

The Crucible

BY ARTHUR MILLER



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WELCOME

Great plays endure the ins and outs of theatrical fashion because they speak universal truths. Originally conceived as a response to the McCarthy anti-communist hearings of 50's America, Arthur Miller's *The Crucible* now reads as a stark warning of the dangers of irrational belief.

The Crucible embraces huge themes; the power of consciousness, the nature of forgiveness and the struggle between personal responsibility and public good – all wrapped up in a compelling and exciting story.

Given the cast size, professional productions of *The Crucible* are a rare event in this country so its been a great pleasure to gather together a talented ensemble of veterans, mid-career actors and bright young newcomers to bring *The Crucible* alive for you tonight.

My love and thanks to them all for their commitment to the work and to our creative and production teams and staff for realising so brilliantly the world of the play. It's a world which references the Puritan settlement of 1692 while at the same time acknowledging closed religious communities in existence in the United States and New Zealand today.

Colin McColl
Artistic Director



It's a fitting 15th birthday year present to ourselves and our audience. I'd like to thank everyone who has supported Auckland Theatre Company over the past fifteen years. If it is your first experience of our work, I hope you'll be back for more.

Coming up are three very contemporary, very different theatre experiences. In August, Simon Prast, founder of Auckland Theatre Company, returns to direct the spell-binding and searingly funny *The Pillowman* starring Craig Parker, Michael Hurst, Jonathan Hardy, and Gareth Reeves. In September we present the world premiere of Victor Rodgers' daring, sexy revenge comedy *My Name Is Gary Cooper*. In November Peter Quilters' award winning play *End Of The Rainbow*, about the price of celebrity, will star Ellie Smith as the world's first superstar Judy Garland.

Enjoy,

Colin

The Crucible

BY ARTHUR MILLER

Cast (in order of appearance)

Reverend Parris Gareth Reeves *Betty Parris* Michelle Blundell *Tituba* Rima Te Wiata
Abigail Williams Ellen Simpson *Susanna Walcott* Emily Robins *Ann Putnam* Margaret-Mary Hollins
Thomas Putnam David Aston *Mercy Lewis* Bree Peters *Mary Warren* Brooke Williams
John Proctor Peter Daube *Rebecca Nurse* Elizabeth McRae *Giles Corey* George Henare
Reverend John Hale Roy Ward *Elizabeth Proctor* Hera Dunleavy *Ezekiel Cheever* Curtis Vowell
Marshall Herrick Edwin Wright *Judge Hathorne* Ray Henwood *Deputy Governor Danforth* Raymond Hawthorne
With James Baker, Sarah Graham, Joel Herbert, Nicole Jorgensen, Jacqui Nauman
3rd year students from UNITEC School of Performing and Screen Arts.

Creative

Director Colin McColl *Assistant Director* Margaret-Mary Hollins
Set and Costume Design Tracy Grant Lord *Lighting Design* David Eversfield
Sound Design and Musical Director John Gibson

Production

Production Manager Mark Gosling *Technical Manager* Bonnie Burrill
Stage Manager Vicki Slow *Assistant Stage Manager* Petra Verwij
Set Construction 2CONSTRUCT *Costume Construction* The Costume Studio
Properties Master Bec Ehlers *Operator* Rhed Clift *Wardrobe Supervisor* Erin O'Neill

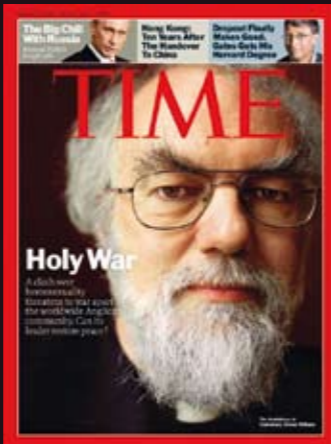
The Crucible is the fourth Auckland Theatre Company production for 2007. This production was first performed at the Maidment Theatre on Thursday 5 July, 2007. *The Crucible* is approximately 2 hours and 45 minutes long including a 15 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.



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CRUCIBLES

FOR US OR AGAINST US IN NEW ZEALAND

Professor Paul Morris, Programme Director, Religious Studies
Victoria University of Wellington



Arthur Miller's brilliant 1953 play *The Crucible* exposes the moral panic and irrationality that underlay McCarthyism and its witch-hunt for supposed American communists and their fellow travellers. It highlights the ways in which a small number of people came to exercise enormous power over so many others caught up in their political and legal snares. Miller himself, paralleling his protagonist, John Proctor, appeared before the House Un-American Activities Committee in 1957 and was convicted of contempt for refusing to testify at all, pointing to a second central theme in the play, namely, the moral courage of the individual who stands against the prevailing authorities and the tyranny of the communal abuse of power.

The all too ready antidote to the uncertainties generated by the complexities of life is to divide the world into two, into a Manichean duality of good and evil, of black and white, with nothing in between. During the Cold War era you were for us or against us, a Communist or a patriotic American. This bifurcation entails developing a mythology of the enormous, covert power of the enemy and attributes to them a perfect mirror image of our own true values. They stand for everything that we do not.

With the communist era and the Cold War long gone, we find contemporary parallels in some aspects of the post 9/11 'war on terror'. Once again our hard-earned civil liberties are questioned in

the name of our security. Once again the world is teaming up for the final apocalyptic battle between good and evil.

We too in Aotearoa New Zealand live in a global world where the appeal of absolute certainties is all too evident. Totalising ideologies offer us nothing less than the answer, an enemy and the promise of our salvation. These totalising ideologies allow for no critical thinking, debate or discussion and come in many different guises on the right and on the left: as religious extremisms, new right politics, state Stalinism, extremist patriotic nationalism, extremist atheistic anti-fundamentalism, and re-invented and revived radical ethnocentricities.

We New Zealanders may even be particularly prone to conformity with our own. Elements of the press are dangerous and need to be controlled. Rights are secondary to ideological commitments and are quickly sacrificed for the sake of the cause. The enemy is subtle and secretly controls whole sectors of our lives and societies. These movements have to limit exposure to alternative points of view and rather than engage with these they attribute to their enemies psychological conditions, an inability to reason, or the holding of views that are solely the result of undue influence on the morally weak and corrupt.

We just need to purge our society of witches, communists, terrorists, Jews or Muslims, for it is they, and they alone who

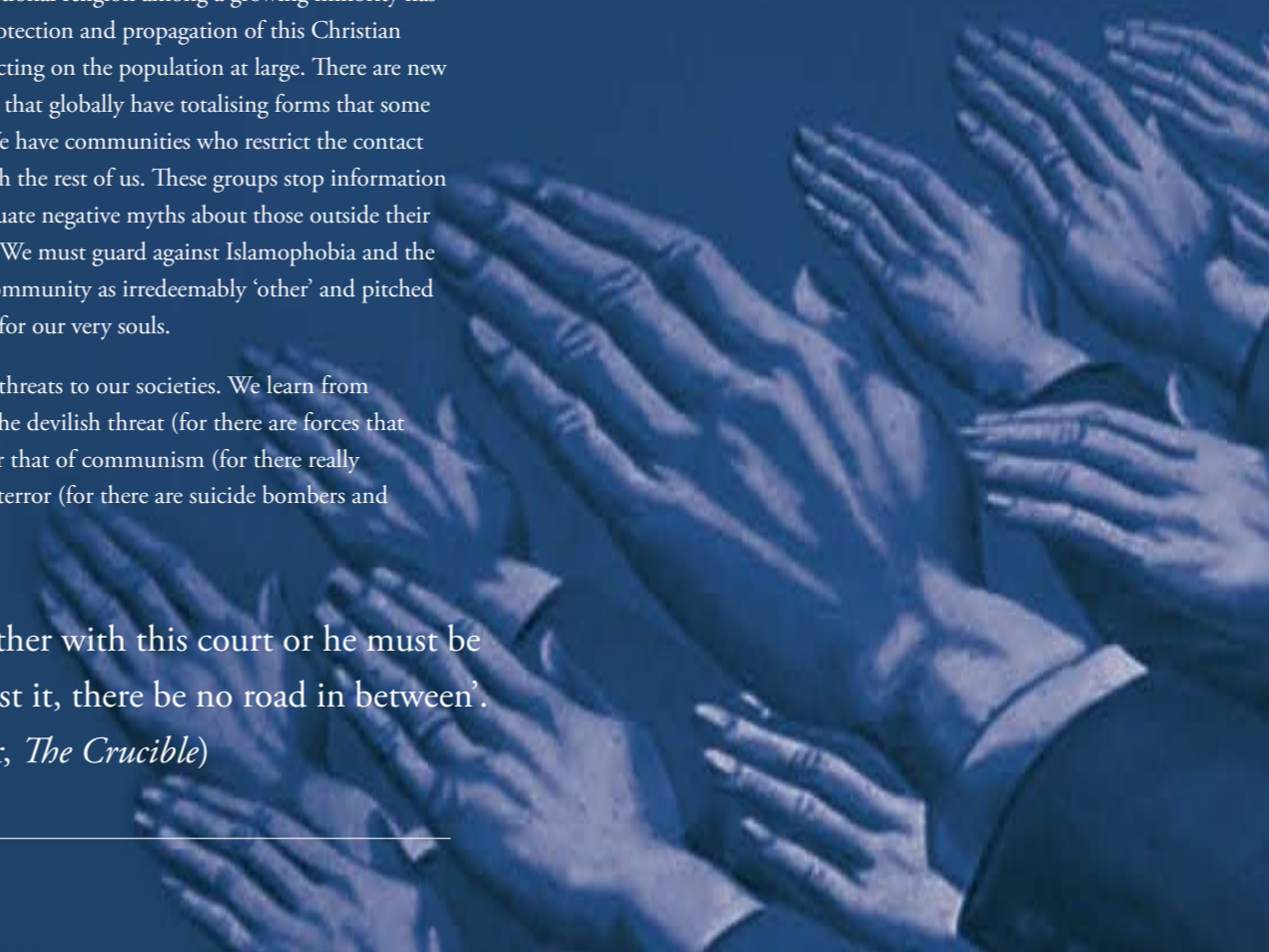
prevent our happiness and the achievement of our goals. We must find them, judge them and then cast them out as an example to all others of the perils of seduction by the powers of evil, for none of us is ever completely innocent and who among us has not felt the lure of the devil. It is this danger within us, infiltrated inside our very community that creates the hysterical climate of fear and the context for the arbitrary exercise of power.

Fundamentalisms and fanaticisms of all kinds are rising in our country. More conservative forces increasingly control our larger denominations and there has been noticeable growth in the number of independent Pentecostal and Evangelical churches. This return to new forms of traditional religion among a growing minority has led to calls for the protection and propagation of this Christian heritage by law impacting on the population at large. There are new migrant religions too that globally have totalising forms that some seek to plant here. We have communities who restrict the contact of their members with the rest of us. These groups stop information flows and can perpetuate negative myths about those outside their closed communities. We must guard against Islamophobia and the designation of any community as irredeemably 'other' and pitched against us in a battle for our very souls.

There will always be threats to our societies. We learn from Miller that it is not the devilish threat (for there are forces that appear 'demonic'), or that of communism (for there really are communists), or terror (for there are suicide bombers and

‘A person is either with this court or he must be counted against it, there be no road in between’.
(Arthur Miller, *The Crucible*)

terrorists), or even the undeserving poor using up our budgets, that is significant but it is how we react to these perceived and symbolic threats that test our humanity and morality. It is incumbent upon each and every one of us to try and understand the causes and dynamics of these totalising ideologies, religious and secular, to discern the truth by distinguishing the symbolic from actual, the real from fantasy and the discrete threat from paranoia, and on the basis of this knowledge replace scapegoating and purging with the building of an inclusive society that resists marginalisation and demonisation. We must learn to resist all those who would tell us that there are only two forces, us and them, for and against, and therefore only one course of future action.



PRODUCTION HISTORY OF THE CRUCIBLE

Les Sorcières de Salem starring
Simone Signoret and Yves Montand



Initially entitled *Those Familiar Spirits*, Arthur Miller's highly anticipated follow up to the Pulitzer prize-winning *Death of a Salesman* opened as *The Crucible* at the Martin Beck Theatre on Broadway on January 22, 1953.

The production was directed by Jed Harris, a flamboyant and erratic personality whose heyday had been two decades earlier when he pioneered Broadway shows, but whose confidence was waning. Perhaps overwhelmed by the historical setting and the play's weighty themes, Harris decided to stage *The Crucible* like a 'Dutch Master' painting, like that on a cigar box, where everyone stands in groups looking out front.



An example of a 'Dutch Master' Painting

Harris had the actor's positions chalk marked onto the stage floor and directed them never to move from those marks, nor to face each other. Unfortunately, as Arthur Miller wrote years later, 'on a stage such rigidity can only lead an audience to the exits.' Dealing as the play did with the highly charged political events of the day, it received unfavourable reviews and Miller was cold shouldered by many colleagues.

The following year a company of young actors presented a new lively production in the ballroom of the McAlpin Hotel in New York and the play took off. A French company staged the play in Paris where it ran for a year as *Les Sorcières de Salem* starring Simone Signoret and Yves Montand as Elizabeth and John Proctor. The couple later produced a film based on the play written by Jean-Paul Satre.



Original staging of *The Crucible* at the Martin Beck Theatre, 1953

Today the play is recognised as a 20th century classic and ranks amongst Miller's great works.

The themes of the play resonate globally. In a 1970 interview, Miller spoke of Yeun Cheng - Cheng's book *Life and Death in Shanghai* is the story of her six year solitary confinement during the Cultural Revolution. When Yeun Cheng saw *The Crucible* she couldn't believe that it had been written by a non-Chinese, and 10 years before the Cultural Revolution as the interrogations sounded so like those she had been subjected to during her imprisonment.

With its political themes as relevant as they ever were, revivals of *The Crucible* have been met with great praise both on Broadway in 2002 (with actors Liam Neeson and Laura Linney as John and Elizabeth Proctor) and just last year with The Royal Shakespeare Company. To this day *The Crucible* is Miller's most produced play and it is said that not a month goes by without a production of the play somewhere in the world.

"To people in so many parts of the world its story seems so like their own." - Arthur Miller.

"I used to think, half-seriously, and it was not far from the truth - that you could tell when a dictator was about to take power in a Latin American country or when one had been overthrown, by whether *The Crucible* was suddenly being produced in that country." - Arthur Miller.

The Ethos of Courage By T.E.K.

THE CRUCIBLE by ARTHUR MILLER

Review of *The Crucible* by Arthur Miller, Vivian Beaumont Theatre, Broadway, Monday, May 15, 1972

'The name of every virtue at its apex is courage.' - Winston Churchill

This is Arthur Miller's play about courage. In quality, it ranks second only to his finest play, *Death of a Salesman*, a drama concerned with the lack of courage. Both plays stress the cost of personal integrity, the price one pays for having it, and for losing it. In plot and action *The Crucible* revolves around the trials for witchcraft in 17th century Salem. When first produced in 1953, it was lauded as an attack on the Communist witch hunts of Joe McCarthy. We can see in retrospect that the play was interpreted in too narrow a political sense. It deals with the universally recurring question of the individual conscience v. tyranny, whether it be the tyranny of the state, of economic or military power, of religion, or of the moment's public opinion.

Miller's answer is as strong as it is stark; the currency of conscience has only one backing - a man's lifeblood. Miller astutely recognizes that the purpose of tyranny is not to scourge the guilty but to crush the free. A tyranny must wipe out its most dangerous enemy - one man who will not save his life by confessing to a lie. Building to a powerful crescendo, *The Crucible* makes its hero face just that terrible choice. It is so easy to confess and not have to leave his wife a widow, his children fatherless. For a long moment he is tempted, and then he looks into an abyss darker than the loss of his life: the death of his soul.

Nowadays, the young often speak soberly of making "statements" with their lives. They might well learn from Arthur Miller, as from Churchill, that without personal moral courage, all other statements are meaningless.

T.E.K., Time Magazine online archives.

CAST

Gareth Reeves (far left)

A graduate of The Hagley Theatre Company and Toi Whakaari: New Zealand Drama School, Gareth has performed in all the major theatres in New Zealand. Plays for Auckland Theatre Company include *Who's Afraid Of Virginia Woolf?* and *Caligula*. Television experience includes *The Insiders Guide To Love* - for which he won a New Zealand Film and Television Award for Best Actor in a Television Series. Film experience includes *Lord of the Rings*, *The Frighteners* and the recently completed feature film *A Song Of Good*, due in cinemas mid-year.

Michelle Blundell (2nd from left)

A recent graduate of Unitec School Of Performing and Screen Arts, *The Crucible* is Michelle's debut performance with Auckland Theatre Company. Other work includes *Based on Auckland* and *Tis Pity She's a Whore* in repertory at Silo Theatre, where she will soon appear again in Tom Stoppard's *The Real Thing*.

Rima Te Wiata (3rd from left)

Rima has worked extensively throughout New Zealand's professional theatre companies for the last 25 years. Previous work for Auckland Theatre Company includes *Death Of A Salesman*, *Cabaret*, *Into The Woods* and *Serial Killers*. She has held long term leading roles in a variety of television programmes, both in NZ and Australia, including *Full Frontal* and *The Issues*. Feature film work includes *Via Satellite*. After *The Crucible*, Rima will appear in *The Hollow Men* (a new New Zealand play) and the nutty musical *Urinetown*, both in Wellington.

Ellen Simpson (middle)

Theatre roles include *The Underwater Melon Man* (New Zealand International Festival of the Arts), *Big River*, *Wednesday to Come* (Downstage Theatre) and *Chicago* (North Island Tour). Ellen's television experience includes *The Strip* (series III). Film work includes *Stay* and *Closer*. Her most interesting role to date was playing a blue cupcake in the 2007 Sydney Mardi Gras.

Emily Robins (3rd from right)

The Crucible is Emily's debut appearance with Auckland Theatre Company. Her recent theatre experience includes roles in *Fiddler on the Roof* and *Les Miserables*. In 2005 Emily won a TV Guide 'Best on the Box' People's Choice Award for her role as Clare Solomon on *Shortland Street* - a core cast role she has held since 2004.

Margaret-Mary Hollins (2nd from right)

Experienced actor, director, tutor and producer of theatre, Margaret-Mary has directed *Beautiful Losers* by Mike Hudson (2002), *Macbeth* at the Silo (2003), was assistant director on *The Duchess of Malfi* for Auckland Theatre Company (2005) and directed and adapted *500 Letters* for The Edge for a national tour 2006-2008. As a co-founder of Company 3 (formerly Pandemonium Theatre), she co-directed *Black Ice* and is now producing *Wooden Brides*. Her recent works include performing in Silo Theatre's *Bad Jelly The Witch* and directing Neil LaBute's *Somegirl(s)*.

David Aston (far right)

David has had an impressive and varied career as an actor for stage, film and television. Film work includes *The Matrix* and *The Last Samurai*. Television appearances include *Street Legal*, *Duggan* and *Gloss*. David's recent stage credits include *Equus*, *One For The Road*, *The Jungle*, *A Clockwork Orange*, *Caligula*, *Closer*, *The Caretaker*, *Where Are You My Only One* and *Hamlet*.



Bree Peters (far left)

The Crucible is Bree's debut performance for Auckland Theatre Company. In 2006, Bree graduated from Toi Whakaari: New Zealand Drama School where she performed in *The Seagull*, *Antony and Cleopatra* and most recently John Bolton's *Peer Gynt*.

Brooke Williams (2nd from left)

Prior to training at Toi Whakaari: New Zealand Drama School, Brooke performed in Court Theatre productions of *The Cherry Orchard*, *Great Expectations*, *The Lesson*, *South Pacific*, as well as numerous children's shows. Since graduating, Brooke has featured in the Gibson Group's series *My Story* and has performed her award winning solo show *Porcelain Grin* in Wellington and Palmerston North. After *The Crucible*, Brooke will return to Wellington to feature in *I'm Not Rappaport* and *Urinetown* at Downstage Theatre.

Peter Daube (3rd from left)

A graduate of Toi Whakaari: New Zealand Drama School this is Peter's fourth appearance with Auckland Theatre Company, having previously appeared in *Sweet Charity*, *The Duchess of Malfi* and *Caligula*. In 2001 his performance in *The Blue Room* at Circa Theatre, Wellington won him the Chapman Tripp Theatre Award for Performer of the Year. Peter's film credits include: *Tongan Ninja*, *Stickmen*, *Lord of the Rings* and *The Irrefutable Truth About Demons*. Television credits include *Maddigan's Quest*, *Orange Roughies*, *Interrogation*, *Power Rangers*, *Mercy Peak* and *The Strip*. Peter's music compositions include the soundtrack for feature film *The Rules of Dogs and Men*, the documentary *Dark Horse*, the dance production *Asleep in MidAir* and theatre production *Stories Told to me by Girls*.

Elizabeth McRae (3rd from right)

Elizabeth was a founding member of Mercury Theatre Company, where she also taught voice and speech, and later acted for Theatre Corporate. Auckland Theatre Company credits include *Mum's Choir*, *Spreading Out*, *Collected Stories*, *The Cripple of Inishmann*, *The God Boy*, *The Wind in the Willows*, *Social Climbers* and *Uncle Vanya*. Other theatre highlights include *Once A Catholic*, *Under Milkwood*, *Caucasian Chalk Circle*, *Pygmalion*, *The Plough And The Stars*, *Happy Days*, *Not I* and *Vinegar Tom*. Elizabeth was in the original cast of *Shortland Street* and played the character 'Marj' for the first four years. Other film and television credits include *Thirty Days Of Nights*, *An Angel At My Table*, *Jubilee*, *Scarecrow* and *Never Say Die*. She now lectures for Auckland University's Drama Diploma Course and is currently on the Board of Women in Film and Television (WIFT). Last year, Elizabeth was made an Officer of the New Zealand Order of Merit (ONZM) for Services to Acting.

George Henare (2nd from right)

2007 marks George Henare's 42nd year in the business of stage, screen, TV and recording. For Auckland Theatre Company he has performed in *Who Wants to be 100?*, *Goldie*, *Wind in the Willows*, *Cabaret* and *Into the Woods*. Other highlights include the 2000 New Zealand International Festival of the Arts production of *Haruru Mai* and *Purapurawhetu*, which toured New Zealand and internationally. In 1994 he won Best Theatrical Performance Award at The Entertainer of the Year Awards for his role in *Jesus Christ Superstar*. George's television experience includes roles in *Greenstone*, *Hercules*, *Xena* and *Nga Tohu - Signatures* – for which he was named Best Actor at the 2000 TV Guide New Zealand Television Awards. His film credits include *Crooked Earth*, *Once Were Warriors*, *The Silent One* and *Rapanui*. George has also been honoured by Her Majesty the Queen with an OBE for his services to theatre. Last year George received a Chapman Tripp 'Best Actor' Award for his portrayal of Willy Loman in Circa Theatre's *Death of a Salesman*.

Roy Ward (far 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*, *Perfect Creature*, *Shortland Street* and *The Ugly*. 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.



Hera Dunleavy (far left)

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Past Auckland Theatre Company productions include *Uncle Vanya*, *Serial Killers*, *Honour*, *Who's Afraid Of Virginia Woolf?*, *Caligula*, *Equus* and *Disgrace*. Other acting highlights include *Top Girls*, *The Master Builder*, *The Cherry Orchard*, *Proof* and *Beautiful Thing* (for which Hera won a 'Best Newcomer' Chapman Tripp Award). Recent work includes roles in television series *Rude Awakenings* and *Korero Mai* and mothering her six month old daughter, Miro.

Curtis Vowell (2nd from left)

In 2002, Curtis graduated from Toi Whakaari: New Zealand Drama School and worked for Calico Theatre Company until 2004. Curtis has performed in numerous productions at Downstage and Centrepiece Theatres, including *Richard III*, *Merchant Of Venice*, and *Guantanamo*. Curtis has played in *Based On Auckland*, *Tis Pity She's A Whore* and *Bare* (Silo Theatre). *The Crucible* is Curtis's debut performance for Auckland Theatre Company.

Edwin Wright (middle)

A graduate of Theatre Studies at Otago University's Allen Hall Theatre, Edwin's theatre credits include *Unidentified Human Remains* and *The True Nature Of Love*, *The Boys In The Band*, *Take Me Out* and *Dying City* (Silo Theatre), *Cherish* (Circa Theatre) and *Angels With Dirty Feet* (Soapbox). Edwin played Eric Stock in *Rude Awakenings* and made an appearance as a drag queen wearing a baby blue coloured dress, a blonde wig and two grapefruits in Peter Jackson's *King Kong*. This is his debut appearance with Auckland Theatre Company where he is thrilled to be working with such a talented and experienced ensemble.

Ray Henwood (2nd from right)

The Crucible is Ray's fourth appearance with Auckland Theatre Company, having previously appeared in *Who Wants to be 100?*, *Honour* and *Spreading Out*. Ray is a founding member of Wellington's Circa Theatre. Highlight performances at Circa include *Spreading Out*, *Conversations After a Burial*, *The Birthday Party*, *Copenhagen*, *Playing Burton*, *The Unexpected Man*, *A Delicate Balance*, *Rutherford*, *Travesties*, *Waiting for Godot*, *Skylight*, *Market Forces*, *The Master Builder*, *Angels in America*, *I Hate Hamlet*, *No Man's Land* and *Time Of My Life*. Other highlight performances include *Hedda Gabler*, (Edinburgh Festival), *No Good Boyo* (New Zealand & Australia) and Ken Hill's *Phantom of the Opera* (Japan). Ray's television experience includes *Market Forces*, *William Tell*, *Enid Blyton*, *Gliding On* and *Atlantis High*. Film appearances include *Heavenly Creatures*, *The End of the Golden Weather* and *Lord of the Rings*. In 2001, Ray won Best Actor at the Chapman Tripp awards for his role in *Playing Burton*.

Raymond Hawthorne (far right)

In 1955 Raymond became an actor with the New Zealand Players. Later he studied acting at the Royal Academy of Dramatic Art, London and worked in the United Kingdom for a further 13 years as an actor, singer, director and teacher. In 1971 Raymond returned to New Zealand to work at the Mercury Theatre and in 1974 instigated the formation of Theatre Corporate of which he was Director for eight years. In 1982 he was appointed Director of the National Opera of New Zealand and in 1985 he commenced his seven-year tenure as Director of the Mercury Theatre. Raymond directed the first Auckland Theatre Company production *Lovelocks Dream Run* and has acted and directed for the Company in the last 15 years. Highlights include performances in *Who Wants to be 100?*, *Someone Who'll Watch Over Me*, *The Judas Kiss* and *Waiting For Godot*. Auckland Theatre Company directing credits include *Angels in America*, *Three Tall Women*, *The Herbal Bed*, *Julius Caesar*, *The Wind in the Willows*, *Cabaret*, *Into the Woods* and *Travesties*. In the 2000 Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (ONZM) for Services to the Theatre.



James Baker (far left)

In his final year of study at Unitec School Of Performing and Screen Arts, James is currently on a professional experience secondment to Auckland Theatre Company. His theatre experience includes roles in Unitec productions *The Beauty Queen of Leenane*, *The Black Flower Of Jeremiah*, *Last Laughs*, *King John* and *Monologues*.

Sarah Graham (2nd from left)

As a third year student of the Unitec School Of Performing and Screen Arts, *The Crucible* is Sarah's debut performance for Auckland Theatre Company. Other theatre works include *Loveplay*, *The Black Flower Of Jeremiah*, *Last Laughs*, *King John* and *Monologues* (Unitec), *The School Ball*, *A Doll's House* and *Girls Weekend Escape* (Centrepoint Theatre).

Joel Herbert (middle)

Currently completing his third and final year at Unitec School Of Performing and Screen Arts, Joel has performed in Unitec productions of *King John*, *Last Laughs*, *The Black Flower Of Jeremiah*, *Monologues*, *Class Act* and *Loveplay*. Recently Joel served as an intern to Alison Quigan, the director of Auckland Theatre Company's *Who Wants To Be 100?*

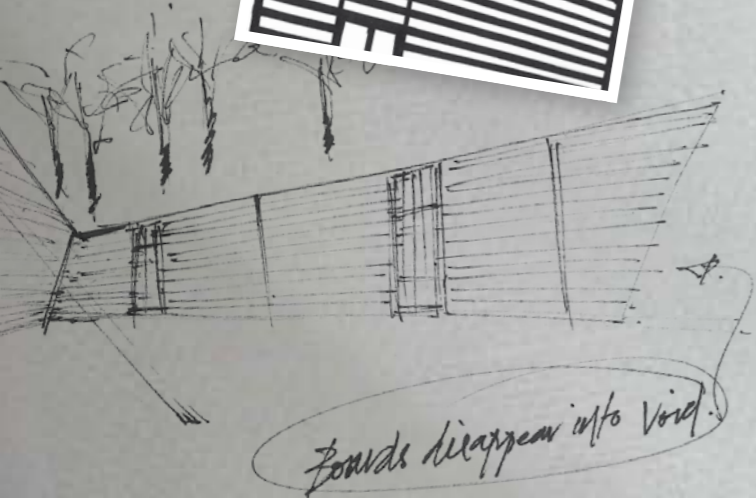
Jacqui Nauman (2nd from right)

As a Unitec School Of Performing and Screen Arts third year student, Jacqui's theatre experiences include *Class-act*, *Loveplay*, *Last Laughs*, *King John*, *Monologues*, *Shortcuts* and *The Black Flower Of Jeremiah*. Her film experiences include Unitec Studio Shoots, 48hr Film competition 06/07, an Instant Kiwi commercial, and the short film *Picture Perfect*.

Nicole Jorgensen (far right)

Finishing her final year of study at Unitec's School Of Performing and Screen Arts, Nicole's theatre highlights include Unitec's productions of *Monologues*, *The Life And Death Of King John*, *Last Laughs*, *The Black Flower Of Jeremiah*, *Port* and *Class Act*. In 2004 she was chosen for the National Shakespeare Schools Production (NSSP) and as a former Auckland Theatre Company Ambassador, is delighted to be performing with the Company after discovering her passion for acting through seeing their productions.





Colin McColl Director

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984-1992. He has led Auckland Theatre Company as Artistic Director since July 2003. Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for Auckland Theatre Company's 2001 production of *Rosencrantz and Guildenstern Are Dead* and has won Best Director at the Chapman Tripp Theatre Awards several times - including his production *Who's Afraid of Virginia Woolf?* in 2002. Colin has directed twenty plays for Auckland Theatre Company. Highlights include *Hatch or The Plight of the Penguins*, *Doubt*, *Disgrace*, *The Duchess of Malfi*, *Equus*, *Goldie*, *Who's Afraid of Virginia Woolf?*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Daughters of Heaven* and *Honour*. Opera directing credits include *Quartet* (NZ International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR NZ Opera.



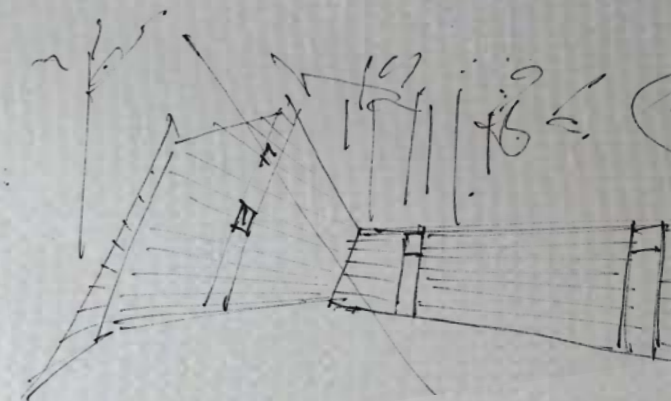
Tracy Grant Lord Set and Costume Design

"The design for *The Crucible* grew out of discussions with Colin and the themes central to the text. The community we see is separated from its wider world because of its beliefs, and it is in this context I have sought to recreate.

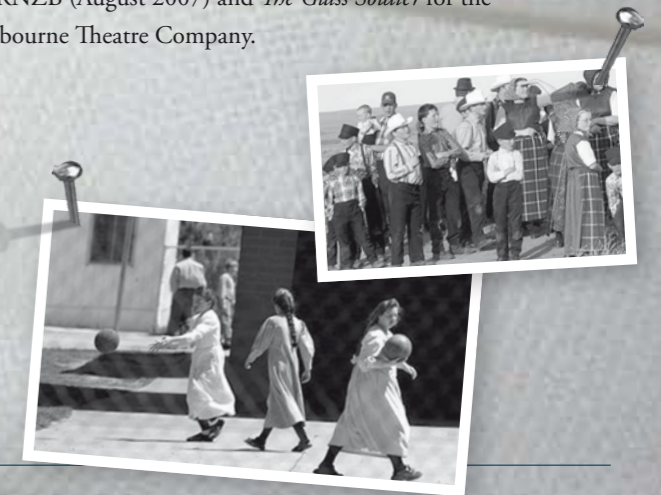
Colin wanted a sense of danger, sterility, coldness and tension. The room is at once and alternately an attic, a long-room, a meeting room and a court; it can be an enclosed and very private space or it can be a very public place, unshielded from probing scrutiny. The space has been carved out of, or rather into an organic world; but wild nature still encroaches and looms large. It is also an imprisoned world, yet open, somewhat akin to a pen in which herded animals are kept. It is prevented from collapsing in on itself by a pole, symbolic of a flagpole, the standard bearer of a revered icon of state or church, reminding us that, then as today, these two collide and collude.

The design for *The Crucible* gives the company a safe, unique and flexible world within which to work, while providing the audience with strong visual images supporting Arthur Miller's intentions and Colin McColl's vision of this strong, stark work."

Tracy designs for opera, ballet and theatre throughout New Zealand and Australia. Her work has been chosen to represent New Zealand at five Prague Quadrennials receiving the UNESCO



Prize for Emerging Artists (1999) and a Jury Award (2003). She exhibited at World Stage Design Toronto (2005) was awarded a Winston Churchill Fellow (1987) and has a Bachelor of Spatial Design AUT (1996). She won Best Production Design at the St Kilda Film Festival (1999) for short film *Possum* and was a finalist in 'Best Craft in Short Film Drama' at the NZ Film and Television Awards in 1997. Highlights of her work include RNZB's 50th Anniversary production of *Romeo and Juliet* which received an Olivier Award nomination for Best New Dance Production (2005). Her work for Auckland Theatre Company includes *Arcadia*, *Dancing at Lughnasa*, *Masterclass*, *Wit*, *The Graduate*, *Travesties*, *A Streetcar Named Desire* and *High Society*. Tracy is currently working on a new production of *Cinderella* for RNZB (August 2007) and *The Glass Soldier* for the Melbourne Theatre Company.



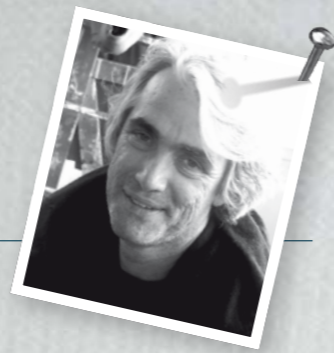
CREATIVE TEAM



David Eversfield *Lighting Design*

"I particularly enjoy including theatre as part of my design portfolio as it is such a collaborative medium. Creative statements made by set and costumes require support from the lighting to be displayed "in their best light". As such, the requirements for *The Crucible* have come about in conjunction with the other departments and to meet their needs."

David Eversfield has designed lighting for Auckland Theatre Company productions *Twelfth Night* and *Sweet Charity*. Other recent lighting designs include *Cirque Rocks* and the *Wearable Art Awards*.



John Gibson *Sound Design and Music Director*

"The sound design for *The Crucible* has been informed by the simplicity, starkness and repression that are part of any extreme religious environment now, or in the times of the puritans. There are three elements to the design songs, transitions and sound effects. All made as simple as possible. The hymns that are sung could have been sung in the time of the play. They are a sound image of all that has been lost in the community since its start. Humility, a sense of common purpose, the shaping by individuals to make one song. This is counter pointed by the girls extreme vocalisations borne of an intoxicating freedom, the freedom of the imagination which in this airless place explodes like a fire.

All of the sound effects are created by the girls except for the sound of recording. Their whispers, screams and lies are the very air in which the community is engulfed and drowned. The transitions are meant to amplify and universalise the hysteria that climaxes each act and then cool down the white hot heat of Arthur Miller's narrative."

John has composed original music for New Zealand theatre, film, dance and television. He has composed over 60 scores for theatre including *Ricordi* for the International Festival of the Arts. For dance he has written scores for Shona McCullagh and Ann Dewey. His most recent television work is the series *Party Animals* on TV2 and he is currently creating an original opera for NBR NZ Opera. John most recently worked with Auckland Theatre Company on *Sweet Charity*, *The Blonde The Brunette and The Vengeful Redhead* and *Disgrace*.



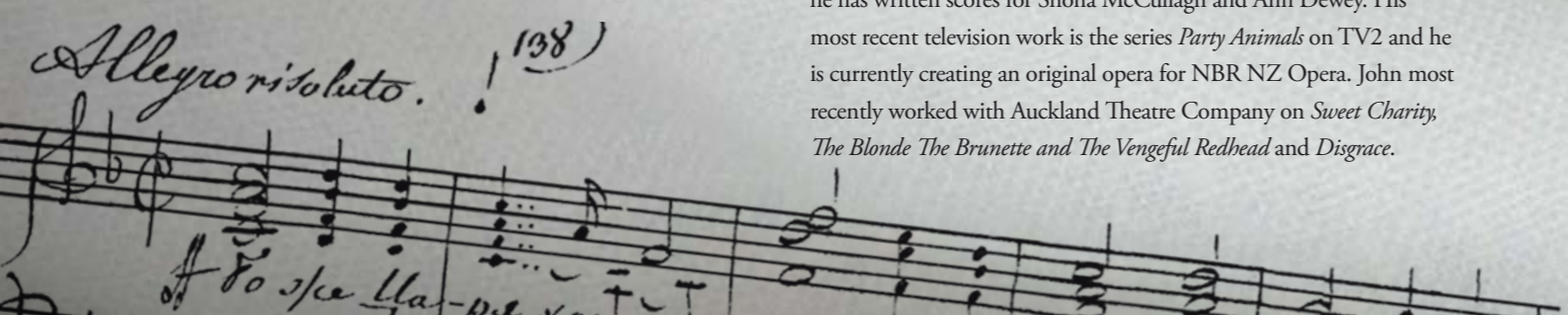
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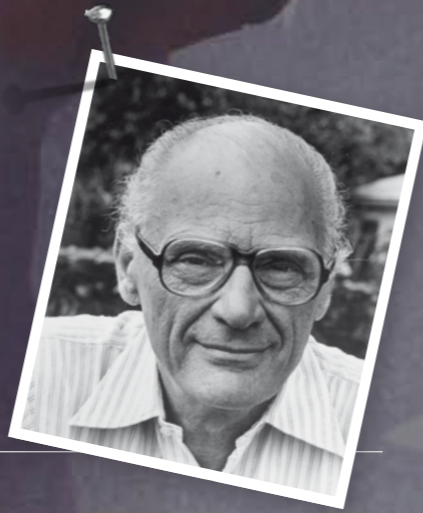
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DEATH OF THE SALESMAN

BY RICHARD CORLISS



It worked out fine, for a time.

Death of a Salesman was the first work to win the playwright's Triple Crown: the Tony Award, the New York Drama Critics Circle Award and the Pulitzer Prize.

Retrieved from TIME Magazine's online archive, 'Death of the Salesman' was written by Richard Corliss on February 11 2005, the day Arthur Miller died.

"Nobody dast blame this man," a friend says at the funeral of Willy Loman. As I watched this last scene of *Death of a Salesman* on the Late Show in Philadelphia just about 50 years ago, I wondered, "What's 'dast'?" That answer came easily enough: it's some colloquial form of "darest" — "dares" — as in "Nobody dares blame this man." The real question is: "Why 'dast'?" Why, at the moment the audience should be melting into tears over the death of this salesman, does the playwright introduce a word that sets viewers to thumbing their internal thesauri? But that was Arthur Miller for you. The propagandist in him wanted to sell big messages, while the artist tried to find poetry in the plainspoken American vernacular.

There was another struggle in Miller, who died today at 89: between the polemicist's need to blame society for its ills and the artist's gift for discovering shadings, ambiguities, in the best or worst of men — for fleshing caricature into character.

Blame runs through Miller's two early Broadway hits, *All My Sons* (1947) and *Death of a Salesman* (1949) like toxic waste in a sylvan stream. Joe Keller, the munitions manufacturer in the first play, fudges the specs on airplane cylinders; to do otherwise would doom his company and, he thinks, his family. Because of his shortsightedness, other men's sons die, and Joe pins the crime on his partner. Blame blame, shame shame. Willy Loman is not so black-and-white a figure — at least, not so black — but his compulsion to be accepted, along with his adulteries on the road and his inability to understand his sons, certainly set him up for the audience's disapproval.

These are a young man's plays, eager to identify the sins of the father, of all the fathers who grabbed for too much, who didn't care enough. But I dasn't blame Miller. He wasn't just painting slogans on placards. Even as a ten-year-old in my Philadelphia living room, with my own salesman father asleep upstairs,

I knew that Miller was after, and had achieved, something more than finger-pointing.

He was grieving for mankind, for man's inability to connect with his fellow man, maybe for the need to dream. Miller saw the American Dream as a kind of curse, for it led us to mistake ambition for destiny, and to suffer the inevitable slump and crumble when reality makes mock of the dream. In the starkest and most sympathetic terms, he was describing the American Tragedy, and I think I recognized it as such so long ago. So I have to thank Arthur Miller for alerting me to the real world. He was an obstetrician, spanking my social conscience to life. I'm sure I'm not the only one to have been enlightened by his harsh, expert hand.

Preacher, teacher

In an obit published on the New York Times website, Miller is quoted as seeing playwrighting as an agent of change — political instruction — and "that meant grabbing people and shaking them by the back of the neck." The Times also cites his early sense of vocation: that, "with the possible exception of a doctor saving a life, writing a worthy play was the most important thing a human being could do."

In American life there have been such solemn, stolid gents, driven to enlightening the masses. John Adams was one such — and, of current public figures, Ralph Nader. He and Miller even looked a bit alike. Tall, slim, slightly stooped by the burden of their calling, the two carved fairly exemplary lives of crusading. And both had a humanity unblemished by humor. Miller was of Polish-Jewish ancestry, and Nader is an Arab-American, but both remind me of New England preachers, so righteous, so sure of being right, that they risk exhausting or alienating their parishioners. We can't be as good as they insist.

Fine, then, change the world. Fix things — but through playwrighting? As it happens, before *All My Sons*, Miller had tried most of the other forms of entertainment haranguing. He had written a best-selling novel, *Focus*, about a man named Newman who is mistaken for a Jew and pummeled with prejudice. (The plot, similar to that of Laura Hobson's *Gentleman's Agreement*, reminds me of the comment a stagehand is supposed to have made to director Elia Kazan while making the film version: "I understand now. We should be nice to Jewish people because they might turn out to be gentiles.") A TIME profile in 1949 reported

that Miller “had tried Hollywood briefly (‘like swimming in a sea of gumdrops’) and for three years wrote for radio (‘like playing a scene in a dark closet’).” That left the stage as his preferred medium for protest.

It worked out fine, for a time. *Death of a Salesman* was the first work to win the playwright’s Triple Crown: the Tony Award, the New York Drama Critics Circle Award and the Pulitzer Prize. For a while he was a one-man industry, adapting *An Enemy of the People* (by Henrik Ibsen, the playwright thought to have most influenced him) while churning out new plays, notably his proletarian tragedy *A View from the Bridge* and *The Crucible*, which used the Salem Witch Trials of 1692 to comment on the so-called witch hunt of the House Committee on Un-American Activities.

The premiere of *A View from the Bridge*, in 1953, had real-life reverberations. That was the year HUAC found Miller guilty of contempt of Congress for refusing to name friends who had been members of the Communist Party. Since Kazan, Miller’s friend and the director of *All My Sons* and *Salesman* on Broadway, had cooperated with HUAC, leftists and certain people of conscience had a readymade hero and villain, who would be an iconic tandem for the rest of their lives — the salesman who refused to sell out his friends, and the Greek immigrant who believed in telling the awful truth, even about those whose beliefs he once shared.

Writing plays

Miller became a playwright more through sheer will and hard-won skill than from a natural gift. In this way, he was closest to Eugene O’Neill, the preeminent American playwright of the first half

of the 20th century. O’Neill blended grand themes with formal innovations to mask his lack of eloquence. “Stammering,” his stand-in Eugene says in the memory play *Long Day’s Journey into Night*, “is the native eloquence of us fog people.” Mary McCarthy wrote that O’Neill was a playwright the way another man might be a wheelwright — a craftsman, dutifully hammering his ideas into plays. A wright, that is, more than a writer.

That applies to Miller. He had a point of view, of the liberal-humanist tinge, and crafted characters and plots around them. Which often made for potent drama that triumphed over his often earthbound attempts at poetic dialogue. His opposite number would be Tennessee Williams, whose works were informed less by a great statement than by lushly poetic dialogue and insights into the world’s fallen eccentrics.

It follows that Miller wrote man’s plays, burly, sometimes muscle-bound. He provided terrific roles to forceful actors — stardom to his first Willy Loman, Lee J. Cobb (who, at 37 on opening night, was just two years and two months older than Arthur Kennedy, who played his son). Fredric March and Dustin Hoffman were enriched by playing Willy in later versions now available on film. George C. Scott had a parallel career in Miller plays; he was Willy in a 1975 Broadway revival, and co-starred with his wife Colleen Dewhurst in TV versions of *The Crucible* and a later work, *The Price*. Steve McQueen went bearded and serious in a 1978 film of *An Enemy of the People*.

Contrast this to Williams, who naturally, almost preternaturally, wrote great roles for women: *The Glass Menagerie*, *A Streetcar Named Desire*, *Summer and Smoke*, *Cat on a Hot Tin Roof*,

The Night of the Iguana and *Suddenly, Last Summer*, to stop involuntarily at six. William Inge, the other of the 50s’ Big Three playwrights, did all right by women too: *Bus Stop*, *Picnic* and *Come Back, Little Sheba*, among others. But in the plays of Miller’s prime, the only female character with any vibrancy (and this is debatable) is Maggie in *After the Fall* — a character based on Miller’s one-time movie-star wife.

Mr. Marilyn Monroe

In 1956, Miller won a notoriety the broader public could cherish: he wed Marilyn Monroe. (And I can’t tell you how proud I am that I spent 1,400 words on Miller before getting to Marilyn.) It was a marriage out of Central Miscasting: one of the top postwar American playwrights and the definitive movie star. Granted, the other members of the Big Three were homosexual; still it was quite a coup. And a benison for the tabloid press: the egghead and the bombshell. If Adlai Stevenson had married Jayne Mansfield, the contrast couldn’t have been more delicious,

It all went wrong very quickly. Miller, who in seven years had written three full plays, two one-acters and an adaptation, put no new work on Broadway for another eight years. Monroe became the prototype “difficult” star and lost some of her sexily innocent allure under the education in acting she received from Lee and Paula Strasberg. The one film Miller wrote

for Monroe, *The Misfits*, was a calamity during shooting and a frayed failure on release. The couple divorced in January 1961, before the movie came out, and 19 months later Monroe was dead.

That was the popular image of Miller — the intellectual who couldn’t make the movie star happy — and it has held for more than 40 years. The obituary headlines will mention *Death of a Salesman*, but the people will think of Marilyn. Popular culture couldn’t stop thinking of the unlikely pairing. At least two musicals from the mid-80s, one on Broadway (*Marilyn, a Musical Fable*) and one in London (plain old *Marilyn*) had featured roles for Miller. A 1980 telefilm version of Norman Mailer’s biographical essay *Marilyn*, renamed *Marilyn: The Untold Story*, starred Jason Miller as the playwright and Catherine Hicks as MM. A 1996 TV movie, *Norma Jean & Marilyn*, with Mira Sorvino as Marilyn and David Dukes as Miller. And in 2000 Joyce Carol Oates tried a roman-a-clef novel, *Blonde*, where Miller was ID’d as “the Playwright.”



The first writer to exploit the Marilyn-Miller marriage was Miller himself, in two plays that added little luster to his reputation. *After the Fall* came in 1964, a mere two years after Monroe's death; directed by Kazan, it starred Jason Robards, Jr., as Quentin (Miller) and Barbara Loden as Maggie (Marilyn); ten years later there was a TV movie, with Faye Dunaway and Christopher Plummer. Critics found the play unsporting at best, mean-spirited and necrophagic at worst. In fighting and fidgeting with the personal demons of his celebrity, Miller hadn't renounced blaming.

And, in 2004, *Finishing the Picture*, about the making and unmaking of *The Misfits*, which was staged at Chicago's Goodman Theater with Matthew Modine as the playwright and Heather Prete as the star, here named Kitty. As Richard Zoglin noted in his TIME review, the characters surrounding Kitty "romanticise her fragility ('She's been stepping on broken glass since she could walk') ... and lament the burden of fame ('Everyone wants something from her; we're no exceptions')." But it's another exercise in rancor, 40 years after the first one.

And it doesn't finish the picture of Monroe and Miller. Maybe it's the Pollyanna in me, but I'd have liked to see a third play on the subject, this one about their courtship. How did they meet? What needs did each one rouse in the other? Why did they think marriage would work? How did Miller propose to Marilyn? Were they great in bed? Granted, a man lacking in humor wasn't the one to write this play. (Paging the ghost of Preston Sturges.) But it would open a window on the strangest, least predictable part of their time together: when both dared, against all logic, to hope.

Outliving fame

All My Sons had run nine months on Broadway, *Death* a year and nine months. After that, no Miller play ran more than six months, except for *The Price* in 1968, and *After the Fall* (which was in repertory, so that's cheating). In comparison, Inge had three run more than a year (*Picnic*, *Bus Stop* and *The Dark at the Top of the Stairs*) as did Williams (*The Glass Menagerie*, *Streetcar* and *Cat on a Hot Tin Roof*). Inge died in 1973, Williams in 1983, but their day as Broadway hitmakers was over by the end of the 50s. So was Miller's. The difference: he outlived his fashion by nearly a half-century.

He plugged away, writing shorter, leaner pieces. In *The Last Yankee*, an hour-long, two-character chamber play that came out in 1993, a woman (Frances Conroy) who has been hospitalized for depression confronts the possibility of going home with her husband (John Heard). She seeks release from the ghosts of her golden youth. But wry or wistful, she speaks with the reckless lucidity of someone liberated from drugs and intoxicated by the impending peril of real life. "Sooner or later you just have to stand up and say, 'I'm normal, I made it,'" she says. "But it's like standing on top of a stairs, and there's no stairs."

In 1994, 50 years after his Broadway debut, Miller brought *Broken Glass* to town. This scalding drama had a healthy run in London and received an Olivier Award for best play. Yet, on Broadway, with Amy Irving as another crippled woman — crippled, literally, with obsession over Hitler's mistreatment of Jews — and Ron Rifkin as her raging, gelded bull of a husband, it lasted only two months. By this time, Miller's new plays didn't stay around nearly as long as the revivals of his old ones (*A View from Bridge*, with Anthony LaPaglia, had an eight-month run in 1997).

Like Stephen Sondheim, whose early work is endlessly tributed but

who can't get a new show to Broadway, Miller had become one of those national theatrical treasures more honored as nostalgia items than as practicing showmakers.

Yet he had learned a few things along the way. He knew that theatre is, at heart, just people in a big room trying to talk - the characters with one another, the playwright with the audience. After a half-century of listening and talking, Miller had become comfortable with the stage's limits. In these two plays, he refined his best artistic tendencies. Mature artists often simplify, discard the old frills, decide what's worth saying as the clock ticks toward death. Miller in his late 70s had nothing to prove but much to tell, in a few words. Certainly *The Last Yankee* qualifies as prime old-man's art. It is just a sketch, really — some lines that reveal the contours of a soul. In his final days, Matisse did work like this.

He was looking for that elusive dramatic form, middle-class tragedy. He figured it needn't portray the fall of a king; it could be the look of moral failure, or social defeat, on the face of an office drudge staring out a 10th story window and musing on the terminal thrill of a 100-ft. swan dive onto asphalt. Miller acutely diagnosed Willy Loman's, America's, need to be not just "liked" but "well-liked." That need defined a half-century of social and political U.S. policy — until the Bush Administration substituted "feared" for "liked." The playwright would not have been surprised by one poll, around the time of his first fame, showing that 90% of Americans thought they were members of the middle class ... or by poll a few years ago, which had 20% of respondents declaring that they were in the top 1% income bracket!

In a country with an every-man-a-king theology the delusion of royalty is a powerful drug, a dangerous dream. And Miller argued that the fall, on waking up, can be fatal, can meet the demands of tragedy. So he sang the dirge for the Dream.

The dreamer didn't need to be of elevated status; it was poignant enough that he dreamed. As Linda Loman says just before Willy's death: "Don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper. He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must finally be paid to such a person."

And applause, applause must finally be granted to the playwright who preached and hectored until we finally got his sad, profound message. 🗨️



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