

HOLLYWOOD

MY NAME IS

GARY COOPER.

BY VICTOR RODGER



Principal Partner

New Zealand Post 

SPONSORS

Principal Partner



Principal Funder



Core Funders



Major Supporter



Special Project Funder



Media Partners



Supporting Partners

AIR NEW ZEALAND / AUCKLAND ART GALLERY TOI O TĀMAKI / BDO SPICERS / CANON / THE HYPERFACTORY / ILLY
MAIDMENT THEATRE / NBR / SKYCITY THEATRE / THE GREAT CATERING COMPANY / THE PERRY FOUNDATION



WELCOME

Welcome to the sixth play in Auckland Theatre Company's 15th birthday season. *My Name is Gary Cooper* is the fourth New Zealand work we have presented this year and our third world premiere.

Victor Rodger has explored the role of the Polynesian male in contemporary Auckland society in his plays *Sons* and *Ranterstantrum* (which I had the pleasure to direct for the 2002 New Zealand International Festival of the Arts.) In *My Name is Gary Cooper* Victor goes international – setting his play in Samoa 1952, Los Angeles 1974 and Auckland 2000 - jumping time zones and locales to create an audacious, stylish and very sexy revenge comedy.

Auckland Theatre Company is the only theatre company in the country with a dedicated literary unit. Run by Roy Ward, the unit



Colin McColl
Artistic Director


assesses and workshops new scripts and presents our NEXT STAGE season of plays in development. We've been able to 'test-run' this new version of *My Name is Gary Cooper* through that development process and I want to thank everyone involved in the journey.

Huge thanks to Roy Ward, director of tonight's production, and to the great cast and creative team he's assembled to bring this work to life for you tonight.

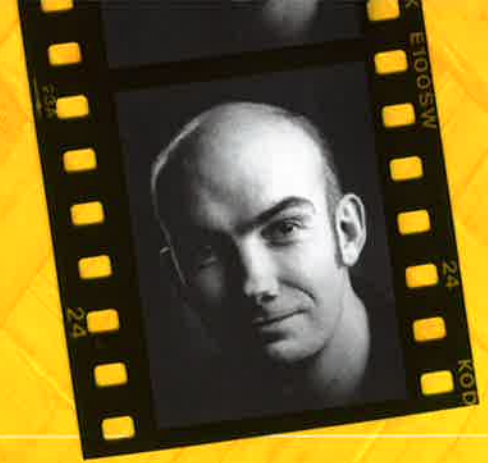
Enjoy the experience.

Colin

Colin McColl



ROY WARD DIRECTOR'S NOTE



It has been my pleasure to follow the development of *My Name of Gary Cooper* from its conception seven years ago to this world premiere production. By coincidence I attended the same screening of the old Gary Cooper movie *Return to Paradise* which inspired Victor to write the script. Taki Rua Productions had the wisdom to commission the play but when Victor became busy with other projects its development stalled. I was one of many (I'm sure) who encouraged Victor not to let the play languish forever. I own a small collection of vintage movie posters – Hollywood titles with New Zealand or Pacific connections – which included a large and colourful poster for *Return To Paradise* (an image of this same poster features in the production tonight). I gifted it to Victor on one condition – that he finish the play. For a time Victor and I shared an office in the script department at *Shortland Street* and the framed poster hung on a wall behind us but by the time play was nearing completion I was at Auckland Theatre Company and able to offer Victor a slot in the Literary Unit's playreading series – which quickly led to an extended workshop and presentation as part of NEXT STAGE 2006 (the company's annual showcase of new scripts in development). Audience feedback told us here was a play that warranted full production.

It is a bold and passionate piece of writing, as provocative as it is entertaining. Perhaps it helps to know that one of Victor's favourite films is *Imitation of Life*, a glossy 1959 Hollywood melodrama in which star Lana Turner shares screen time with a long-suffering African-American maid and the maid's light-skinned daughter who rejects her mother by attempting to pass for white. Derided as soap opera on its release, the film is now hailed as a masterpiece of director Douglas Sirk's subversive style. *My Name is Gary Cooper* has similar qualities – a serious purpose lurks behind the soap bubbles.

My thanks to the magnificently talented and hard working cast, creative crew, and production team who have helped bring the play to the stage.

I would also like to thank Kip Chapman, Peter Daube, Maxine Fleming, Luanne Gordon, Larissa Matheson, Edward Peni, Jon Pheloung, Aidee Walker and Ben Wall all of whom made valuable contributions to the development of the script through their participation in Auckland Theatre Company workshops and readings.

Roy Ward





BY ARRANGEMENT WITH
Playmarket
NEW ZEALAND'S PLAYWRIGHTS' AGENCY
& SCRIPT ADVISORY SERVICE

Cast

*Teuila Nora Aati T Goretta Chadwick Joel White Damien Harrison Gary Cooper Robbie Magasiva
Sinamoana Anapela Polataivao Nick White Roy Snow Connie White Jennifer Ward-Lealand
Jennifer White Liesha Ward Knox*

Creative

*Director Roy Ward Set Design Mark McEntyre Lighting and AV Design Brad Gledhill
Costume Design Elizabeth Whiting Sound Design Eden Mulholland*

Production

*Production Manager Mark Gosling Technical Manager Bonnie Burrill Stage Manager Vicki Slow
Lighting Operator Robert Hunte Properties Bec Ehlers Portrait Photography John McDermott
Wardrobe Supervisor Petra Verweij Set Construction 2CONSTRUCT Costume Construction The Costume Studio*

My Name is Gary Cooper is the sixth Auckland Theatre Company production for 2007.

This production was first performed at the Maidment Theatre on Thursday 20 September, 2007.

My Name is Gary Cooper is approximately 2 hours and 15 minutes long including a 15 minute interval.

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

the great catering
company

Proud to be the selected caterers for
Auckland Theatre Company

Originally commissioned by Taki Rua Productions

HIS NAME IS VICTOR RODGER

Auckland Theatre Company talks to the award-winning playwright behind *My Name is Gary Cooper*.



ATC: What inspired you to write about the darker side of 'paradise'?

VR: I was talking to my mate Karlo Mila (award winning poet whose first book of poetry *Dream Fish Floating* won a Montana Award) and we were talking about the actual reality of island life vs. the concept of paradise which is a palagi construct. And she was going "It's only paradise if you've got a return ticket." Couldn't have put it better myself.

ATC: Was it immediately obvious that *My Name is Gary Cooper* should be a play? Or did you consider another form?

VR: Theatre is what I know best so I guess it was natural for me to write it as a play. And there are a couple of points in the play which cut across time, when the Gary Cooper character in the 70s is "seeing" or responding to his mother back in 1950s Samoa. Couldn't achieve that in film, I don't think. Having said that I think this piece is written very cinematically and would have little problem translating to the big screen.

ATC: I've heard you wrote *My Name is Gary Cooper* for Robbie Magasiva – to push him creatively as an actor. Is that right?

VR: Robbie is one of my favourite actors because he instinctively always finds the truth in a scene. Philippa Campbell (producer of *No.2, Black Sheep*) was a dramaturg on *My Name is Gary Cooper* earlier on and suggested I look at the Gary Cooper role in terms of a role that would really challenge Robbie as an actor (coz he can do most stuff blindfolded) and make him dig deeper than he had had to before. Probably the best advice I was given during the writing of this project.

ATC: What writers do you admire? Who has influenced you?

VR: There are a handful of plays I like to have close by when I'm working. *Closer* by Patrick Marber, *Six Degrees of Separation* by John Guare, *Who's Afraid of Virginia Woolf?* by Edward Albee and *Angels in America* by Tony Kushner. In terms of influences I'd have to say Bob Fosse has probably influenced me more than anyone. *All That Jazz* is probably my favourite film. Locally I'm a big fan



of Toa Fraser's *Bare* and *No.2* and my hands down favourite piece of New Zealand theatre is Mitch Tawhi Thomas' *Have Car, Will Travel*. And I recently saw Makerita Urale's *Frangipani Perfume* again - hadn't seen it for ten years and it bloody rocks.

ATC: Your previous writing experience includes journalism, television, film and radio. How does the writing process differ between the forms?

VR: You know what? I'm still learning. That's why I'm loath to ever do anything remotely like teach writing - I'm still figuring it all out for myself.

ATC: Who do you hope your work speaks to?

VR: I'd like to challenge people's perceptions of paradise and to think about representation of minorities in cinema.

ATC: You have also acted in various films, plays and television series including *Stickmen* and *Mercy Peak*. Do you miss being on stage and in front of the camera?

VR: I've always made more money from my writing than from my acting...but that's absolutely something I'd like to do more of in the future. Last thing I did was a play in Cardiff two years ago playing a gay Polynesian linguist!

ATC: Last year you were the Fulbright Creative New Zealand Pacific Island Writer in residence at the University of Hawai'i - did exposure to Hawai'i cultures and ideas influence the *My Name is Gary Cooper* script?

VR: Staying in a hotel in Waikiki for three months...making my way through a lobby full of tourists each morning who were in search of their slice of "cultural authenticity" ...this all fed into *My Name is Gary Cooper* - the tourist experience and what they "saw" or what presented to them versus what was actually happening right under their noses.

ATC: What else did you work on while in Hawai'i?

VR: It's funny, the project I applied to work on over there - a film adaptation of *Sons* - is the one thing I didn't touch. Everything but. I did a bit of work on *My Name is Gary Cooper*, I worked on a play set against the Destiny Church Enough is Enough march. And I also researched a play which, like *My Name is Gary Cooper*, has three different time frames: in the first two Tahitian women are being painted by Gauguin, in the second, two women are acting in a play about Gauguin and in the third the two Tahitian women from the first scene are ghosts, wandering an art gallery during a Gauguin exhibition in Paris. I also developed three afakasi Samoan characters - but I'm not sure which medium to put them in - a novel? a film? a play? 🎬

CAST

In 2006, **Nora Aati** (pictured at top) graduated from UNITEC with a Bachelor of Performing and Screen Arts. Her theatre credits include *Marat/Sade*, *Black Rock*, *Three Sisters*, *Coram Boy*, *You Can't Surf In Aotea Square*, Auckland Theatre Company's NEXT STAGE presentation of *Where We Once Belonged* and her solo show at Herald Theatre, *Mapaki*. Film experience includes *Like Milk*, *Lani From The Block* and the television series *Ride With The Devil*.

Goretti Chadwick (pictured middle) trained at UNITEC's Performing Arts School in 1995. Acting highlights include Auckland Theatre Company productions of *Wit*, *A Streetcar Named Desire*, *Rocky Horror*, *Doubt* and NEXT STAGE performances of *Where We Once Belonged* and *My Name Is Gary Cooper*. She has also featured in various Pacific plays, including *Frangipani Perfume*. Film and television acting credits include *The Market*, *Orange Roughies* and *Sione's Wedding*. Goretti is currently the Course Director for BEST Pacific Institute's Screen & Performing Arts Course, based at UNITEC.

Damien Harrison (pictured at bottom) is a graduate of UNITEC's Bachelor of Performing and Screen Arts degree. Film experience includes UNITEC productions of *The Seagull*, *Like Milk*, *Bob Davis Super Hero* and *Losing Morning*. Damien's theatre experience includes *La Creduta Morta*, *Monologues*, *Blackrock*, *Still Water Rising*, *Last Laughs*, *Marat/Sade*, *Three Sisters*, *Class Act* and *Spinning Tales* at UNITEC and *The Tutor* for Auckland Theatre Company. He currently plays the role of Nate Adamson on *Shortland Street*. Damien is a proud member of Actor's Equity.





Robbie Magasiva's (pictured at top) acting career began in Wellington with recurring roles in the television series *Cover Story* and *SKITZ*. In 2001 Robbie starred in his first major film *Stickmen* and later joined the highly successful theatre comedy team Naked Samoans which continues to tour extensively. Robbie's theatre experience includes Victor Rodger's *Ranterstantrum* (International Festival of the Arts 2002) and *Soms* – for which he was awarded a Chapmann Tripp Award for Best Male Newcomer in 1998. Robbie was a core cast member in series two of *The Strip* and in 2006 he starred in the hit film *Sione's Wedding*. He is currently co-presenter of TVNZ's Pacific Affairs magazine show *Tāgata Pasifika*. Robbie also stars in the new New Zealand Film Commission supernatural movie thriller *The Tattooist* which explores the exotic world of traditional Samoan tatau.

After graduating from Toi Whakaari: New Zealand Drama School, **Anapela Polativao** (pictured middle) travelled overseas to pursue her acting career. Under the directorship of Rachel House, she spent her time in United Kingdom performing Makerita Urale's *Frangipani Perfume*. In 2004, she travelled to New York with Island Divas to perform at Paradise Now?, an exhibition of both New Zealand and Pacific Islands contemporary art. Anapela played the role of the formidable Mrs Lima in TVNZ's *The Market*. She is also the founding member of Triangle Television's Kila KoKonut Krew's KTV - a South Auckland theatre, television and music production house based in Anapela's family back yard.

Roy Snow (pictured at bottom) is an accomplished stage and screen actor and is best recognised for his role as Matt McAllister on TVNZ's *Shortland Street*. He has performed on stage in a number of Auckland Theatre Company productions, including *The Rocky Horror Show*, *High Society*, *Middle Age Spread*, *Hair*, *Ladies Night*, *Cabaret* and *Death Of A Salesman*. Other theatre credits include *Some Girls*, *This Is How It Goes*, *The Phantom Of The Opera*, *Les Miserables*, *Godspell*, *Blondel*, *Grease* and *The Mikado*. Roy's television experience includes appearances in *Outrageous Fortune*, *Looking For Captain Cook*, *Xena Warrior Princess*, *Orange Roughies* and National Geographic's *Journeys To The Edge*. He has had lead roles in several short films, including *Splatter*, *The Incubus*, *Only Barmen Speak In Tongues*, *Gift Box*, *Taken Out* and *The Package*.





Since training at Auckland's influential Theatre Corporate, **Jennifer Ward-Lealand** (pictured at top) has become one of New Zealand's leading actresses and has worked extensively in theatre, film, television, musical and radio. Performances include *Agnes of God*, *The Irving Berlin Show* (Mercury), *Cabaret* (Watershed), *The Real Thing*, *Side By Side by Sondheim* (Centrepont), *The Threepenny Opera* (Downstage), *Tell Me On A Sunday* (APO), *Into The Woods*, *The Graduate*, *The Bach*, *Twelfth Night* (Auckland Theatre Company), Harold Pinter's *Old Times* and the title role of Marlene Dietrich in the sell-out production of *Marlene* ([potent pause] Productions), *The Goat* and *Berlin* (Silo Theatre). In 1989/90, she toured New Zealand and internationally with The Front Lawn and in the mid 90s she moved to Australia to appear in the comedy television series *Full Frontal*. Jennifer's film and television work includes *The Footstep Man*, *Desperate Remedies*, *The Ugly*, *Fracture*, *Linda's Body*, *Full Frontal*, *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, *Duggan* and *Interrogation*. Awards include Best Actress (Sitges, Spain) for *Desperate Remedies*; Best Actress (GOFTA, NZ) for *Danny And Raewyn*; Best Theatrical Performer (NZ Entertainment Awards); The Evening Standard Best Actress Award for *Breaking The Silence* (Centrepont Theatre); and most recently Best New Zealand Actress in the Metro Readers' Poll for her role as Stevie in Edward Albee's *The Goat*. Jennifer has been touring her cabaret *Falling In Love Again* to arts festivals throughout New Zealand and Australia since 2005, most recently performing in *The Famous Spiegeltent* for AK07 and a sellout season at Downstage Theatre. Jennifer was awarded an ONZM for Services to Theatre and the Community in the New Years Honours List and was recently elected President of NZ Actors Equity.

My Name Is Gary Cooper is **Liesha Ward Knox's** (pictured at bottom) debut performance for Auckland Theatre Company. Trained at UNITEC's School Of Performing and Screen Arts, Liesha's onscreen acting credits include the feature film *Hidden* as well as roles on *Shortland Street* and *Mercy Peak*. Recent theatre experience includes *Bad Jelly*, *The Witch*, *Plenty*, *Cymbeline*, *Undine* and *Orpheus Descending*. As a founding member of the burgeoning theatre company Phundmi Productions, Liesha recently performed and co-produced Shakespeare *Unbar'd*, a delightful show aimed at bringing theatre to the people.



mobile beauty services



beauty treatments
and makeovers

where & where you want them!

facials
waxing
make up
massage
pedicures
manicures
hair styling
spray tanning
hair extensions
lash extensions
and much more...

www.beauty-on-demand.com

0800 GET BOD



MY MEMORY OF GARY COOPER

by Terry Dunleavy

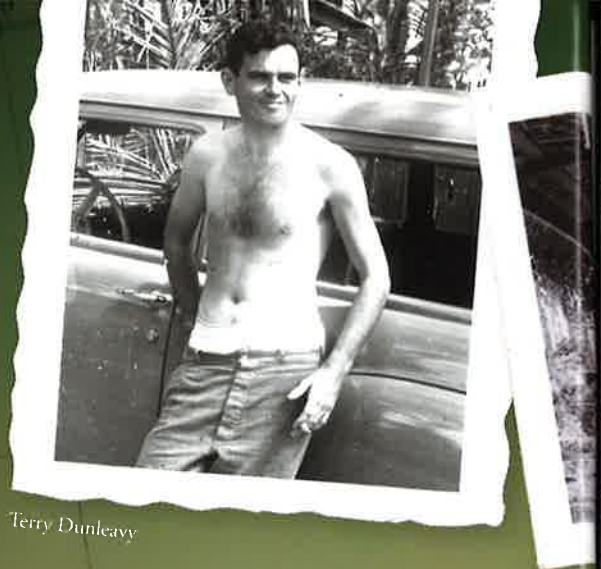
(resident in Apia, Samoa, 1951-58)

Movies were a big part of my life as a boy in the 1930's and early 40's and if there was one star who became an idol, it was Gary Cooper.

Gary Cooper played a multiplicity of roles in such memorable films as *The Adventures of Marco Polo*, *The Plainsman*, *Beau Geste*, *Sergeant York*, *The Story of Dr Wassell*, *For Whom the Bell Tolls*, *Pride of the Yankees*, for which he won the second of his Oscars.

So there I was in the early 1950's, sitting in my office in Apia as editor of the Samoa Bulletin, when I walked two Hollywood film executives, Producer Theron Warth and director Mark Robson told me of their plans to use Samoa as the location for a film to be named *Return to Paradise* - based on a story from the book of the same name by James A Michener, and with the lead role of Mr Morgan to be played by my boyhood idol, Gary Cooper, fresh from his Oscar-winning performance in *High Noon*.

One thing led to another and I was cast in a minor speaking role as an American airman, in a cast headed by Gary Cooper, and with an opportunity to watch this great actor at work at close hand.



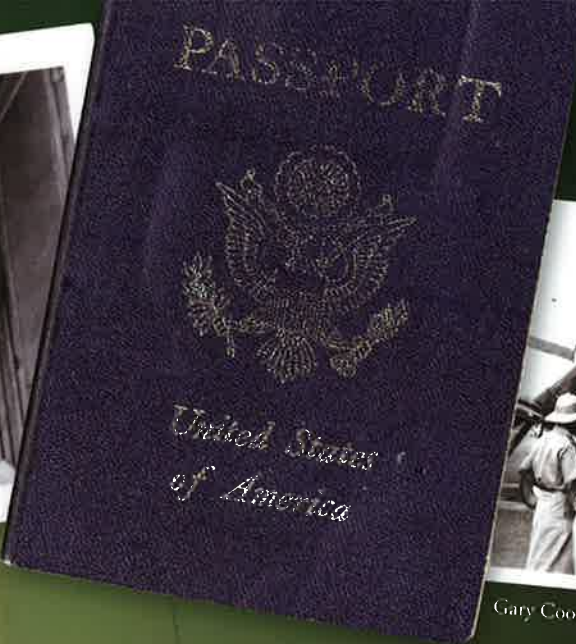
Terry Dunleavy

Two immediate impressions: first, the real life Gary Cooper was indistinguishable from the shy taciturn characters he played on the silver screen, except that in real life he had a warm sense of humour and a vast fund of knowledge acquired in the wide range of roles he had played; second, he was a consummate professional as an actor - several times I was to witness scenes in which he felt he was not maintaining his own high standards, and he would immediately garble the dialogue so as to require a re-take of the scene.





Gary Cooper shaving



Gary Cooper arrives in Samoa



Gary Cooper with the local cast

“Coop”, as he was happy to be known, was fully aware of his place in the pantheon of moviedom, but never let that self-recognition deter him from being friendly and helpful to the lowliest of his fellow cast members.

I recall with affection his helpful hint to me about close-ups:

“Terry, whenever the camera is close up on your face, make sure to think of something – anything that will make you concentrate – because if your mind is empty your eyes will look vacant, and the camera will pick that up.”

Then there was the red shirt – a gorgeous garment he sometimes wore to parties, and which I let him know I’d love as a souvenir.

He gave me no sign that he’d read my signals about my craving for that red shirt, until the morning of his departure back to the States, when we all gathered to bid him “tofa” (farewell) and “manuia malaga” (the Samoan equivalent of bon voyage). He sidled

over to me and surreptitiously slipped me a package, which I soon recognised as containing the coveted red shirt, but he whispered to me immediately it came with a condition: I had to promise to wear it on the lawn bowls green right next to the hotel where he had been quartered, on which he was intrigued by the uniformly white garb of the bowlers. I made the promise, but shamefully, never had the intestinal fortitude to keep it.

For all of us who had the privilege of his company in the many weeks of filming *Return to Paradise*, Gary Cooper remains one of the most unforgettable characters we have ever met. He remains a legend in Samoan memory.



ATC PATRONS

Auckland Theatre Company has been providing audiences with the best theatrical experiences for the last 15 years.

If you want to play an active role in ensuring we continue to do this for the next 15 years, we invite you to become a Patron or Supporting Act. Please call 09 309 3090 x 68 or visit www.atc.co.nz/partnerships

The Company greatly appreciates the support of its current Patrons and Supporting Acts. Their generous support of ATC's Education and Literary Unit is paramount to ensuring the future of world class theatre for Auckland.

ATC Patrons

Margaret Anderson
Adrian Burr and Peter Tatham
John Barnett
Peter Bolot
Mary Brook
Rick and Jenny Carlyon
John and Stephanie Clark
Robin and Erika Congreve
Greg and Debbie Cook
Paul and Barbie Cook
Mike Smith and Dale D'Rose
Mark and Rosie Dunphy
Graeme Edwards

Trevor and Jan Farmer
Stephen and Virginia Fisher
Cameron and Fiona Fleming
Bill and Christine Frayling
Michael Friedlander
Jenny Gibbs
Ross and Josephine Green
John and Sue Haigh
Rod and Penny Hansen
Anne and Peter Hinton
Michael and Rosie Horton
Peter and Sally Jackson
Richard and Sally Jarman

Ross and Paulette Laidlaw
Chris and Dayle Mace
Declan and Geraldine Mordaunt
Denver and Prue Olde
Scott Perkins
Michael and Maria Renhart
Geoff and Fran Ricketts
Kent and Diana Robertson
Lady Tair
Kit Toogood and Pip Muir
Aki and Jane von Roy
James Wallace
Evan and Katie Williams

ATC Supporting Acts - 2007

Our *Standing Ovation* Supporters

Jenny Smith
Andrew Guest
Fay Paukhurst

Our *Curtain Call* Supporters

Brian & Pam Stevenson
Charlotte Gilbert
Roger and Diane Hall

croydonstudios.com

Leading commercial
photographic studio
Auckland NZ
09 377 0521

photography by Toaki Okano model Emily from nova



CREATIVE TEAM

Victor Rodger - Playwright (left)

Christchurch-born Victor Rodger is a playwright of Samoan and Scottish descent. His first play *Sons* won four Chapman Tripp Awards including Best New Play and Best New Writer in 1998.

In 2001 he won the Bruce Mason Playwright Award and in 2002 his third play *Ranterstantrum* was part of the New Zealand International Festival of the Arts.

Last year he was the Fulbright Creative New Zealand Pacific Island Writer in residence at the University of Hawaii and spent part of his time there finishing *My Name is Gary Cooper*.

A former journalist and occasional actor, his television writing credits include *Shortland Street* and *Karaoke High*. He is currently developing several new projects for theatre and film.

Roy Ward – Director (right)

Roy trained at the New Zealand Drama School. Acting highlights include Colin McColl's acclaimed productions of Ibsen's *A Doll's House* and Durrenmatt's *The Visit* (for which Roy was named Best Supporting Actor in Wellington's Chapman Tripp Theatre Awards). For several years Roy was based in Amsterdam where he played leading roles in a number of Dutch-produced feature films and shorts. Film and television acting credits include *Outrageous Fortune*, *Maddigan's Quest*, *The Perfect Creature*, *Shortland Street* and *The Ugly* and Roy has worked extensively in television as a writer, script editor and script producer. He directed Kate and Miranda Harcourt's *Flowers From My Mother's Garden* for the New Zealand International Arts Festival and subsequent national tour. Roy has been Auckland Theatre Company's Associate Director Artistic and Literary since early 2005 and has directed *Up For Grabs* by David Williamson and Michael Galvin's *The Ocean Star* for the Company.



SCENE 21





Mark McEntyre - Set Design

"The set I have designed has been influenced by a series of paintings set in Los Angeles by David Hockney. I am looking for a clean open space that will give us the ability to move across locations and different time periods without slowing down the pace of the transitions between scenes. The use of projections will enable these transitions to move into wide open space or close down the space into a more intimate setting. Exploring the geography of the Pacific Rim through colour, form and light has been a strong influence in creating a link between the different locations."

Mark was selected to be part of the New Zealand exhibit in PQ07, Prague Quadrennial of Scenography and Theatre Architecture 2007. Notable design credits include *A Midsummer Night's Dream*, *Leah*, *Purapurawhetu*, *Flowers From My Mother's Garden* and *Potiki's Memory of Stone*. His opera design credits include *Prodigal Child* for NBR New Zealand Opera and *Forza Del Destino*, *Tosca*, *Pagliacci*, *Suor Angelica* and *Count Ory* for Canterbury Opera. Mark currently holds the position of Head of Nasda, a Bachelor Of Performing Arts in Music Theatre, Christchurch Polytechnic Institute of Technology. Previous designs for Auckland Theatre Company include *The Ocean Star* and *Up For Grabs*.



Brad Gledhill - Lighting and AV Design

"How do you create three different recognisable time period 'looks' for a play that has three completely different locations - Auckland (now), Samoa (50's thru 70's) and Los Angeles (70's)?"

We started with thinking about the highly saturated Technicolor iconic look of films and film posters of the 50's for Samoa and then explored the work of Hockney to come up with a washed out northern hemisphere hazy pastel look for Los Angeles and the mix, or in between (dull) look we see around us every day for Auckland. Light images alone would not necessarily give the audience enough clues as to where we are at any particular moment so we decided to use projections of images that have been chosen to lead us through the story and to help locate us throughout. The lighting now becomes a reinforcement of those images and locations."

Brad Gledhill is a Lighting and Audio-Visual designer who has designed for Auckland Theatre Company, Silo Theatre, and numerous dance and theatre productions. He lectures in the Performance Technology Programme at UNITEC's Theatre, Dance and Film School. Brad has designed lighting for ATC productions of *The Tutor*, *The Shape of Things*, *The Talented Mr Ripley*, *Play 2* and *Play 2.03* (for ATC 2econd Unit). Other designs include *Head* for AK07, *Aladdin*, *Measure for Measure*, *Miniatures*, *Lashings of Whipped Cream*, *Knock Knock Turn*, *Coram Boy* and many National Dance Tours of works by Michael Parmenter, Simon Ellis, Daniel Belton, Raewyn Hill and Chris Jannides.



Elizabeth Whiting - Costume Design (left)

"My Name is Gary Cooper, the play, is divided into three different sections, Samoa 1950-1960, Los Angeles 1970 and Auckland 2000. The scenes move very quickly forward and back in time and place. It seemed very important to distinguish the changes clearly in terms of colour as well as period style. The Samoan scenes are bright, almost technicolour, reflecting the movie images of the Pacific islands. With the LA scenes we have looked to Hockney's work and used a more pastel palette, delighting in some of his images which reflect so perfectly some of the scenes in our play. Fomison provided the starting point for the Auckland palette. As the projected images form a large part of the set we had to work closely together as a team to make sure the images worked with the costume /set design, complementing not confusing the images we present."

Elizabeth's recent costume designs for Auckland Theatre Company include *The Pillowman*, *Sweet Charity*, *Twelfth Night*, *Doubt*, *The Duchess of Malfi*, *Equus* and *Waiting for Godot*. She has designed for a wide range of performing arts organisations in New Zealand, including Royal New Zealand Ballet, NBR New Zealand Opera, Auckland Festival, Black Grace, Court Theatre, Christmas in the Park, and Silo Theatre. She has also designed for PopUp Theatre, London. Elizabeth's costume design work for *Equus* was accepted for the Prague Design Quadrennial 2007 as part of Blow, the New Zealand exhibit. This is the second time her work has been shown internationally.

Eden Mulholland - Sound Design (right)

"The interesting sound design challenge for My Name is Gary Cooper is to create a unifying theme throughout the play. With multiple settings and time periods that span 50 years and 3 countries, the sound exists to try and connect the dots seamlessly. L.A, Samoa and New Zealand, with references to popular 70's film, 50's Musical film and other classics, there really is a lot going on musically and compositionally. It was also essential to underpin the different cultural backgrounds of the characters in the score too."

Eden has been composing music for theatre and contemporary dance since 2000. His recent credits include *The Pillowman* and *Where We Once Belonged* (Auckland Theatre Company), *Lost Property* (Fidget Co, Belgium), *Miniatures* and *Dark Tourists* (with Malia Johnston). Eden was an engineer on Michael Parmenter's Retrospective Tour and in 2006 he composed original work for Parmenter as part of a project arising from his 2005 Creative New Zealand Arts Fellowship. Eden has also designed sound for short films by Touch Compass Dance Trust, Atamira Dance Collective and Curve Dance Collective. Eden is the singer and composer for Motocade. They have released two EP's and made five music videos in New Zealand. Later this year Motocade will be travelling to London to perform.



WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

SKYCITY Theatre - Auckland

The New Zealand Post Season of

End of the Rainbow

By Peter Quilter

Nov 8 – Dec 8

End of the Rainbow is a witty and affectionate comedy infused with the paradoxes and melancholy of stardom. It features a glorious ensemble of Garland's most famous hits including C'mon Get Happy, You Made Me Love You and, of course, Somewhere Over the Rainbow.

"You know you've seen something special when, as the audience gets to its feet for the ovation, the only other sound is sobbing... This is a fantastically entertaining two hours." *The Scotsman*

SILO THEATRE - Auckland

The Cut

By Mark Ravenhill

10 Oct – 3 Nov

Paul has a secret he keeps from his family - as a state functionary he administers a violent and clinical procedure referred to as THE CUT. Mark Ravenhill creates a gripping black parable laced with wry humour and chilling veracity.

CENTREPOINT THEATRE - Palmerston North

Happy Coupling

By Ross Gumbley

3 Nov – 15 Dec

From former Associate Director of Centrepoint Theatre and current Artistic Director of Christchurch's Court Theatre, this gender-bending comedy about stag nights and bridezilla's will be a rollicking end to a stupendous year.

DOWNSTAGE THEATRE - Wellington

Almost a Bird Theatre Collective Presents Toi

Whakaari: NZ Drama School Graduation

Production of Angels in America Part I:

Millennium Approaches

By Tony Kushner

29 Sept – 6 Oct

New York in the conservative mid 1980s; a rollercoaster collision course for a former drag queen diagnosed with AIDS, his arm chair philosopher lover, a Valium addicted housewife, her gay Mormon husband and a heavenly host of Angels.

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



CIRCA THEATRE - Wellington

Home Land

Gary Henderson

13 Oct – 10 Nov

Farmer, Ken Taylor, is the ultimate Southern man. He's farmed his land for forty years, coaxed a living out of it and raised a family. Now widowed, his children think it's time for a new kind of home. On an ice-bound weekend in July, they gather to move Ken off the land.

FORTUNE THEATRE - Dunedin

The Twits

By Roald Dahl adapted by David Wood

28 Sept – 20 Oct

Have there ever been two more wretched people than Mr. and Mrs. Twit? Sloppy and smelly, they don't wash and they don't clean, but they do play nasty tricks on each other. *The Twits* is a fun-filled family production which promises to be disgustingly good.

COURT THEATRE - Christchurch

The Glass Menagerie

By Tennessee Williams

20 Oct – 15 Nov

Tennessee Williams' breakthrough play was awarded the Pulitzer Prize for Drama in 1945. With tragic beauty and elegance, *The Glass Menagerie* is a piece of theatrical art.

AUCKLAND THEATRE COMPANY'S 15th YEAR ANNIVERSARY

Any playwright will agree that developing new New Zealand drama either in film, television or onstage requires ongoing commitment and dedication.

Since its inception, the ATC Literary Unit has developed such Auckland Theatre Company successes as Tom Scott's *The Daylight Atheist*, Albert Wendt's *The Songmaker's Chair*, Stephen Sinclair's *The Bach* and *The Bell Bird*, Michael Galvin's *The Ocean Star*, Carl

Dixon's *Digrace* and most recently, Geoff Chapple's *Hatch or The Plight of the Penguins*.

To find out more about our past productions visit www.atc.co.nz and click on the play links to gain access to our archive.



The Songmakers Chair
by Albert Wendt, 2003



The Ocean Star
by Michael Galvin, 2006



The Bell Bird
by Stephen Sinclair, 2002

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 *Marketing & Publicity Co-ordinator* Elissa Downey

Partnerships Co-ordinator Anna Connell *Audience Development Co-ordinator* Rachel Chin

Operations Manager Brendan Devlin *Box Office & Audience Liaison Manager* Alison Reid

Finance Officer Kerry Tomlin *Box Office Assistant* Helen Ross *Receptionist* Sue East

Photography John McDermott



ATC Board of Directors

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

Maidment Theatre

Director Paul Minifie *Business Manager* Margo Athy *Box Office Manager* Blair Cooper *Technical Manager* Nik Janiurek

Front of House Manager Will Gaisford *Maidment Technician* Rob McDonald

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

Sharon Kenny at Beauty on Demand, Terry and Margaret Dunleavy, Carla van Zon, Unitec School of Performing and Screen Arts, Victoria Houghton, Neil Ieremia from Black Grace. Rehearsal facilities courtesy of Unitec School of Performing and Screen Arts. Audio-Visual Control Equipment courtesy of Unitec Performance Technology programme, Neil Pilkington.

In your words

Auckland Theatre Company values your opinion.

We would love to hear your thoughts on this play or any of the Company's activities.

To submit feedback please visit www.atc.co.nz and click on the Contact Us link.

We look forward to hearing from you.

Auckland City Council proudly supports our stand out acts



AUCKLAND PHILHARMONIA ORCHESTRA

NBR NEW ZEALAND OPERA

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



Auckland City

ELLIE SMITH IS JUDY GARLAND IN
THE *New Zealand Post*  SEASON OF

END OF THE RAINBOW



BY PETER QUILTER

SKYCITY Theatre
8 November – 8 December

Director / Colin McColl

Designers / John Parker,
Tony Rabbit, Rachael Walker

Starring / Ellie Smith

"ELLIE SMITH IS
THE NEAREST
THING WE HAVE
TO A BIG, BIG
MUSICAL STAR"

DOMINION POST

"AN UNMISSABLE
THEATRICAL EVENT"

SYDNEY MORNING HERALD