

NEXT AT AUCKLAND THEATRE COMPANY

THE KensingtonSwan^{*} SEASON OF
LAWYERS

up FOR GRABS

BY DAVID WILLIAMSON

A caustic comedy of art, greed, sex and money. (How very Auckland).



AUG 11 - SEPT 3 MAIDMENT THEATRE

STARRING ★ LAURA HILL, ELIZABETH HAWTHORNE, CLAIRE CHITHAM,
CAMERON RHODES, CATHERINE WILKIN, GREG JOHNSON, and GLEN DRAKE

DIRECTION: ROY WARD SET: MARK McENTYRE LIGHTING: PHILLIP DEXTER COSTUME: ELIZABETH WHITING

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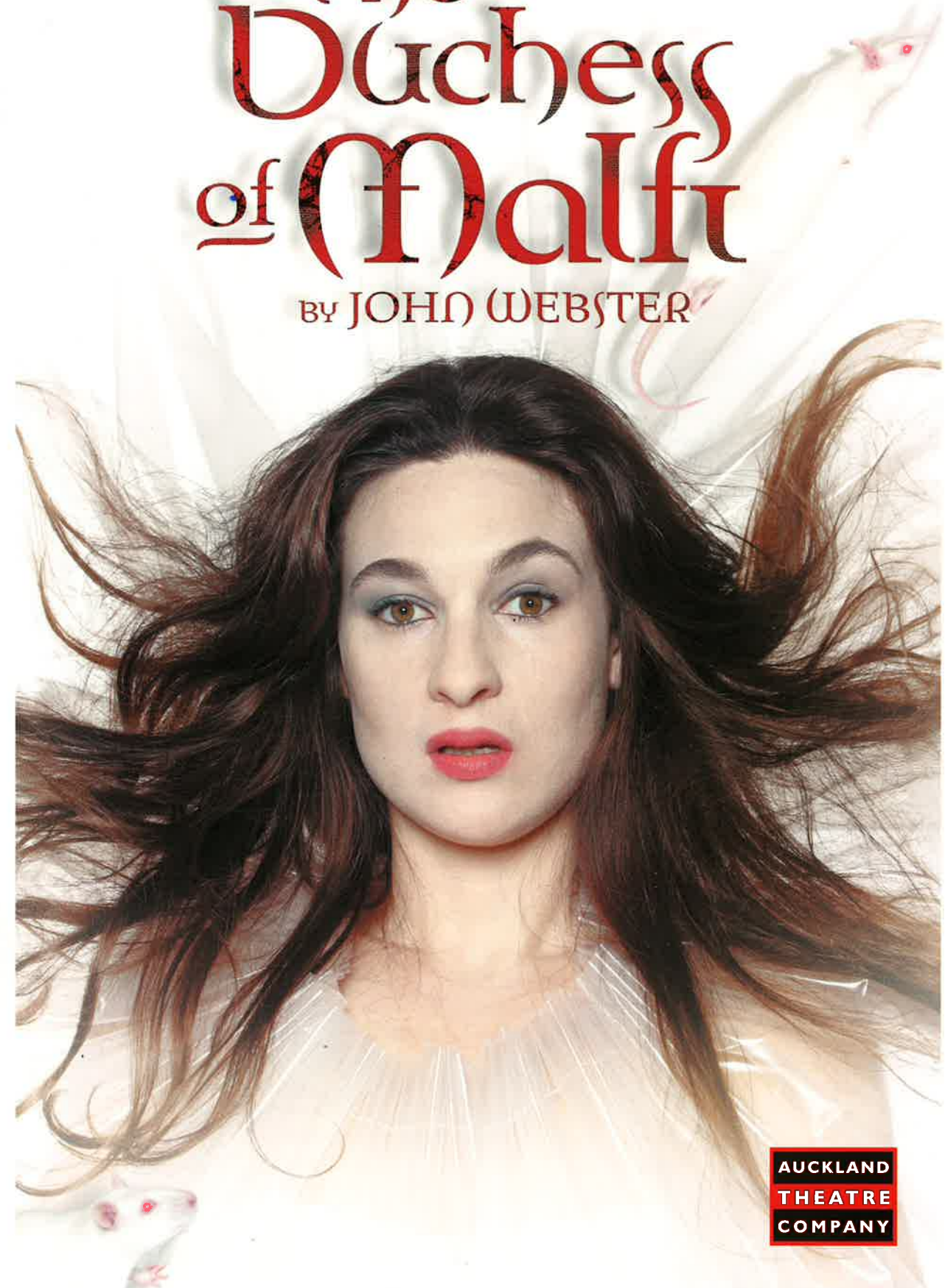
AUCKLAND
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▶ BOOKING FEE AND SPECIAL CONDITIONS APPLY

AUCKLAND THEATRE COMPANY PRESENTS

The Duchess of Malfi

BY JOHN WEBSTER



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ARTISTIC DIRECTOR

COLIN McCOLL

This year is the 400th anniversary of the Gunpowder Plot of 1605, when disgruntled British Catholics attempted blow up King James I and his entire parliament. It epitomized the unpredictability of the times.

Despite difficulties towards the end of her reign, Elizabeth had taken on (and actively promoted) a God-like status amongst her subjects. James was not nearly an attractive a figure – his luxuries, his sycophantic court crowded with favourites, his hedonism and arrogance made Elizabeth's reign seem like the glory days. Religious discontent was rife, with the Puritan movement gaining momentum, and as scientific discovery went ahead in leaps and bounds so the absolute power of the Church was challenged.

The drama of Elizabeth's reign had been predominantly bold and assured; villains overcome by the forces of good, confirming the existence of moral order. Jacobean drama was darker and more complex and reflected the spirit of the times. The plays explored corrupt worlds where human nature was suspect and self-consciousness and uncertainty reigned.

Although Webster based his play on a true story set in Italy, the ideas of injustice, inequality and corruption he explored were undoubtedly comments on Jacobean England.

Approaching a Jacobean drama's darkness of spirit today can seem as daunting for actors as it may be for

audiences. Yet the moral complexity of these plays make them surprisingly contemporary, edgy and intriguing psychological studies of flawed characters.

In an attempt to get to the heart of *The Duchess of Malfi* we have stripped back the setting to a bare black world where the story can unfold and the clash of personalities can be seen in stark relief. The characters (like us all) are caught between heaven and hell. This unembellished setting (deliberately free of directorial concepts and painterly sets) suggests the moral wasteland of the human soul and allows clarity for the story to unfold and affords Webster's words – at once astonishing poetic and surprisingly modern - the prominence they deserve.

One of theatre's enduring strengths in this digital age is celebration of the eloquence of language. *The Duchess of Malfi* has this in abundance.

My thanks to the company of actors for their talent, commitment and insights. Also to the production team and theatre management for allowing myself and my creative team the time and space to "distill" this Duchess. It has been an exhilarating voyage of discovery for us all.

Colin

Colin McColl



AN ACTOR IN THE MAIN OF ALL, MUCH 'GAINST MINE OWN GOOD NATURE

DAVID CARNEGIE

Adapted for this production from his Introduction to the Cambridge edition of *The Works of John Webster*

The malcontent Bosola is at the heart of Webster's finest tragedy. The King's Men cast one of their leading players, John Lowin, who at the time of the first production in 1613 or 1614 was approaching forty years old. He seems to have specialised in roles calling for bluff outspokenness: sometimes the honest friend, sometimes comedian and villain (presumably a large man, since he is thought to have played both Falstaff and Henry VIII). Subsequently Thomas Betterton, the leading actor of the Restoration, played Bosola for many years. In fact, all seventeenth - and eighteenth-century productions presented a Bosola squarely at the centre of the play; but such has not always been the case subsequently.

Nineteenth-century adaptation reduced Bosola to a much simpler villain, a smaller and less interesting part; and despite the return to Webster's text in the twentieth century, Bosola remained subordinate until 1945, when Cecil Truncer at the Haymarket Theatre in London returned the role to prominence. He was a villain too; but, as a contemporary critic put it, one who appeared 'to look deeply into wickedness with the paradoxical desire of seeing good blossom there'.

Bosola's 'good nature' has been corrupted, as he recognises, by the requirements of survival in a selfish and immoral society. His sardonic humour, satiric energy and moral anguish give force to the action throughout the play, and become the focus of Act V. Indeed, in the absence of a Bosola of intelligence and moral awareness, neither Peggy Ashcroft in 1960 nor Helen Mirren in 1980 achieved tragic grandeur, although they were praised for admirably noble and dignified deaths. It is Bosola who presents the powerful resistance needed for the Duchess to transcend mere martyrdom and become a tragic heroine.

But why should we care about *The Duchess of Malfi* in the twenty-first century? Webster is merely a hack writer of morbid melodrama, isn't he, the boy who tortured rats in *Shakespeare in Love*? Well, in a word, no. Webster's portrayal of both the Duchess and Bosola demonstrates why, in the course of the last fifty years, his plays have started to speak again to audiences with an astonishing immediacy. We see two outsiders (one because of her gender, the other for lack of money and power) struggling to maintain their 'good nature' against overwhelming odds. Webster presents a coherent and sustained picture of a corrupt and corrupting world in which love, faith, loyalty, humanity - what the play's final words call 'integrity of life' - may not survive. This is a world in which subterfuge may be an honest woman's only resort against unfair religious and secular constrictions. A world in which an unemployed man may have to square his conscience with small concessions, that become ever larger, to the immorality of our rulers' decisions about both domestic and international coercion. A world in which power and money determine the rules. A dark world; and Webster's symbolic, even ritual, comments on it demonstrate how close it is to our own. Does Webster provide any glimmer of hope? Some critics think not; others point to the transcendent serenity with which the Duchess meets her death. But it is Bosola who journeys with us to the end of the play, and rediscovers (this is the lesson he learns from the Duchess) his own ability to 'suffer death, or shame for what is just'.

By David Carnegie

Associate Professor, Theatre Programme
School of English, Film, Theatre, and Media Studies
Victoria University of Wellington

AUCKLAND THEATRE COMPANY PRESENTS

The Duchess of Malfi

BY JOHN WEBSTER

CAST

THE DUCHESS OF MALFI, A WIDOW, SECRETLY MARRIED TO ANTONIO SOPHIA HAWTHORNE
FERDINAND, DUKE OF CALABRIA, TWIN BROTHER OF THE DUCHESS BENJAMIN FARRY
THE CARDINAL, ELDER BROTHER OF THE DUCHESS CAMERON RHODES
DANIEL DE BOSOLA, A SPY EMPLOYED BY THE DUCHESS'S BROTHERS MICHAEL HURST
ANTONIO BOLOGNA, STEWARD AND SECRET HUSBAND TO THE DUCHESS MATT WILSON
DELIO, ANTONIO'S FRIEND SIMON LONDON CARIOLA, WAITING WOMAN TO THE DUCHESS ROBYN MALCOLM
PESCARA, A COURTIER PETER DAUBE RODERIGO, A COURTIER, NIGEL COLLINS
MALATESTA, A COURTIER, FRIEND OF FERDINAND'S ORA SIMPSON
JULIA, THE CARDINALS MISTRESS ROBYN MALCOLM SERVANTS JONATHAN HODGE, ORA SIMPSON
DOCTOR, EMPLOYED BY THE CARDINAL NIGEL COLLINS
CHILD, SON OF ANTONIO AND THE DUCHESS GENE HOLLINS-WERRY / DANIEL NISBET / THOMAS CROSSON
OTHER COURTIERS, SERVANTS, COURT OFFICIALS, GUARDS AND MADMEN PLAYED BY THE COMPANY
MUSICIANS, NIGEL COLLINS PETER DAUBE

Director Colin McColl Assistant Director Margaret Mary-Hollins
Set and Lighting Designer Tony Rabbit
Costume Designer Elizabeth Whiting
Composition and Music Designer John Gibson
Production Manager Felix Davies Assistant Production Manager Mathias Westebbe
Stage Manager Fern Christie Operator Rhed Clift Properties Shelley Watson
Lighting Technician Robert Hunte Set Construction 2construct
Costume Construction Elizabeth Whiting Costumes Ltd.

This is the fifth production in ATC's 2005 Season. *The Duchess of Malfi* premiered on Thursday 7 July at Auckland's Town Hall Concert Chamber, The Edge.

The Duchess of Malfi is approximately 2 hours and 40 minutes long, including a 15 minute interval. Please remember to switch off all cell phones, pagers, and watch alarms

LINDAUER



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“Come, mend my ruff - thou
art a tedious lady!”

SYNOPSIS

ACT ONE

The Duchess of Malfi is a young widow whose two brothers, Duke Ferdinand (her twin) and the Cardinal, are determined that she will not marry again. However, she has already chosen a new husband – Antonio, her steward.

At the Cardinal's insistence, Ferdinand persuades the Duchess to employ a discontented mercenary soldier, Bosola, as master of her horses. Bosola's real purpose is to spy for the brothers.

The Duchess woos Antonio in secret, and marries him.

ACT TWO

A year passes. Bosola suspects that the Duchess is pregnant. He gives her a present of dung-ripened apricots. She eats them and immediately feels the first pangs of her labour. Bosola discovers that she has given birth but fails to find out who the father is. Antonio, desperate to keep the event a secret and suspecting that Bosola may indeed be a spy, sends his friend Delio to Rome to discover anything he can. Meanwhile Bosola sends news of the birth to Ferdinand who flies into a violent rage, vowing revenge on his sister.

ACT THREE

Several years pass. The Duchess has now had two more children. Bosola tells Ferdinand of this and the Duke decides to visit his sister at night in order to elicit a confession.

Ferdinand surprises the Duchess and threatens to kill her secret lover before disappearing into the night. The Duchess insists that Antonio leave at once. She pretends to the court that Antonio has been a false steward.

The Duchess tells Bosola what has transpired. She entrusts him with her plan to join her husband and, in cunning, Bosola suggests that she feign a pilgrimage to the shrine of Loretto in order not to arouse suspicion. He then informs her brothers of the situation.

At Loretto, the Duchess is excommunicated.

The Duchess, fearing for her husband, decides that she and Antonio must part. She sends him with their eldest son to Milan. Bosola arrives with a party of men and apprehends the Duchess, taking her back to her palace at Malfi.

INTERVAL

ACT FOUR

The Duchess is held prisoner and, on Ferdinand's instructions, is subjected to various tortures by Bosola. She is shown the dead bodies of her husband and children. These bodies are not real, but the Duchess is driven to despair in the belief that they are. Disguised, Bosola appears with the intent of strangling the Duchess, but, pitying her, he brings her out of despair so that she may die in the hope of salvation.

The Duchess, her two children and her servant Cariola, are all strangled.

Ferdinand, unable to deal with the reality of his actions and showing signs of madness, refuses to reward Bosola. For his part, Bosola now realises the wretchedness of his state and decides that he will seek to avenge the death of the Duchess.

ACT FIVE

Antonio, unaware of the Duchess' death, hopes for reconciliation with her brothers. Ferdinand is now completely mad. The Cardinal orders Bosola to kill Antonio. The Cardinal's mistress, Julia, attempts to seduce Bosola but he is able to manipulate the situation so that she promises to discover the reason for Cardinal's melancholy. Bosola hides and observes as the Cardinal makes Julia kiss a poisoned book. He intervenes too late and Julia dies. The Cardinal gives Bosola his key and orders him to remove Julia's body to her apartment at midnight. Bosola now resolves to protect Antonio and join him in a just revenge.

But, in confusion, he kills Antonio by mistake. This is the last straw. Bosola now stabs the Cardinal. Hearing cries, Ferdinand enters and, in a scuffle, fatally wounds Bosola.

Bosola then kills Ferdinand.

The courtiers enter to hear Bosola tell them that he has completed the revenge. Delio then enters with Antonio's young son and declares that he will establish the boy as heir to the Duchess's estate.

MICHAEL HURST



DESIGN AND LIGHTING FOR THE DUCHESS OF MALFI

TONY RABBIT

Although we have arrived at a seemingly simple concept, the design journey for this play has been lengthy. It has essentially been about ensuring the sceneography does not get in the way of Webster's words.

The decision to present the play in the Concert Chamber, which is not at all a traditional theatre, was made early on, as was the basic seating arrangement with its thrust stage.

Rather than fight the décor and ambience of the venue, I have tried to highlight it, even to the extent of stripping away much of the standard overhead lighting rig and trusses, which to my mind intrude visually into the space in an unacceptable way – a compromise on the lighting side of things but which overall I hope pays off.

The idea for the black sand stage floor came early on also, but has been tested, removed, re-installed many times as Colin and I have moved through differing approaches to the work.

Generally I try to leave finalising aspects of the design as late as possible, and especially with this play we need to hear it spoken, to see how the actors needed to move, to see how it flowed and revealed itself in rehearsal before approving the elements for construction and settling on a lighting design.

It has been, and is, a privilege to be able to work on this fantastic play – it has not been presented in Auckland since the 70's, who knows when it will be presented again.

One of the prices we pay for living at the edge of the world is that works such as this, or operas like Boris Godunov, happen maybe once in a lifetime... to be one of the group of practitioners and audience that collectively anchor such an event is no small thing.

Tony Rabbit



DRESSING THE DUCHESS

ELIZABETH WHITING

The Costume designs for *The Duchess of Malfi* have involved a series of approaches. The Director and the Lighting and Set Designer had worked on the play for some time before I was brought into the team. This meant some of the normal research I would have done for a piece like this was already underway. Colin McColl and Tony Rabbit had a series of visual images, which they found inspiring, so I was able to go through

these and select those which spoke to me as a Costume Designer and then add further images which enhanced this direction.

During the rehearsal process the actors were given a series of existing costumes to rehearse with. This meant they could work with the style of costumes we had in mind and contribute to the development of their look.





THE MUSICAL PROCESS

JOHN GIBSON

Around 1600, the generation of Shakespeare, Rembrandt and Velasquez began to realise the fragility of God's protection, the old feudal order was dying and the new was taking its time.

Everywhere, there was an obsession with time, mortality and death. A certain feeling of panic was in the air.

This was music before the birth of harmony, music was organised melodically and this feeling showed itself in some of the most tortured and chromatic melodies before the 20th century.

I have used sources from Webster's time and followed his practice of borrowing material to use in his work.

Popular music of Jacobean times was a guitar based culture like our own. The other principal instrument in those days was string, and everyone sang.

We have used, as sources for our music, instrumentals and the song *Flow My Tears* by John Dowland, an English composer who represents a sad and divinely 'miserabilist' tradition that goes on right up to the *Smiths*.

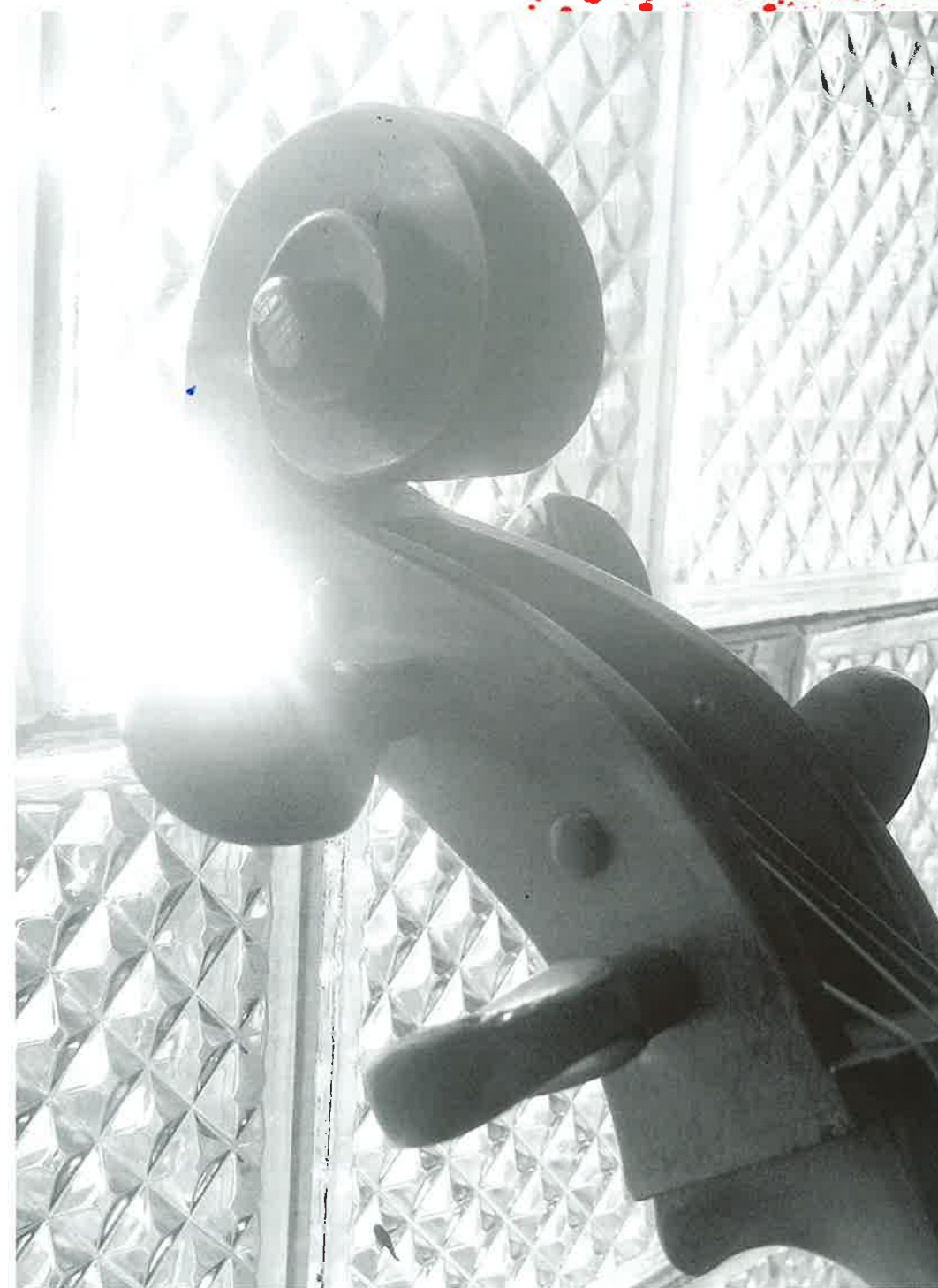
From Italy we have used two madrigals by Gesualdo of Venosa, musician and murderer who in jealousy had his wife killed and his son suffocated. He wrote some of the most chromatic music ever heard till Wagner.

Finally, we have found a piece that was composed for original production in London *Come Let Us Howl* by Robert Johnson. The blue notes of this piece remind us of another Robert Johnson fiend and tormentor to Eric Clapton who played the music of the devil in the Mississippi delta.

This music would have been impossible without the amazing skill and ingenuity of my two collaborators Nigel Collins and Peter Daube.

Nigel: Cello bass, vocals. Peter: Zither guitars, bass and electrics.

I would also like to thank Glenda Kearn and Colin Gibson for their help in sourcing the music.





DUCHESS

SOPHIA HAWTHORNE

Sophia is one of New Zealand's most talented performers having worked extensively in theatre and film. Sophia last appeared with Auckland Theatre Company in the 2004 season of *Goldie*. She has also performed for Auckland Theatre Company in productions of *Travesties*, *Hair*, *Rosencrantz and Guildenstern Are Dead*, *Into the Woods*, *The Seagull*, *Social Climbers*, *The Wind in the Willows*, *Closer*, *The Cripple of Inishmaan*, *The Rocky Horror Show* and *Cabaret*. Other theatre credits include *Double Beat*, *She Stoops to Conquer* (Downstage), *The Seagull* (Circa), *Into the Woods* (Watershed), *Titus Andronicus*, *Romeo and Juliet*, *The Crucible*, *Under Milkwood* and *The Sound of Music*.

Sophia's film credits include the short films *Destroying Angel*, *Out Of The Blue*, *The Bar* and *She's Racing* and the feature films *Fracture*, *When Love Comes* and *Savage Honeymoon*, for which she was nominated for Best Supporting Actress in the 2000 Film Awards. Television Credits include *Mataku*, *Money for Jam* and *The Insider's Guide to Happiness*.

Sophia was also a recipient of the TVNZ Young Achievers Award in 1995, gaining a scholarship to study singing in New York.

"It is so exciting rehearsing this fascinating play. Exploring its powerful dark imagery, beautiful language and the role of the Duchess really is a wonderful challenge."



BOSOLA

MICHAEL HURST

After eight years stint as 'Iolaus' in the American television series *Hercules - The Legendary Journeys*, Michael returned to the stage in 2001 as The Player in Auckland Theatre Company's production of *Rosencrantz and Guildenstern Are Dead*. Since then he has appeared as Riff Raff in *The Rocky Horror Show*, James Joyce in *Travesties*, Estragon in *Waiting for Godot* and the title role in *Goldie* for Auckland Theatre Company; Widow Twankey in *Aladdin* for AK03 (a pantomime show which he wrote and directed) and as Hamlet for his own company, *The Large Group*, co-founded with Christian Penny and Jennifer Ward-Lealand.

In a career spanning over twenty-five years Michael has played both *Macbeth* and *Hamlet*, (three times), the Fool in *Lear*, Touchstone in *As You Like It*, Mozart in *Amadeus*, the MC in *Cabaret* (twice), Koko in *The Mikado*, Barry in *Ladies Night* (twice), Macheath, Tiger Brown and the ballad singer in three different productions of *The Threepenny Opera*, French symbolist enfant terrible Arthur Rimbaud in *Total Eclipse*, King Herod in *Jesus Christ Superstar* and the central role in the groundbreaking Inside Out Theatre production of *The Holy Sinner* (twice).

Directing credits include *Hamlet*, *Macbeth*, *Othello*, *Romeo and Juliet*, *Measure for Measure*, *The Merchant of Venice*, *King Lear*, *The Tempest*, *Cabaret*, *Lysistrata*, *Ladies Night*, the NZ feature film *Jubilee* and *Love Mussel*, a television comedy starring the late, great Kevin Smith.

In 2003, Michael became an Arts Laureate of New Zealand, an honour in recognition of his continuing contribution to New Zealand theatre and this year became an Officer of the New Zealand Order of Merit (ONZM) for services in the Arts.

"The rehearsal process has been a fantastic challenge, Colin and I have explored the script with a fine tooth comb. This character [Bosola], this entire play, is like no other I've ever experienced."



JULIA/CARIOLA

ROBYN MALCOLM

Robyn graduated from Toi Whakaari, The New Zealand Drama School, in 1987 and since has enjoyed a successful and varied career on both stage and screen. She has appeared in over 30 productions and was last seen on the ATC stage in 2003 in *Spreading Out* by Roger Hall. Production highlights include: *The Importance of Being Earnest*, *The Threepenny Opera*, *The House of Bernada Alba* and Caryl Churchill's *Serious Money*.

For five years, Robyn played the part of Nurse Ellen Crozier on *Shortland Street*, for which she was nominated Best Actress in the 1998 Film and Television Awards.

Other television and film credits include the lead role in the new New Zealand drama *Outrageous Fortune* (TV3), *Serial Killers* for she was nominated Best Actress in this year's Screen Awards, the television film *Clare* for which she was nominated again for Best Actress at the 2002 Film and Television Awards, *The Lord of the Rings: The Two Towers*, Gaylene Preston's *Perfect Strangers* and a small part in Christine Jeffs' film *Ted and Sylvia*.

In 2003, Robyn spent a month studying classical theatre in performance at London's Globe Theatre.

"I had no idea how feminist this play was. It is a deeply moving and challenging work with, I believe, the complexity of sexual politics at its core. Surprisingly modern, marvellous to be a part of."



CARDINAL

CAMERON RHODES

An extremely talented actor, Cameron is also a director (*Closer* – Silo Theatre), and tutor in voice and acting at UNITEC. This is Cameron's fourth appearance with ATC. He graduated from Toi Whakaari New Zealand Drama School in 1987.

For Auckland Theatre Company: *Ladies Night*, *Goldie*, *A Christmas Carol*.

Other theatre credits include: *A Clockwork Orange* (Silo) *Hamlet*, *Cyrano de Bergerac* (Theatre at Large), *A Midsummer Night's Dream* (New Zealand Actors Company), *Serial Killers* (Circa) and *Sweeney Todd* (Downstage).

Film credits include: *Lord of the Rings*, *Bread & Roses* and *Absent without Leave*.

Television credits include: *Power Rangers*, *Mercy Peak*, *Xena Warrior Princess*, and *Dark Knight*

"A fantastic challenge to work on this amazing multi-layered play."





ANTONIO
MATT WILSON

Auckland Theatre Company is delighted to introduce Matt Wilson in his debut performance for the Company.

Matt recently won the 2004 Chapman Tripp Theatre Award for Outstanding Performance for his portrayal of Vincent Van Gogh in Circa Theatre's production of *Vincent in Brixton*.

Matt graduated from Toi Whakaari New Zealand Drama School in 1999. Other theatre credits include *The Drawerboy* (Theatre South), *Vincent in Brixton* (Circa), *Three Days of Rain*, *King Lear*, *Milo's Wake*, *Great Expectations* (Court), *Stones in His Pockets*, *The Face Maker*, *Someone Who'll Watch Over Me* (Fortune), *Out of My Mind* (Capital E), *As You Like It*, *The Unforgiven Harvest*, *Tonight Let's All Make Love in London* (Downstage).

Film credits include *King Kong*, *Lord of the Rings*, *The Big Game*. Television credits include *Insiders Guide to Happiness*, *Clare*, *Oi 2*, *Tiki Tiki Forest Gang*.

"What a privilege. My first show for ATC and I get to work with a director I've admired for years and some of the finest actors in the country. Life is good."



FERDINAND
BENJAMIN FARRY

This is Benjamin's third appearance with ATC. Graduating from Toi Whakaari New Zealand Drama School in 1996, Benjamin then went on to graduate from England's Royal Academy of Dramatic Art in 2000. While there he won the Patrick Green Prize for Most Outstanding Performance.

For Auckland Theatre Company: *The Shape of Things*, *The Talented Mr. Ripley*. Other theatre credits include *Macbeth*, *Journeys End*, *Dead Certain*, *Lost You Somewhere*, *Troilus and Cressida* (United Kingdom) *Noises Off*, *Macbeth* (NZ).

Film credits include *Pearl Harbor*, *Oblivion*, *Red Dakini*, *Driftwood*.



DELIO
SIMON LONDON

Simon will be known to Silo Theatre audiences and this is his debut performance for Auckland Theatre Company.

In 2003 Simon won Best Actor Dunedin in the Listener Theatre Awards for his portrayal of Alan Strang in *Equus*.

Other Theatre credits include *The Boys in the Band*, *The Scentsless Apprentice*, *Mr Kolpert* (Silo), *Romeo and Juliet* (Downstage) *Disco Pigs* (National Tour), *Equus* (Fortune), *The Curative*, *Noises Off*, *The Beauty Queen of Leenane*, *The Diary of Anne Frank*, *Three Sisters*, *Cabaret* (Court)

"I'm enjoying playing with the rich layers of Webster's language. This era of writing has always interested me – making it make sense for ourselves, today."



PESCARA
PETER DAUBE

A talented actor, musician and composer, this is Peter's second appearance with ATC. He graduated from Toi Whakaari New Zealand Drama School in 1992 and in 2001 his performance in *The Blue Room* won him the Chapman Tripp Theatre Award for Performer of the Year. For Auckland Theatre Company: *Caligula*.

Other theatre credits include *Macbeth* (Fortune) *The Cherry Orchard* (Court) *The Birthday Party*, *Noises Off* and *The Blue Room* (Circa). Film credits include *Tongan Ninja*, *Stickmen*, *Lord of the Rings*, *The Irrefutable Truth About Demons* and *The Last Tattoo*. Television credits include *Madagins Fantasia*, *Power Rangers*, *Secret Agent Man*, *Mercy Peak* and *The Strip*.

Recent compositions include feature film *The Rules of Dogs and Men*, documentary *Dark Horse*, and dance and theatre productions *Asleep in MidAir* and *Stories Told to me by Girls*.



RODERIGO/DOCTOR
NIGEL COLLINS

Nigel is an actor, musician, writer and broadcaster working throughout New Zealand and overseas. This is his second appearance with Auckland Theatre Company. Nigel graduated from Toi Whakaari New Zealand Drama School in 1999 and also has a Bachelor of Music from Victoria University Music School.

For Auckland Theatre Company: *Hair*. Other theatre credits include *Wheeler's Luck* (National Tour), *Lingua* (New Zealand Festival), *DNA*, *The Boxer* (Bats) *Let's Go*, *As You Like It* and *Blue Smoke* (Downstage).

Television credits include *Seven Periods with Mr. Gormsby* and *The Strip*.

Music credits include appearances with *Fat Freddy's Drop*, *Flight of the Conchords*, *Age Pryor* and *Dave Yetton*.

"I'm loving the chance to travel north for the winter and help bring new life to this bloody tale of human dignity in the face of injustice and terror."



MALATESTA
ORA SIMPSON

Ora is on secondment from UNITEC School of Performing and Screen Arts where he is currently studying. He also graduated from Otago Institute of Television, Theatre and Radio in 2002.

His credits already include appearances in *King Kong*, *Mercy Peak* and NBR New Zealand Opera's *Carmen*.

"So far this has been an invaluable learning experience, working with the country's top actors and director. It has given me fantastic enthusiasm for our industry."



SERVANT
JONATHAN HODGE

Also on secondment, Jonathon is currently in his third year at UNITEC School of Performing and Screen Arts.

"It has been great to watch actors of such calibre work on a great script."

THE DUCHESS'S SONS



FROM LEFT TO RIGHT:
Gene Hollins-Wearry
Daniel Disbet
Thomas Crosson

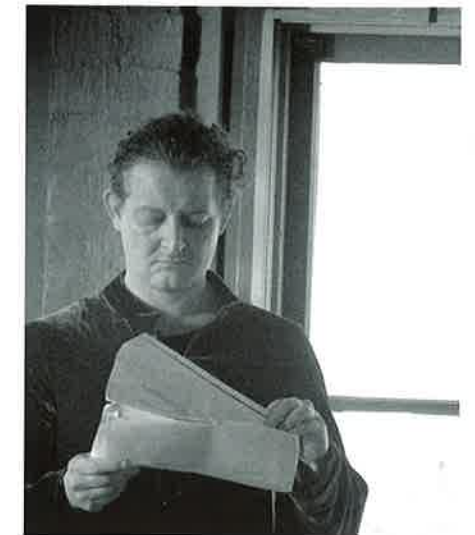
THE DUCHESS OF MALFI

REHEARSALS



"The rehearsal process has been a fantastic challenge, Colin and I have explored the script with a fine tooth comb. This character [Bozola], this entire play, is like no other I've ever experienced."

MICHAEL HURST



"I had no idea how feminist this play was. It is a deeply moving and challenging work with, I believe, the complexity of sexual politics at its core. Surprisingly modern, marvelous to be a part of."

ROBYN MALCOLM

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