



Jennifer Ward-Lealand

Falling in Love Again

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In 2002 Jennifer Ward-Lealand was approached to play the title role of Marlene Dietrich in a production of Marleneby British playwright, Pam Gems. In mid 2003 the Potent Pause production opened at the Herald Theatre in Auckland to a sold out season.

Following the success of this production, Jennifer was asked to perform a Dietrich cabaret for The Edge / AK03 Festival Club. Falling in Love Again was devised in collaboration with Musical Director Grant Winterburn. Singing highlights from Miss Dietrich's films, concerts and recordings, Jennifer features songs by Cole Porter, Edith Piaf, Frederic Hollander and Pete Seeger. Jennifer and Grant are joined by bass player Aaron Coddell.

Beautifully lit by lighting designer Andrew Malmo, and featuring an exquisite recreation of one of Dietrich's famous gowns, this show vividly captures the style and glamour of a time gone by.

"This show has been incredibly popular. We love performing it and best of all, people leave the theatre having had a great night out."

- Jennifer Ward-Lealand

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Reviews

“Ward-Lealand is glorious as Marlene. She sings, she is calculating and coquettish. She cracks one-liners with cruel glee.”

Michelle Hewitson *New Zealand Herald* April 2003

“Everything rides on Jennifer Ward-Lealand’s performance. . . . Without a sense of truth from her, the screen goddess would be no more than a piece of cabaret mimicry. . . . she creates a genuine glamourpuss. The audience warmed most to Marlene’s performance of great tunes from Cole Porter to Samuel Lerner and Pete Seeger. Here Ward-Lealand dazzles, her seductive voice helped by pianist Grant Winterburn and bass player Aaron Coddell.”

Gilbert Wong *Sunday Star-Times* April 2003

“When a luminary pays tribute to a legend, there’s an extra dusting of starlight. This glamorous cabaret salute is, above all, a night of wonderful music making.

Jennifer Ward-Lealand, better known in this country as an actress, is also a great singer. Her convincing reproduction of Dietrich’s extraordinary growls, sighs, sneers and simpers takes us back to a time when stars burned longer and stronger in the popular imagination.

And then there’s the fur coat! And the dress, skillfully lit by Andrew Malmo, especially in blue light.

With Grant Winterburn’s sizzling piano and Aaron Coddell’s slinky bass, Ward-Lealand covers a range of material in French, English and Dietrich’s native German.

She displays styles, from pert to coquettish, through poignant, patriotic and passionate, to the wry vamp we all recall.

In particular, her delivery of Cole Porter and Piaf songs, quirky and edgy in the timing, reflect the skill of both performer and subject at wringing nuance out of a line.

Ward-Lealand has Marlene give brief introductions to her songs. We learn of how she came to be in the movies with her first great film, *The Blue Angel*, of her love of all things American, characterized in a mournful version of 'My Blue Heaven.'

The emotional heart of the show is captured in the singing, in English, of the great wartime tune 'Lilli Marlene' and, in German, Pete Seeger's 'Where Have All the Flowers Gone? So many boys lured by song, gone to graveyards every one.'"

Gail Pittaway *Waikato Times* February 2004

Sophisticated Cabaret

"Auckland-based Jennifer Ward-Lealand is not only a consummate actress but also an outstanding singer.

In her cabaret show she recreates perfectly the singing style of the legendary Marlene Dietrich. With her uncanny natural resemblance to Marlene, wearing a marvelous recreation gown, the illusion is complete. The elegance, glamour and style of a past era is vividly caught. Ward-Lealand is Marlene in gesture, mood and movement—masterfully capturing her alluring and seductive personality from stage and screen.

The song selection was varied and imaginative, apart from the expected famous songs. There are unusual and quirky ones from Dietrich's wide-ranging repertoire.

The Cole Porter classics 'You Do Something to Me' and 'I Get a Kick Out of You' were great. His slinky 'Laziest Gal in Town' was atmospheric, marvelously funny and clever. Hollander's 'Johnny' in German was suggestive and a real treat.

Ward-Lealand's ability to use Dietrich's distinctive and unusual phrasing was magical to listen to especially in 'Where Have All the Flowers Gone' in the German version and in 'Warum (Das Lied is Aus)'.

The beautiful songs 'When the World Was Young' and 'The Apple Tree' were new to me, while an hilarious version of 'Making Whoopee', with different musical accents, demonstrated Dietrich's sly humour.

With Grant Winterburn smart and stylish on piano, and Aaron Coddell on double bass, along with effective lighting from Andrew Malmö, the evening was complete.

The show is a stunningly good piece of sophisticated cabaret, hugely rewarding and enjoyable.”

Garth Wilshire **Capitol Times** July 2005

Marlene back and brilliant

“Jennifer Ward-Lealand first played Marlene Dietrich in the title role of the production of Marlene in 2002; she then devised a cabaret-styled performance in 2003 for the Auckland Festival.

Falling in Love Again is not just a musical tribute to Marlene Dietrich —Ward-Lealand takes the stage in full costume; having been introduced as Marlene Dietrich. Backed by Grant Winterburn (piano) and Aaron Coddell (double bass), Ward-Lealand takes the audience on a tour through Dietrich's song highlights (from both her albums and films) including such gems as Pete

Seeger's 'Where Have All the Flowers Gone' and one of her signature songs 'Lilli Marlene.'

The Expressions Theatre is the perfect – intimate – space for this theatrical performance. And Ward-Lealand is wise in her choice not to break character; her dedication and conviction adds weight to her recreation of an icon and an era. Marlene Dietrich was never the world's greatest singer – but she was an expressive performer as renditions of 'Johnny' and Edith Piaf's 'La Vie en Rose' demonstrate.

Winterburn's melodic tinkling is reminiscent of Ralph Sharon and George Shearing, with Coddell's fingers doing a spidery dance down the neck of his upright bass, showing empathy for the tunes every step of the way.

Ward-Lealand is a good singer in her own right (in actual fact she is a better singer than Dietrich ever was) but she does a superb job in recreating the phrasing and tone – the very colour – of her voice; her clipped intonation on 'Cream in My Coffee' (from Dietrich's first movie *The Blue Angel*) and the drippy vowel sounds and buzzy consonants that surround her interpretation of Cole Porter's 'The Laziest Gal in Town' are highlights. Capable of moving from tender ballads 'I've Grown Accustomed to Her Face' to rousing, bawdry ditties 'Boys in the Backroom' Ward-Lealand uses her skills as an actor to coax obvious gestures – again reminiscent of Dietrich's arrogance and charm.

'One for My Baby' (from the pen of Johnny Mercer) is a lovely touch – as is Porter's 'I Get a Kick Out of You'. And knowingly, the band allows Ward-Lealand space to stretch her vowels and claim the songs through her performance as Marlene. And yet, in some ways, the songs are the actual stars of the evening."

Simon Sweetman *Dominion Post* July 2005

'Sizzling physicality' brings Dietrich to life

"Stepping into the Pacific Crystal Palace last night was like slipping into an elegant age gone by.

The traveling cabaret is surely the only venue in town fabulous enough to host one of history's greatest screen legends – and the fact that it is only temporarily in the Bay gave the evening an even stronger sense of time travel.

Falling in Love Again, Jennifer Ward-Lealand's mesmerizing performance as Marlene Dietrich singing the songs of her career undoubtedly sent many audience members home to fossick through their old record collections for forgotten gems.

Ward-Lealand's elegant sequin-encrusted gown, luxurious floor length white fur coat, scarlet lips, platinum curls and suggestive arched eyebrow all oozed the charm and sophistication of the movie icon.

As one of New Zealand's foremost actors, we all expect Ward-Lealand to carry a character – and she did, complete with German accent and sizzling physicality.

But it was her voice that was truly impressive.

Ranging from deep growl to coquettish whisper, she delivered each song as if from Dietrich's own heart, with expert accompaniment from pianist Grant Winterburn and bassist Aaron Coddell.

Her acting was at its peak when she performed 'White Grass' by Charles Marawood about a soldier returning from war to find his wife dead and baby's cradle empty.

'War is over, it seems we won – Hooray,' she crooned through clenched teeth, as if suppressing a soul-shaking sob.

Another highlight was the German song 'Johnny', about a girl seducing her lover on the telephone.

Standing centre-stage bathed in red light, Ward-Lealand communicated the yearning of the young girl beautifully while still maintaining the worldly-wise persona of Dietrich beneath the performance.

Picture Dietrich and those dreamy heavy eyelids immediately come to mind.

Ward-Lealand even managed to channel this detail by pausing at the end of songs with a dramatic look up as if waiting for the last notes to float down from the ceiling and settle on the enchanted audience.”

Frances Morton *Bay of Plenty Times* October 2005

Ward-Lealand brings Dietrich to life

“Last night Marlene Dietrich came to Nelson, dressed in a full-length white fur coat and shimmering gown. A consummate performance from our fine actress, Jennifer Ward-Lealand, brought this magnetic screen and stage goddess to life. The mannerisms, movements, phrasing, and husky smoking voice were all there.

It is said that the glamorous and alluring Marlene Dietrich was a self-created work of art. One story is that she insisted Max Factor add gold dust to her wigs to give them glitter. Another that she sucked lemons to keep her mouth muscles tight.

Be that as it may, Dietrich had a special way of making a song her own. Ward-Lealand gave us her raucous rendition of 'The Boys in the Back Room', the sensuous 'You Do Something to Me', lyrical 'La Vie En Rose', 'Honeysuckle Rose' with its double entendres and Cole Porter's wickedly funny 'The Laziest Gal in Town'. Every word of every song was crystal clear.

Pete Seeger's 'Where Have All the Flowers Gone?' was even more touching in German, a hilarious version of Eddie Cantor's 'Making Whoopee' was delivered with glee and the anticipated finale 'Falling in Love Again' had us entranced.

Grant Winterburn on piano and Aaron Coddell on bass provided smooth and sophisticated support. I particularly enjoyed their cool laid back playing of 'You're the Cream in My Coffee' though they were excellent throughout.

There were two disappointments in this wonderful show. I missed the top hat and tails and a number on the musical saw. (Dietrich was a proficient musical saw player. Little known fact.) Other than that, it could hardly be faulted. There is another chance to see Falling in Love Again tonight.

Gail Tresidder *The Nelson Mail* October 2005

"It's no easy feat stepping into the shoes of such a masterful screen legend as Marlene Dietrich.

Ward-Lealand's interpretation of this chameleon of a woman is right on the money, and confirms to us why she is still classed as one of the nation's leading actresses.

From the moment she stepped on stage looking gorgeous, she had the audience in the palm of her hands. She suspended all disbelief in reality – the minute she walked through those curtains she was Dietrich.

What I particularly enjoyed about Ward-Lealand's work is her 'less is more' approach to the interpretation of this character.

With no action to play, and no properties to play with, she told the story through the subtleties of the inner action. With what is essentially a cabaret performance, most of the story was told through what she didn't do. She

played the sub-text if you like – be it a smoking smile, or the delightful naughty glimpse she constantly had in her eyes – she was so consistently believable.

The repertoire of songs was well thought through – with a mix of old favourites like ‘Lily Marlene’, ‘You Do Something to Me’, and ‘You’re the Cream in My Coffee’ had the audience tapping their toes.

I did think however, that Ward-Lealand captured Dietrich’s famous sonorous mid-notes through the French and German songs mainly – she inspired tears in her rendition of ‘Don’t Ask Me Why I Cry’.

Grant Winterburn on piano was delightful, his obvious talent prevalent in the clever arrangements, Aaron Coddell on double bass provided the depth to this wonderful evening of music – their relationship with Ward-Lealand was beautiful.

A canny lighting design by Andrew Malmo – he changed the mood through good use of colour and direction – working beautifully with the white of the costume, which can traditionally be difficult to light.

This was a thoroughly enjoyable evening. Well done to the organizers of the Hastings Blossom Festival for having the foresight to bring this alluring piece of theatre.”

Lisa-Jayne Hay *Hawke’s Bay Today* September 2006

Jennifer Ward-Lealand

Since she first trod the boards at the age of seven, Jennifer has become one of New Zealand's leading actresses. In 1982 she trained at Auckland's influential Theatre Corporate, joining the main company soon after and appearing in plays including *Hedda Gabler*, *The Trial*, *Top Girls*, and *King Lear*.

Since then she has worked extensively in theatre, film, TV, musical and radio. Theatre performances include *Carousel*, *Agnes of God*, *Nana*, *The Irving Berlin Show* (Mercury Theatre), *Cabaret*, *Assassins* (Watershed Theatre), *Breaking the Silence*, *The Real Thing*, *Side by Side* by *Sondheim* (Centrepont Theatre), *The Preenpenny Opera* (Downstage Theatre), *Tell Me on a Sunday* (Auckland Philharmonia Orchestra), *Into the Woods*, *The Herbal Bed*, *The Graduate*, *The Bach*, *Twelfth Night*, *My Name is Gary Cooper* (Auckland Theatre Company), Pinter's *Old Times*, the title role of Marlene Dietrich in the sell-out production of *Marlene* [(potent pause) Productions], *The Goat*, *Decadence* (Licentious Productions), and the sell-out production of *Berlin* (Silo Theatre), which she co-created.

In 1989/90, she toured New Zealand and internationally with The Front Lawn, and in the mid-90's moved to Australia to join the core cast of the comedy series *Full Frontal*, and played Viola in the Adelaide International Festival's production of *Twelfth Night*.

Jennifer's film work includes *The Footstep Man*, *Desperate Remedies*, *The Ugly*, *Fracture*, *Linda's Body* and *The Painted Lady*. Television includes *Full Frontal*, *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, *Shortland Street*, *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* (Centrepoint 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's directing credits include *Sister Wonder Woman*, *Arahaotearoa* (Silo), *Let Yourself Go* (which she also devised), *Big River* and *By Under* for Unitec School of Performing and Screen Arts, Handel's *Acis and Galatea* for NBR New Zealand Opera, assistant director (to Michael Hurst) of *Macbeth* for The Large Group, *A Christmas Carol* for Auckland Theatre Company, and *The Mystery of Irma Vep* and *Jacques Brel is Alive and Well and Living in Paris* for Silo Theatre. She was also producer of *Macbeth* for The Large Group.

In 2003 Jennifer devised her one-woman cabaret *Falling in Love Again* and has since toured the show throughout NZ plus performances in Australia. She has also introduced the cd *Falling in Love Again*, a studio recording of 23 songs from her touring show. 2007 saw Jennifer introduce her new cabaret, *The Look of Love - Evocative/Provocative*.

In 2008 Jennifer played Jenny Diver in *The Reepenny Opera* for Silo Theatre/The Large Group; played Dominique in *Le Sud* (ATC The Next Stage), directed *Top Girls* for Unitec graduating students, and toured *The Look of Love* to Canberra, Nelson, Hastings, and Wellington. She is a member of the core cast voicing the upcoming animated tv series *Buzzy Bee*.

Jennifer was awarded an ONZM "for services to theatre and the community" in the 2007 New Year's Honours List and is President of New Zealand Actors Equity.

Jennifer's official website is www.jenniferwardlealand.com.

Grant Winterburn

musical director

Grant Winterburn is one of New Zealand's leading keyboard players on both piano and organ and has many years experience as a musical director, soloist, session musician and keyboard lecturer.

He is highly regarded for his jazz organ and piano interpretations of the classic jazz repertoire and performs at concerts and festivals around New Zealand with some of the country's most talented performers.

Musical Director credits include *Geo Sewell (Amici) and Incognito Artists*, *Falling in Love Again* and *The Look of Love* starring Jennifer Ward-Lealand, *The Deep Penny Opera*, directed by Michael Hurst for Silo Theatre/The Large Group, and *The 25th Annual Putnam County Spelling Bee* and *The Rocky Horror Show* for Auckland Theatre Company.

Aaron Coddell

bass player

Aaron started his musical career in high school playing drums and guitar before focusing on the bass. After cutting his teeth on the Capitals live music scene, he embarked on a music degree in jazz performance, graduating from Massey University in Wellington with a BMus.

A stint in London saw Aaron working consistently in both the live music and studio scenes. Since his return to New Zealand, he has continued to work with an impressive array of artists including King Kapisi, Annie Crummer, Hello Sailor, Hammond Gamble, Jan Hellriegel, Peter Urlich, Caitlin Smith, Karen Hunter, Chicago Smokeshop, Auckland Philharmonia Orchestra, The Lounge Lizards, and The Beatgirls.

In addition he has toured or recorded with jazz greats Cleo Laine, Mark Murphey and George Coleman. This fusion of music styles, from rock to pop, jazz to hip hop, Latin and blues to classical and drum & bass complement his overall music approach, and has cemented Aaron as a much in-demand electric and acoustic bassist.

Since performing in the sell out season of *Marlene* at the Herald Theatre in Auckland, Aaron has toured extensively with Jennifer Ward-Lealand in New Zealand and Australia with the hugely successful *Falling in Love Again* and most recently with her new show *e Look of Love* at Wellington's Downstage Theatre.

Andrew Malmo

producer

Andrew Malmo is a producer, production manager, lighting designer and photographer, and is managing director of Strata Creative Limited.

Through Strata Creative Ltd., Andrew currently acts as Programme Manager for Auckland Festival 2009, where he also acts as executive producer on their major new commission, *the Arrival*.

He also produces and production/tour-manages Silo Theatre's *Bare* by Toa Fraser, and *the Case of Katherine Mansfield* by Catherine Downes, as well as Jennifer Ward-Lealand's acclaimed cabaret shows, *the Look of Love - Evocative/Provocative* and the Dietrich tribute *Falling in Love Again*, and has recently started acting as agent for Wellington-based The Playground and their groundbreaking new show *Sleep/Wake* for national and international touring.

His company Strata Creative is producing three theatre works in various stages of development in 2009 - *Electric* with Warwick Blair, *A Thousand Hills* with Margaret-Mary Hollins, and *Little Che* with Paolo Rotondo, and is establishing local and international networks, with a view to touring more New Zealand work internationally.

Andrew coordinates Auckland Festival's *Watch this Space*, from 2007 and 2009.

Andrew has a technical background as well as professional sales experience and is in the 2008-09 ART Venture acceleration program for creative entrepreneurs.

Andrew is also a professional and art photographer.

Song List

- 1 ***I Can't Give You Anything But Love*** McHugh/Dorothy Fields
- 2 ***Laziest Gal In Town*** Cole Porter
- 3 ***Cream in my Coffee*** B G De Sylva/L Brown/R Henderson
- 4 ***Boys in the Backroom*** Hollander/Loesser
- 5 ***Johnny*** F Hollander
- 6 ***Lilli Marlene*** Schulz/Leip/Conner/Philip
- 7 ***La Vie En Rose*** Piaf/Louiguy
- 8 ***Where Have All The Flowers Gone*** Seeger
- 9 ***Falling In Love Again*** Hollander/Connelly
- 10 ***You Do Something To Me*** Cole Porter
- 11 ***I Wish You Love*** Trenet/Beach
- 12 ***Honeysuckle Rose*** Waller/Razaf
- 13 ***Lola*** Hollander
- 14 ***Warum (Das Lied ist aus)*** Reisch/Robinson/Stolz
- 15 ***Makin' Whoopee*** Kahn/Donaldson
- 16 ***When The World Was Young /The Apple Tree*** P Gerard/Mannier/Mercer
- 17 ***I Get A Kick Out Of You*** Cole Porter
- 18 ***My Blue Heaven*** W Donaldson/G Whiting
- 19 ***I've Grown Accustomed To Her Face*** Lerner/Loewe
- 20 ***White Grass*** Marawood
- 21 ***One For My Baby*** J Mercer/H Arlen
- 22 ***Come Rain Or Come Shine*** Mercer/Arlen
- 23 ***Look Me Over Closely*** T Gilkinson

