



Jennifer Ward-Lealand

Falling in Love Again

"Ward-Lealand is glorious as Marlene" - NZ Herald

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Falling in Love Again

In 2002 Jennifer Ward-Lealand was approached to play the title role of Marlene Dietrich in a production of *Marlene* by 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

Contact: Jennifer Ward-Lealand – enquiries@jenniferwardlealand.com

Reviews

AUCKLAND INTERNATIONAL CABARET FESTIVAL

“*Falling In Love Again* is a beautiful cabaret show that transports the audience to another time and place. Jennifer Ward-Lealand is stunning in this role, moving easily from sensitive ballads to songs full of humour. She proves that our Kiwi performers can stand up alongside the international acts here for the festival, and absolutely hold their own”

Cherie Moore, [Theatreview](#)

“You’d be forgiven for thinking, given the quality of the performance and the stomping standing ovations of the audience, that you were in fact in the presence of a showbiz deity ... Simply put, even in costume as someone else, Jennifer Ward-Lealand is the real deal”.

Catherine Hamilton, [The 13th Floor](#)

THE STREET THEATRE (CANBERRA, AUSTRALIA)

“Ward-Lealand stood before her audience a stunning incarnation of the sultry siren ... Ward-Lealand, superbly accompanied by Winterburn and Coddell, paid revered homage to Dietrich's idiosyncratic style, flavouring her renditions with a range of emotions from the seductive to the cynical ... accomplished, meticulously researched and glamorous tribute to a legendary chanteuse”.

Peter Wilkins, *Canberra Times*

CHRISTCHURCH SYMPHONY ORCHESTRA

“Anyone doing 'die Dietrich' runs the risk of falling into cliché or caricature because of Dietrich's extraordinary character and vocal mannerisms. ... Sensibly Ward-Lealand opts to interpret rather than duplicate ... evoking the goddess more thoroughly than any impersonation could ... The audience laughed, swayed and got moist in the eyes ... Jennifer Ward-Lealand's performance was scintillating”.

Andrew Paul Wood, *The Press*

AUCKLAND FESTIVAL

“Jennifer Ward-Lealand was able to inhabit our idea of Marlene Dietrich and with perfect timing and voice, she performed great numbers including delightful versions of the show title song. After which the audience gave her a standing ovation, before they left the art deco authenticity of The Famous Spiegeltent. This was one of those spine tingling performances that holds the audience in a rapture where time becomes irrelevant. Ward-Lealand entered, stood in a great big white fur and jewels, still, and moved the audience, some, to tears”.

Nicholas Alexander, [NZ Blues](#)

“Nothing is left to chance. Every eye movement, gesture, posture, is timed to perfection, just as Dietrich herself did so instinctively. It's clear that a lot of research has been done, but in the hands of anyone less formidably gifted, all the research in the world wouldn't have been enough, for genius, too, is required to produce a performance of this standard. And the Voice--a far better instrument than that of the original owner and used to the fullest nuance, its rich timbre almost more seductive and certainly less *sprecht* and more *gesang* ... The Famous Spiegeltent, the very one in which this show was played twice, actually hosted Marlene Dietrich in 1938, I was told. What an amazing coincidence and what a frisson was felt upon experiencing her reincarnation whilst the ghost of her presence presumably hung around watching, probably nodding approval.”

Larry Jenkin, *GayNZ*

TAURANGA ARTS FESTIVAL

“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 ... 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*

DOWNSTAGE THEATRE

“Having perfected the statuesque stance in sheer beaded sheath frock and swans down coat, the sexy accent, the dry tone of wry humour, the angular gestures and conspiratorial 'you know what I mean' look, Ward-Lealand interprets each of the 23 songs ... with an emotional intelligence and subtle richness of musicality ... Jennifer Ward-Lealand makes the role her own, allowing her own inherent warmth, generous spirit and delight in her craft to imbue her performance as she explores a full palette of moods and emotions”.

John Smythe, [Theatreview](#)

“When statuesque Jennifer Ward-Lealand first appears on stage wrapped in a long fur coat and wearing a reproduction of the famous dress that caused a sensation in the 1950’s, reincarnation for a moment seems a possibility ... She pays tribute by suggestion, by singing 23 of Marlene’s songs and by singing them with an energy and style that, if my memory of recordings and films is correct, are an improvement on the originals”.

Laurie Atkinson, *The Dominion Post*

HASTINGS BLOSSOM FESTIVAL

“From the moment she stepped on stage looking absolutely 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 ... she inspired me to tears”.

Lisa-Jane Haye, *Hawke’s Bay Today*

HAMILTON GARDENS FESTIVAL

“When a luminary pays tribute to a legend there’s an extra dusting of starlight. This glamorous cabaret 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 ... She displays styles from pert and coquettish, through poignant, patriotic and passionate, to the wry vamp we all recall”.

Gail Pittaway, *Waikato Times*

EXPRESSIONS THEATRE, UPPER HUTT

"Jennifer Ward-Lealand is not only a consummate actress but also an outstanding singer ... Marlene in gesture, mood and movement – masterfully capturing her alluring and seductive personality from stage and screen ... This show is a stunningly good piece of sophisticated cabaret, hugely rewarding and enjoyable."

Garth Wilshere, *Capital Times*

"... her dedication and conviction adds weight to her recreation of an icon ... She does a superb job in recreating the phrasing and tone – the very colour – of [Dietrich's] voice; her clipped intonation on *Cream in my Coffee* . . . the drippy vowel sounds and buzzy consonants that surround her interpretation of Cole Porter's *The Laziest Gal in Town* are highlights."

Simon Sweetman, *The Dominion Post*

NELSON ARTS FESTIVAL

"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."

Gail Tresidder, *The Nelson Mail*

NELSON WINTER MUSIC FESTIVAL

"With a strong alto voice, she was equal to the Dietrich sophistication, switching easily from a gentle love song to the forceful challenge of *Lola* and *The Boys in the Backroom* ... this was a polished performance by an experienced entertainer".

Arch Barclay, *The Nelson Mail*

Jennifer Ward-Lealand

Since training at Auckland's influential Theatre Corporate, Jennifer has worked extensively in theatre, film, television, musical and radio for over 30 years.

In 1989/90, Jennifer toured New Zealand and internationally with The Front Lawn, in the early 90s moved to Australia to appear in the comedy TV series *Full Frontal*, and played Viola in the Adelaide International Festival's production of *Twelfth Night*.

On stage her work includes *The Goat*, *That Face*, *Berlin*, *Brel* (Metro magazine's #1 Cultural Experience of 2012), and *The Book of Everything* (Best Ensemble and Excellence Awards, Auckland Theatre Awards 2015) for Silo Theatre; *Twelfth Night*, *Le Sud*, *August: Osage County*, *The Heretic* and *Lysistrata* for Auckland Theatre Company; *Rita and Douglas* for Armstrong Creative; and *Between the Sheets* and *Luncheon* at The Basement.

Jennifer's film work includes *The Footstep Man*, *Desperate Remedies*, *The Ugly*, *Fracture* and *Linda's Body*. Television includes *Full Frontal*, *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, *Shortland Street*, *Duggan*, *Interrogation*, *Auckland Daze*, *The Almighty Johnsons*, *The Good Word* and *Dirty Laundry*.

Theatre directing credits include *Jacques Brel is Alive and Well and Living in Paris* and *The Mystery of Irma Vep*, and most recently *Hudson & Halls* for Silo Theatre; *Tic Tic* for Strata Creative; *The Last Five Years* and *Fallout: The Sinking of the Rainbow Warrior* for Last Tapes Theatre Company, and *The Choice* for The Blue Baths in Rotorua.

Jennifer devised and performs the cabarets *Falling in Love Again*, featuring the songs of Marlene Dietrich, and *The Look of Love*, *Evocative/Provocative*, which she has toured extensively throughout New Zealand, and in Australia. She works regularly as a voiceover artist and can be heard as the character Dorable Duck on the children's television series *Buzzy Bee*.

Jennifer was a founding board member of Watershed Theatre and a co-founder of The Large Group and The Actors' Program. She is currently President of Equity New Zealand, Patron of Q Theatre, and serves as a trust board member of Arts Regional Trust, Silo Theatre, Clarence Theatre Trust, and Actors Benevolent Fund. In the 2007 New Years Honours List, she was named an Officer of the New Zealand Order of Merit for services to theatre and the community.

www.jenniferwardlealand.com

Grant Winterburn

musical director

Grant is one of New Zealand's leading keyboard players. His wealth of experience across a wide range of musical genres has made him in demand as a musical director, pianist, accompanist, jazz organist, session musician, and music tutor. Grant has been a Performance Teacher in the jazz department of The University of Auckland School of Music since 2007.

As a musical director Grant has worked on many theatre productions including *The Pirates of Penzance* directed by Raymond Hawthorne, *Jaques Brel is Alive and Well and Living in Paris* for Unitec School of Performing and Screen Arts, *Richard O'Brien – One Night Only*, *Cabaret* directed by Michael Hurst for Auckland Theatre Company, *Assassins* directed by Oliver Driver for Silo Theatre, *RENT* for Auckland Music Theatre, *The Threepenny Opera* directed by Michael Hurst for Silo Theatre, *The 25th Annual Putnam County Spelling Bee* directed by Murray Lynch for Auckland Theatre Company, *Marlene* starring Jennifer Ward-Lealand as Marlene Dietrich, *The Rocky Horror Show* directed by Simon Prast for Auckland Theatre Company, and *Geoff Sewell (Amici)* NZ tour and concert DVD.

As a freelance keyboard player, Grant's credits include Eye TV *Fire Down Below*, *Coca-Cola Christmas in the Park*, *Lady Sings the Blues*, *NZ's Got Talent*, *Stars in Their Eyes*, *Midge Marsden*, *Carly Binding*, *The Ladykillers*, *Mamma Mia*, *Jersey Boys*, *Cats*, *Anything Goes*, and *Avenue Q*.

As an accompanist he has worked with Richard O'Brien, Jennifer Ward-Lealand, Helen Medlyn, Jackie Clarke, Tina Cross, Suzanne Lynch, and Annie Crummer, to name but a few. He recently appeared on the CD *Ace Tone* by Ron Samsom and the Neutrino Funk Experience.

Aaron Coddell

bass player

Aaron is a versatile freelance musician, photographer, and educator. He has bassed for jazz greats such as Cleo Laine, Mark Murphy, and George Coleman.

Additional engagements include: King Kapisi, Annie Crummer, Hello Sailor, Tama Waipara, Ahoribuzz, Hammond Gamble, Jan Hellriegel, Peter Ulrich, Caitlin Smith, Karen Hunter, Jennifer Ward-Lealand, The Darlings, Chicago Smokeshop, Mojo Flyset, Tim Hopkins, Comedian–Phil Nicholl, Tim Beverage, and Auckland Philharmonia Orchestra.

Theatrical engagements include: *Westside Story*, *Avenue Q*, *Assassins*, *Falling in Love Again*, *Tell Me on a Sunday*, *Berlin*, *The Look of Love*, *Bobby Spade*, *Auckland Comedy Festival Gala*, *75 Glorious Years of the St James Theatre*, *Blame it on the Bossa Nova*, *Psychedelic Swing*, *South Pacific*, and *The Spiders From Mars*. In 2011 Aaron played for Michael Hurst's production of *Cabaret* for Auckland Theatre Company. More recently he played the stage shows *Jacques Brel is Alive and Well and Living in Paris*, as well as *War is an Avalanche*, which is a strong new original work by composer John McKay based on frontline letters written by soldiers who fought in Gallipoli.

Andrew Malmo

lighting designer

Andrew has wide experience in lighting design and production management of theatre and dance shows within the New Zealand performing arts industry. He currently heads the Production and Premises Department at Auckland Theatre Company, having overseen the build and fit-out of their new 668-seat ASB Waterfront Theatre in Wynyard Quarter, opened in September 2016.

Previously he ran his own arts management company, producing, managing and touring theatre and dance shows nationally and internationally, working with Auckland Arts Festival, Auckland Theatre Company, Okareka Dance Company, The New Zealand Dance Company, Silo Theatre, New Zealand Opera, and independent artists such as Jennifer Ward-Lealand and Paul Barrett.

Andrew also has over 20 years' experience as a professional photographer and has an extensive catalogue of theatre photography.

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

