconic style I drew inspiration from images of her very public life and also from her movies, concerts and TV shows.

In 1968 when the play takes place, she favoured simple flattering lines in skirts and dresses, lower necklines, short jackets, ≤ length sleeves and heavily beaded beautiful fabrics.

I have also been stylistically true to reference material of her much younger 5th husband to be, Mickey Deans: a well cut fashionable suit, conservative shirt and tie. The designs pay attention to the late 60's in style, just prior to trouser legs and hair styles flaring.

Garland's English accompanist Anthony observes the traditional fashion formality of his role on stage with an added measure of shiny frill and flair.

The costume designs reflect Judy's personal journey throughout the play and sadly, the increasing loss of control she experiences."

Rachael is a set and costume designer in the theatrical, screen, orchestral, retail, dance and events arenas. Previously for Auckland Theatre Company she has designed the set and costumes for *The Tutor*, costumes for *The Bach* and the set for *The Vagina Monologues*. She also designed the ATC 2second Unit productions of *Play 2* and *Play 2.03*.

Recent theatre highlights also include, for Silo Theatre, set designs for *The Cut*, *Lobby Hero* and *Some Girl(s)*, set and costumes for

The Case of Katherine Mansfield, Under Milkwood and Danny and the Deep Blue Sea and costume design for Glide Time at Maidment Theatre.

Rachael's other theatre credits include *A Number, The Return and Proof* (all for A Lethal Set), *Measure for Measure, The Crucible* and *Sons* at Unitec and *Aladdin* at the Auckland Festival, AK03.



Vicky Haughton - Choreographer

An accomplished actress, Vicky is also an exceptionally talented dancer, choreographer and singer.

Her extensive list of credits includes performances in a wide variety of dramas, musicals and operas. Highlights include *The Sound of Music, Sweet*

Charity, Me and My Girl, M. Butterfly, Chicago, Nana and South Pacific. She has also played the lead in productions of *Peter Pan, Judy, Gypsy* and *West Side Story*.

Vicky is a nationally recognised choreographer. Her work for Auckland Theatre Company includes *Wind in the Willows, Cabaret, Into the Woods* and *High Society* in which she also performed.

She has also acted in many New Zealand feature films including *In My Father's Den, Jubilee, King Kong* and *Her Majesty*. In 2003, Vicky won Best Supporting Actress at the New Zealand Film and Television Awards for her role as Nanny Flowers in *Whale Rider*.

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

Maidment Theatre

Design for Living

By Noel Coward

Feb 14 – Mar 8

Coward's comedy of bad manners *Design For Living* is a witty, sophisticated comedy that takes a trio of decadent artists on a scintillating romp through London, Paris, and New York in search of true love.

SILO THEATRE - Auckland

The Mystery of Irma Vep

9 Nov – 15 Dec

A werewolf, a mummy, a vampire ... This velcro-ripping, bodice-busting romp takes satiric swipes at Victorian novels, B-grade Hollywood flicks, and the very process of entertainment itself.

CENTREPOINT THEATRE - Palmerston North

Happy Coupling

By Ross Gumbley

3 Nov – 15 Dec

A gender-bending comedy about stag nights and bridezillas will be a rollicking end to a stupendous year.

DOWNSTAGE THEATRE - Wellington

Urinetown the Musical

17 Nov – 22 Dec

Subversive and sassy, *Urinetown* brilliantly satirises the kind of ecological crises which are destined to dominate the 21st century. At the same time, it pokes cheerful fun at all the clichés of Broadway musicals, whilst cashing in on their best bits.

CIRCA THEATRE - Wellington

Jack and the Beanstalk

17 Nov – 22 Dec

What better way to get into the spirit of Christmas than to mix laughter with tradition and join the festive fun at this year's pantomime – Roger Hall's *Jack and the Beanstalk*?

COURT THEATRE - Christchurch

The Producers

24 Nov – 16 Feb

They pick the most offensive script they can find, hire the worst director in the business and do everything to guarantee they make a sure-fire flop. But there's no accounting for taste...

FORTUNE THEATRE - Dunedin

Aladdin

2 Nov – 8 Dec

Aladdin will take you on a musical and magical carpet ride which will have all generations gleefully entertained in a wonderful mix of traditional elements, local tomfoolery and fantastic costumes.

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



AUCKLAND THEATRE COMPANY'S 15th YEAR ANNIVERSARY

The play with songs has emerged as a major entertainment genre since the 1980s.

Plays with songs describe a show where the dramatic narrative has precedence over musical elements and where songs are introduced into the story line by a character in a realistic way, such as taking up a song that's on the radio or performing in a concert within a show. Musicals on the other hand introduce songs incidentally and are performed as though people normally communicate in this heightened fashion. The play with songs genre often crosses over to the biographical play because the subject of these shows is often a famous singer.

Over the last 15 years Auckland Theatre Company has presented a number of plays with songs which span the full range of the genre from biographical shows about big stars like Maria Callas to the down home story of the musical O'Reillys in *Mum's Choir*.

Visit www.atc.co.nz and click on the archive link on the plays page to find out more about Auckland Theatre Company's first 15 years of theatre.



Mum's Choir 2006
by Alison Quigan



Wind in the Willows 1998
by Alan Bennett



Master Class 1997
by Terrence McNally

Auckland Theatre Company

Artistic Director Colin McColl *General Manager* Lester McGrath

Associate Director Artistic & Literary Roy Ward *Education & Second Unit Coordinator* Lynne Cardy

Associate Director Production Mark Gosling *Senior Stage Manager* Aileen Robertson *Technical Manager* Bonnie Burrill

Marketing & Sponsorship Manager Michael Adams *Partnerships Co-ordinator* Anna Connell

Audience Development Co-ordinator Rachel Chin

Operations Manager Brendan Devlin *Finance Officer* Kerry Tomlin *Box Office & Audience Liaison Manager* Alison Reid

Box Office Assistant Helen Ross *Receptionist* Sue East



ATC Board of Directors

Chair Kit Toogood, Anne Hinton, Dayle Mace, Gordon Moller, Declan Mordaunt, Patricia Watson



SKYCITY Theatre

Entertainment Operations Geoff Turkington *Theatre Services* Barbara Lodge *Theatre Supervisor* Bernie Brown *Head Usher* Joy Owen

Auckland Theatre Company would like to thank the following for their help with this production:

Steve Marshall and Brad Gledhill at Unitec School of Performing and Screen Arts, Alex at Spotlight Systems, Mike Clarkin, Ben Hambling

Auckland Theatre Company greatly appreciates the support of its Patrons and ATC Supporting Acts. Money donated through these schemes support ATC's Education and Literary Unit initiatives. For more information about how you can join please contact Michael Adams on 09 309 0390 ext 68 or michael@atc.co.nz.

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Roger and Dianne Hall
Wendy Phillips

Auckland City Council proudly supports our stand out acts



AUCKLAND PHILHARMONIA ORCHESTRA

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AUCKLAND THEATRE COMPANY

We are also proud of the many other arts and cultural groups that contribute to making Auckland a world class city and the vibrant arts and cultural centre of the Pacific.

Find out more: phone 09 379 2020
or visit www.aucklandcity.govt.nz



DESIGN FOR LIVING

by Noël Coward
Maidment Theatre
14 February – 9 March



where we once belonged

by Sia Figiel, adapted for
the stage by Dave Armstrong
Auckland, Concert Chamber
27 March – 19 April



the female of the species

By Joanna Murray-Smith
Maidment Theatre
1 May – 24 May



who needs sleep anyway?

by Roger & Pip Hall
SKYCITY Theatre
5 June – 28 June



CAT ON A ROOF HOT TIN

by Tennessee Williams
Maidment Theatre
10 July – 2 August



New Zealand Post  season of

SHIP SONGS

by Ian Hughes
The PumpHouse, Takapuna
6 August – 10 August
Herald Theatre, Auckland
14 August – 7 September
Glen Eden Playhouse, Glen Eden 12
September – 14 September
Howick Little Theatre, Howick
17 September – 21 September



New Zealand Post  season of

blackbird

by David Harrower
Maidment Theatre
4 September – 27 September



Book by Rachel Sheinkin
SKYCITY Theatre
6 November – 29 November



2008 Season