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julius caesar



Photo: Latham Gaines

With JULIUS CAESAR, the fifth of Auckland Theatre Company's 1998 Montana Season SEVEN PLAYS OF PASSION, ATC celebrates its 25th production and first Shakespeare.

As the Elizabethan era drew to a close, politics was very much on the mind of the Bard and his countrymen. A new century was imminent, bringing with it a new order. For a modern audience, a new century and millenium approach, further heightening the fears, hopes and challenges that arise at such historical crossroads. In New Zealand, which recently underwent a major political transformation with the advent of MMP, the form, content and quality of governance has come under increasing scrutiny. The theory of democracy (that political leadership exists to serve and represent the will of the people) is being put to the test. Shakespeare's account of another democracy in transition is a cautionary tale on the use of political power. Using as his inspiration history's most notorious political act, Shakespeare reveals the many and mighty motives behind such ambition. Pragmatism, passion, and sheer lust for power (the ultimate aphrodisiac) can cloak, conceal and often confound democracy's representative intention. At such times, as you are about to see, anarchy is only a heartbeat away.

Tonight's cast is the largest we have yet assembled for an ATC production and we take this opportunity to welcome the many new artists making their debut in JULIUS CAESAR.

Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC salutes our cultural partners, particularly Principal Sponsor Montana Wines and Production Support Sponsor, The British Council and gratefully acknowledges the continuing support of TVNZ, The Carlton Hotel, Air New Zealand, Arthur Andersen, BDO, Alternative Rentals, Canon, Lion Foundation and NewstalkZB. Similarly, ATC is indebted to Roberta Tills and her team at Sky City Theatre.

On behalf of us all at ATC, thank you for patronage and we look forward to seeing you at VITA & VIRGINIA, the next production of the SEVEN PLAYS OF PASSION.

Simon Prast
PRODUCER





The single-minded pursuit of power will inevitably prove to be misguided.

JULIUS CAESAR is a timeless political thriller about constant struggle for power. As Julius Caesar rises in popularity and will most likely be crowned Emperor of Rome, envy and resentment boil over from a small yet prominent group. Using the loyalty of one man, Brutus, to the Roman republican ideal, this group is able to bring Caesar down by playing on the fear of another dictatorship.

They then must face the consequences of their actions.

Loyalty as a trait is highly valued and fostered by Montana. Though, in this situation, had goodness and honour been equally prized it may have resulted in a strengthened and less corrupt society.

As Principal Sponsor, Montana is proud to continue its partnership with the Auckland Theatre Company in this immortal drama with a plot steeped in history and a theme as relevant today as when it was written.

The fifth in the series of SEVEN PLAYS OF PASSION that make up the 1998 Montana season, JULIUS CAESAR portrays how people engineer their own downfall when obsession with power clouds their judgement. We feel sure that this epic Shakespearean tragedy will surpass your expectation.

Peter Hubscher

MANAGING DIRECTOR

Montana Wines Ltd



Four centuries old and yet still, for many, Britain's most riveting, contemporary writer, Shakespeare continues to feature prominently in The British Council's cultural diplomacy in New Zealand and in the 109 other countries where we are represented around the world.

We are delighted to support Auckland Theatre Company's first Winter Shakespeare production of JULIUS CAESAR. This contemporary New Zealand production emphasises our shared dramatic tradition, linguistic heritage and appreciation of the play's enduring relevance for anyone with an interest in politics and the misuse of power.

As The British Council establishes a presence in Auckland for the first time, we welcome our association with this production of JULIUS CAESAR as part of our continuing partnership with Auckland Theatre Company.

Paul J Smith

DIRECTOR
The British Council



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Frangipani Perfume

Written by Makerita Urale

Directed by Hori Ahipene

PLAYWRIGHT WILLIAM SHAKESPEARE

William Shakespeare was born on 23 April 1564 in Stratford, son of John Shakespeare, a glover, and Mary Arden, the daughter of a Warwickshire farmer with distant aristocratic connections. Details of his life prior to 1592 are sketchy. As the plays show their author's acquaintance with the standard Latin school texts of the day, we can assume he received the free grammar school education available to him. At the age of eighteen he married Anne Hathaway who bore him a child, Susanna, six months later. Twins Judith and Hamnet were born in 1585. From 1585 to 1591 no record of Shakespeare has been found. By 1592 Shakespeare was firmly enough established in London as an actor and playwright to be the target of a rival playwright, Robert Greene, who described him as an *upstart crow*. Shakespeare seems to have achieved his success as a dramatist quickly. In 1594 he was a charter member of a theatrical company called the Chamberlain's Men. The company proved remarkably stable and popular with London audiences, largely due to Shakespeare's talent as a playwright, which was both prodigious and prolific. For close to twenty years he wrote an average of two plays a year, acted and shared in the profits until retirement in 1611 in Stratford. Shakespeare died of unknown causes on his birthday 23 April 1616.

SYNOPSIS

It is the year 44BC and Julius Caesar has such a firm and popular hold on the leadership of Rome, that there are moves to have him crowned. However, there are those who, driven by envy and resentment, would not have it so, and this group, gathered and led by Cassius, determines to cut Caesar down. Brutus, too, has watched Caesar's growing power, concerned that Caesar's coronation would see the end of the Roman republican ideal. Knowing this and using it to his advantage, Cassius recruits Brutus to their cause.

Despite prophetic warnings - Beware the Ides of March! - and the urgings of his wife, Calpurnia, Caesar attends the Senate, and, although Cicero uncovers the plot, his attempts to warn Caesar fail, and Caesar is fatally stabbed in the Capitol.

Following the assassination, Brutus and Mark Antony address the people in turn, with Brutus stating what he truly believes - that it is necessary to slay Caesar for the good of Rome. However, Mark Antony's address calls into question the motives of the assassination, and using Caesar's hacked corpse and the generous provisions of Caesar's will, turns the crowd against the conspirators.

Civil war ensues with Mark Antony, Octavius, and Cicero taking control of Rome, and the forces of Brutus and Cassius being forced to flee. In the final confrontation, Brutus' forces defeat those of Octavius, while Mark Antony takes those of Cassius. Mistakenly believing all is lost, Cassius commits suicide and when Brutus discovers Cassius' body, he too takes his own life.

ALL HONOURABLE MEN

Hugh Templeton found a supremely pertinent Shakespearean title for his New Zealand political memoirs. Mark Antony, in eulogising 'honourable men' to the people of Rome, captures the ironies and cynicisms inherent in all pretensions to political honour, even before attaining a commanding imperial position himself.

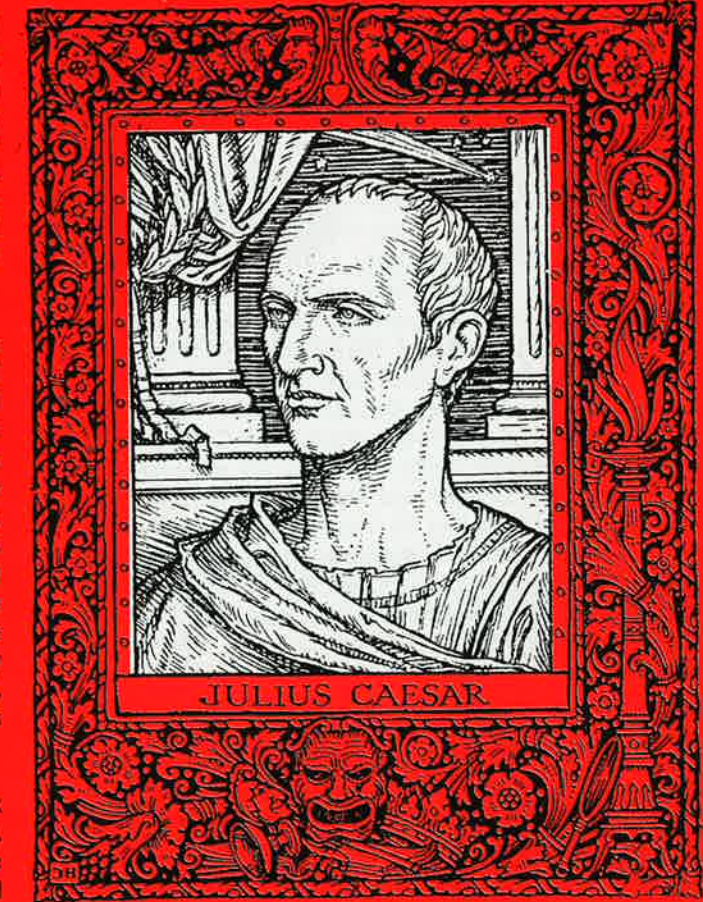
In 'honour' the yearning and the compromise, the ideal and the actual, the political scientist and the private strategist, do battle. There the 'shadow' falls, as it falls, without exception, across every political regimen, stratagem and ambition.

There is simply no need to continuously reassert the shocking modernity of *Julius Caesar* or its relevance to contemporary New Zealand, to contemporary Britain or to any - and every - where else in today's world. The tense and flinching face, jogging beside the limousine reminds, daily of the threat of political assassination, and leaders of even our most democratic nations travel with trepidation to foreign conventions fearing the domestic *coup d'etat*. As long as there is human life, there will be that interplay of command, subjugation and control which *Julius Caesar* exposes with startling and saddening immediacy.

The full spectrum of the political textbook is here - oligarchy, patriarchy, dictatorship, anarchy, republicanism, imperialism, autocracy, democracy and mob rule. But each is manifest, not as theory, but constituted of the inexorably defining and destroying clamour of person and personality.

This is why the theatre remains the supreme arena for political analysis as each theory and ideal is transmitted to and by human contingency. And it is Shakespeare who remains the consummate political dramatist, for where his comedies, tragedies and romances know values and seek visions which transcend the human, the political dramas are bound and constrained only by the vulnerabilities, the vanities, the hypocrisies and the moralities of poor unaccommodated men.

Nor can an audience sit back smugly to judge and condemn. The shocking truth left by the epic sweep of Shakespeare's political vision is that none of us escape his implication as, ultimately, politics and the inevitable dereliction of honour capture all human interaction. In every aspect of human relation and social structure, authority and subjection struggle as do rhetoric and action, purpose and performance. In a literal sense, there can be no honourable men as Brutus discovers and as is



learned by Brutus' spiritual brother Hamlet - Shakespeare's next creation, and a part to be played by the same actor.

"You too Brutus?" cries the dying Caesar. "And every last one of you?" he might add, had not the mightiest of us all been struck to nothing by the next rabble of self-seekers and self-servers to

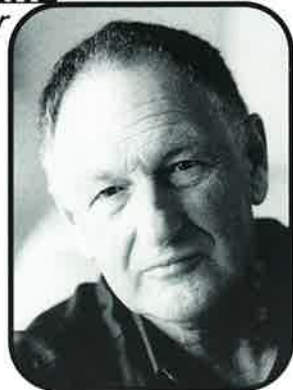
clamber atop the pedestal for their few hours' appointment and disappointment.

Paul J Smith
Director, The British Council

RAYMOND HAWTHORNE

Director

Directing: Theatre: ATC: *The Herbal Bed, Three Tall Women, Angels in America, Lovelock's Dream Run.* UNITEC Performing Arts School: *The End of the Golden Weather, Macbeth, The Beggars Opera, Agamemnon, A Midsummer Night's Dream, The Diary of Anne Frank.* Aotea Centre: *My Fair Lady.* Mercury Theatre: *The Rose Tattoo, Hamlet, The Cherry Orchard, A View from the Bridge, Three Musketeers, Twelfth Night, A Streetcar Named Desire, Major Barbara, Camille, The Widowing of Mrs Holroyd, Absurd Person Singular, The Mouseman, A Marvellous Party, Jacques Brel is Alive and Well and Living in Paris, The Misanthrope, You Can't Take It With You, You Never Can Tell, Charlie's Aunt, Skin of Our Teeth, Forget Me Not Lane.* Theatre Corporate: *The Three Sisters, Cabaret, Who's Randy, Hamlet, Phaedra, The Sleeping Beauty, Murder in the Cathedral, Tartuffe, The Seagull, Twelfth Night, Spring Awakening, The Doll's House, The Plough and the Stars, Sweeney Todd, The Caretaker, Richard III, Under Milkwood, East Street, Pygmalion, The Fantastiks, Tom Sawyer, Two Tigers, The Cherry Orchard, The Clowns, Measure for Measure, Bluebeard, Cider with Rosie, A Christmas Carol, Love on the Dole, A Midsummer Night's Dream, The Beatles, Beauty and the Beast, The Apple Tree, The Passion of Christ, The Beggars Opera.* Central Theatre Auckland: *Two Tigers, The Winslow Boy, The Importance of Being Earnest, Waiting for Godot, The Trial of the Catonsville Nine, Romeo and Juliet.* Christchurch Arts Festival: *Tartuffe.* Opera: NZ Symphony Orchestra: *Das Rheingold.* Canterbury Opera: *Rigoletto.* Indiana University: *Madame Butterfly.* Hawkes Bay Opera: *Tosca.* National Opera of New Zealand: *The Turn of the Screw, The Rise and Fall of the City of Mahogany.* Mercury Opera: *Porgy and Bess, The Marriage of Figaro, The Barber of Seville, Turandot, Don Giovanni, Faust, Madame Butterfly, Lucia Di Lammermoor, The Mikado, The Tales of Hoffman, La Traviata, Tosca, Carmen.* Auckland Symphonia: *La Traviata.* Musicals: Mercury Theatre: *The Rogers and Hart Show, The Irving Berlin Show, Let's Do It, Carousel, South Pacific, The Sound of Music, West Side Story.* **Acting:** ATC: *Travels With My Aunt, Oleanna, Someone Who'll Watch Over Me.* Theatre Corporate: *A Kind of Alaska, Hornsby, One for the Road, Betrayal, A Winter's Tale, King Lear, Lady with Lapdog, The Elephant Man.* Christchurch Festival: *The Royal Hunt of the Sun.* Mercury Theatre: *Mac Crunes Guevara, The Three Sisters, Conduct Unbecoming, Canterbury Tales, A Man for All Seasons, As You Like It, Oh What a Lovely War.* **Training:** Royal Academy of Dramatic Art (RADA) London 1959, NZ Players 1957. Positions: Current Director The Actor's Space and Head of Major in Directing/Writing, School of Performing and Screen Arts (UNITEC). Artistic



Director Mercury Theatre 1985-1992, Director National Opera of NZ 1982. Director Theatre Corporate 1975-1981, Director and Tutor RADA 1959-1971.

JOHN PARKER

Designer

Theatre: ATC: *Honour, Dead Funny, Lovelock's Dream Run.* Bruce Mason Theatre: *Love Off The Shelf.* Princess Theatre (Melbourne): *Chess.* Belvoir St Theatre (Sydney): *Eugenia.* Sky Theatre: *As The World Goes Round**. Herald Theatre: *Saving Grace, Romeo & Juliet, To**. Watershed Theatre: *Assassins, Eugenia, House of Doors and Camels*, Into The Woods**. Pumphouse Theatre: *Death and the Maiden.* International Festival of the Arts: *Waiora (World Premiere).* Circa Theatre: *Three Tall Women*, Ka Shue, F.I.L.T.H., Twelfth Night.* Taki Rua Theatre: *Eugenia.* Pacific Theatre Company & the NZ Road's Board: *One More For The Road, Ma Rainey's Black Bottom, The Contest (Wellington & Auckland).* University of Auckland Summer Shakespeare: *Twelfth Night**. Logan Campbell Centre: *Badjelly The Witch.* Toi Whakaari New Zealand Drama School: *A Midsummer's Night Dream.* Maidment Theatre: *Joan, Titus Andronicus, Isabelle (World Premiere), Blue Sky Boys*, Treat It Right.* Downstage: *Goodworks, Pack of Girls.* Galaxy Theatre: *Death and the Maiden.* Aotea Centre: *Paul McCartney's Liverpool Oratorio, Rangi and Papa.* Mercury Theatre: *Ladies Night II - Raging On, Glorious Ruins, Judy, Courting Blackbird, Our Country's Good, The Rover, Blood Knot, The Homecoming, Brighton Beach Memoirs, Burn This, Nana, The Three Musketeers*, Kiss of The Spider Woman, The Mikado, I'm Not Rappaport, Gypsy.* Central Theatre: *The Sneeze.* Hamilton Operatic: *Love Off The Shelf, Taming of The Shrew.* E.V.E.N.T. Theatre Company: *Badjelly The Witch, Dark of The Moon, Jism.* Inside/Out Productions: *The Song of The Civilised Thief, The Holy Sinner, The Threepenny Opera.* Ruthless Art Productions: *Thirst for Love.* Theatre Corporate: *Dad and Us, As Is, Macbeth, Hedda Gabler, Trafford Tanzi, The Caucasian Chalk Circle, Tom and Viv, Hooters Trumpets and Raspberries, Happy End, Cabaret, Three Sisters, The Winter's Tale, Wednesday to Come.* **Ceramics in Collections:** Auckland Museum, Dowse Art Museum, Waikato Art Museum, Manawatu Art Gallery, Ministry of Foreign Affairs NZ, Museum of Applied Arts and Sciences Sydney, Northern Arizona University USA, Pennsylvania State



University USA. **Positions:** Resident Designer Mercury Theatre 1986-1989, Head of Design Theatre Corporate 1983-1986. **Training:** MA Royal College of Art-London. *Set Design only.

BRYAN CALDWELL

Lighting Designer

Stage: ATC: *Twelve Angry Men Honour, Master Class, All My Sons, Arcadia, Molly Sweeney, Uncle Vanya.* International Festival of the Arts: *Quick.* Aotearoa Young People's Theatre: *Legacy.* Douglas Wright Dance: *Forbidden Memories.* Watershed: *Assassins, The Changeling, Into The Woods, Jack and the Beanstalk, Pinocchio, Aladdin, Hamlet, Cabaret, The Hungry City.* Mercury Theatre: *Gershwin by George, Rivers of China, The Homecoming, Ladies Night, The Cherry Orchard, Courting Blackbird, Amadeus, Private Lives, The Rose Tattoo, Secret Rapture, The Sex Fiend, A Marvellous Party, Shirley Valentine.* Inside Out: *The Lover and Beloved, Decline and Fall of A Good Family, The Song of The Civilised Thief, A Spectacle of One, The Crossing, The Holy Sinner.* Maidment Youth: *Cool Gangs, Alice in Cyberspace, Fire in The Heart, Still Speeding, The Judas Zoo, Blood and Bone.* Auckland Ballet: *Giselle.* Independent: *The Boat, The Threepenny Opera, Under Milkwood, Dark of the Moon, Taming of The Shrew, East, Equus, Folie a Deux, Manawa Taua/Savage Hearts.* **Script & Design:** *Alice in Wonderland.* **Events:** 1993/94 Axis Advertising Awards, DB Warriors Opening Match, Telecom Xtra Launch, Sky Orange Channel Launch, My Fair Lady Ball, Carmen Ball, Hero 3. **Installations** (with Tracey Collins): *Our Name is Object, I Had A Thought.* **Positions:** Technical Director: Watershed 1992-1994, Auckland Comedy Festival 1997. Event Coordinator: Auckland Comedy Festival 1996. Producer (with Aotea Centre) & Production Manager: *Alice in Wonderland.* TV Producer & Director (with C De Nave & P Horan): Auckland Comedy Festival Gala 1996 & 1997.



CRAIG ANCELL

Casca/Dardanius

Theatre: ATC: debut. Unreal Theatre Company: *The Baltimore Waltz.* The Cherry Orchard Ltd: *The Cherry Orchard.* Theatre-In-The-City: *Blood Wedding.* The Graduate Company: *The Lower Depths, Woyzeck.* UNITEC Performing Arts School: *The Beggars Opera, The Three Sisters, Don Quixote, The Tempest, Kabaret, Lysistrata, The Frogs, Lady Precious Stream.* Hamilton Playbox Company: *The Dresser.* Four Seasons Theatre Company: *Brighton Beach Memoirs.* **Television:** *Xena, Hercules, Saving the Queen.* **Film:** *The Tempest.* **Training:** UNITEC Performing Arts School.



SARAH ASHWORTH

Portia

Theatre: ATC: debut. Prometheus Productions: *Macbeth, A Midsummer Night's Dream, Twelfth Night, The Crucible.* Journeyman Theatre: *The House of Bernarda Alba.* The Graduate Company: *The Lower Depths, Woyzeck.* UNITEC Performing Arts School: *The Beggars Opera, Three Sisters, Don Quixote, The Tempest, Kabaret, The Frogs, Lysistrata, Lady Precious Stream, Spinning Tales.* National Shakespeare Competition: *Macbeth.* Stratford Shakespeare Theatre: *A Midsummer Night's Dream.* New Plymouth Repertory: *God's Favourite.* New Plymouth Operatic Society: *Peter Pan, Oliver.* **Film:** *The Lunatic's Ball, The Tempest.* **Training:** UNITEC Performing Arts School.



ALISTAIR BROWNING

Cinna

Theatre: ATC: debut. Court Theatre: *Antony and Cleopatra, Twelfth Night, The Tempest, Macbeth, Hamlet, Angels in America, Cat on a Hot Tin Roof, Medea, Dancing at Lughnasa, Arcadia, A Doll's House, School for Scandal, Wild Honey, Who's Afraid of Virginia Woolf, The Real Thing, The Threepenny Opera, The Cherry Orchard, Bent, Insignificance, Noises Off, The Miser, Death of a Salesman, The Rivals, Market Forces, The Share Club.* Old Vic (London): *Yvonne Arnaud Guilford, The Real Thing.* Mercury Theatre: *Julius Caesar, The Merchant of Venice, Fiddler on the Roof, Our Country's Good, Beauty and the Beast, South Pacific, After the Crash.* Circa Theatre: *The Secret Rapture, Bloody Poetry.* Taki Rua Theatre: *Three Sisters.* Western Australia Theatre: *Great Expectations, The Real Thing, Wild Honey, The Odd Couple, Middle Aged Spread, Funny Peculiar.* Fortune Theatre: *Antony and Cleopatra, Burn This.* **Television:** *Hercules, Duggan, A Twist in the Tale, Riding High, Shortland Street, Marlin Bay, Undercover, Shark in the Park, Gloss, The Sullivans.* **Film:** *End of the Golden Weather, Merry Christmas Mr Lawrence, Windrider, One Man's Meat.* **Training:** Theatre Corporate, Mercury Theatre. **Awards:** 1997 Critics Award Best Production *Hysteria*, 1995 Critics Award Best Actor *Cat on a Hot Tin Roof*, 1993 NZ Film and Television Awards Best Drama *Undercover*, 1993 Best Actor *Angels in America*, 1984 Best Actor *Bent*, 1980 Best Actor *Hamlet*.



MARTON CSOKAS

Brutus

Theatre: ATC: *Arcadia, Angels in America.* Melbourne Theatre Company: *The Herbal Bed.* Circa Theatre: *Amy's View, Closer, Glorious Ruins.* Court Theatre: *Dancing At Lughnasa, Casement.* Maidment Theatre: *Kvetch, Frontmen.* Watershed Theatre: *Anglophiles.* Stronghold Theatre: *Possibilities.* Taki Rua/Depot Theatre: *Te Whanau A Tuanui Jones.* NZ Drama School:



Three Sisters, The Cherry Orchard, Happy End, Merry Wives of Windsor, Who's Afraid of Virginia Woolf. Canterbury University: *Icarus' Mother.* Christchurch Academy: *As You Like It.* Christchurch Repertory: *Today's Bay.* **Television:** *Xena, Hercules, G.P., The Call Up, Shortland Street, Shark in the Park.* **Film:** *Broken English, Hurrah, Twilight of the Gods, Game with No Rules, Chicken, Casual Sex, Jack Brown Genius, Plain Tastes, Made Man, The Minute.* **Training:** NZ Drama School. **Positions:** Co-Founder Stronghold Theatre.

JOHN FREEMAN

Trebonious/Pindarus

Theatre: ATC: debut. **Television:** *Tales of the South Seas, Citylife, Hercules, Xena, Letter to Blanchey, High Tide.* **Training:** The Actors Space, Claire Davidson Acting Programme (London), University of Hawaii.



LATHAM GAINES

*Decius Brutus/Soldier 1
Army Police*

Theatre: ATC: *Twelve Angry Men.* Bruce Mason Theatre: *Love Off The Shelf.* New York University: *Grease, Man From La Mancha, The Glass Menagerie, The Wizard of Oz, L'il Abner, Black Comedy, South Pacific, The Boyfriend, Oklahoma, Bells Are Ringing, Carousel, Damn Yankees, Guys & Dolls, The Fantastiks.* **Television:** *Xena, Hercules.* **Short Film:** *Blunted.* **Training:** N.Y.U. School of Arts.



DANIEL GILLIES

Octavius Caesar/Aide

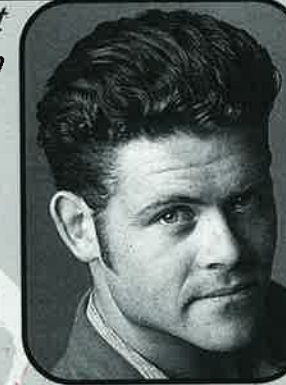
Theatre: ATC: debut. Silo Theatre: *Playlunch.* Court Theatre: *Anthony & Cleopatra.* Fortune Theatre: *Anthony & Cleopatra.* The Journeyman Company: *The Lower Depths.* UNITEC Performing Arts School: *The Tempest, Three Sisters, The Beggars Opera, Lady Precious Stream.* **Television:** *Crimewatch, Heroes, Shortland Street.* **Film:** *Sweet Heart of the Song Tra Bong.* **Training:** UNITEC Performing Arts School.



PAUL GLOVER

*Marullus/Cinna the Poet
Messala*

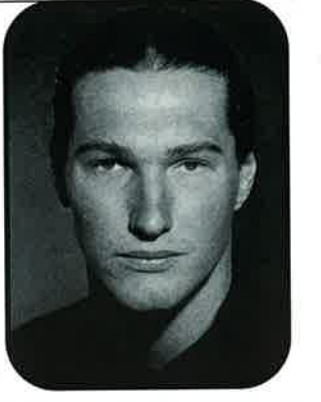
Theatre: ATC: debut. Watershed Theatre: *The Changeling, The Day Room.* **Television:** *Hercules, What an Orchard, Xena, TV4 Link Comedies, Highwater, Topless Women Talk About Their Lives, Plainclothes, True Life Stories, Plain Tastes, Soldier Soldier.* **Film:** *The Ugly, Topless Women Talk About Their Lives, White Fang.* **Short Film:** *Blunted, Clown Story.*



MICHAEL HALLOWS

*Caius Ligarius/Army
Police*

Theatre: ATC: *Twelve Angry Men.* Bruce Mason Theatre: *West.* Downstage: *West.* Centrepoint Theatre: *Ladies Night II.* The Drama Centre (London): *A Midsummer Night's Dream, The Symposium, The Matchmaker, Kiss of a Spider Woman, A Winter's Tale, Dresser, Thickset Man.* **Television:** *Life Class, Xena, Plainclothes, Shortland St.* **Training:** Drama Centre London, Claude Watson School of Performing Arts Toronto, Artform Toronto, Northland Youth Theatre, Auckland Youth Theatre.



GEORGE HENARE

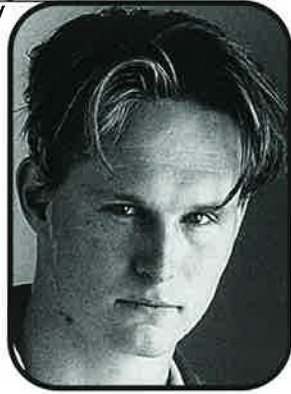
Caesar/Ghost

Theatre: ATC: *Uncle Vanya.* Downstage Theatre: *Othello.* Mercury Theatre (20 years): *Godspell, Joseph and the Amazing Technicolour Dreamcoat, Sweeney Todd, Shylock, Toad, Petruccio, Henry V, Country Wife, MacHeath, Lost in the Stars, King Lear, Snoopy, Lenin, Pirate King, Ugly Sisters, et al.* Melbourne Theatre Company: *I'm Not Rappaport, Othello.* Downstage Theatre: *Two Gentlemen of Verona, Apple Tree, America Hurrah, Awatea, Irma La Douce.* Auckland Opera: *The Magic Flute.* New Zealand Opera Company: *Porgy & Bess, The Mikado, Madam Butterfly.* Maori Theatre Trust: *He Mana Toa 1970 World Tour.* **Tours:** *Chess, Jesus Christ Superstar, Phantom of the Opera, The Secret Garden.* **Television:** *Greenstone, William Tell, Ocean Girl, Ray Bradbury Theatre, Porters, Xena, Tales of the South Seas, Park Terrace Murder, The Flying Kiwi, Gloss, Gather Your Dreams, Stars on Sunday, Governor.* **Film:** *Once Were Warriors, Mananui, Rapa Nui, The Silent One.* **Awards:** 1994 Entertainer of the Year Awards Best Theatrical Performance *Jesus Christ Superstar*, 1992 Talking Book Award for Best Reader Royal NZ Foundation for The Blind, 1987 OBE for Services to NZ Theatre.



KELSON HENDERSON
Lucius/Street Kid

Theatre: ATC: debut. Wellington Arts Festival: *Estimated Time of Arrival*. NZ Drama School: *Insurrection: Holden History, The Birds, The Human Cannon*. Michael Hurst Productions: *Hamlet, Watershed War Music*. Maidment Youth Theatre: *Judas Zoo, Fire in the Heart*. Dramatic Productions: *Wizard of Oz*. **Television:** *Shortland Street, Hercules, Riding High, True Life Stories*. **Training:** Under Lil's Balcony, NZ Drama School, Selwyn Performing Arts.



MICHAEL LAWRENCE
Metellus Climber/Clitus Police

Theatre: ATC: *Twelve Angry Men, The Herbal Bed*. Maidment Theatre: *True West, The Homecoming, The Caretaker, The Boat, The Lucky Spot, Exile, Hitting Town*. Galaxy Theatre: *Equus*. Mercury Theatre: *Judy, East, A View from the Bridge, Three Musketeers, M Butterfly, Burn This, The Homecoming, Twelfth Night, Squatter, Death of a Salesman*. Independent: *Out in the Cold (New Zealand Tour)*. Theatre Corporate: *King Lear, The Trial, Bad Jelly the Witch, Children's Theatre*. Magic Productions: *The Wind and the Willows, Bad Jelly the Witch, The Lover, The Dumb Waiter*. **Television:** *Duggan, High Tide, Private Eyes, Open House, Out in the Cold*. **Film:** *Fluff, The Painting, East End Rockers, The Vistant, Came a Hot Friday, Savage Islands*.



LEX MATHESON
Cicero/Soldier 2 Army Police

Theatre: ATC: debut. Court Theatre: *The Herbal Bed, Tons of Money, Skylight, Antony and Cleopatra, London Assurance, Tooth and Claw, Loot, Oedipus*. Fortune Theatre: *Crown Matrimonial, Alice in Wonderland, The Beauty and the Beast, Arms and the Man, Hedda Gabler, Othello, Charlie's Aunt, A Midsummer Night's Dream*. Centrepoin Theatre: *Table Manners*. Theatre Corporate: *The Seventh Seal, Hamlet, The Merchant of Venice, Pygmalion, King Lear, The Cherry Orchard, Measure for Measure, The Fantastiks, Richard III, East Street, A Unicorn for Christmas, A Doll's House, The Summer of the 17th Doll*. Prospect Theatre Company: *Fairy Tales of New York, Prisoners of Mother England, Usher, Crossing Niagara, Ghosts, Nga Mahi o Nga Tupuna (Sons of Sky and Earth), The Bear, The Proposal, The Dark Lady of the Sonnets*. Bankside Theatre Company: *Once a Catholic, Living Together*. Troupers Live Theatix: *Alive and Kicking, Courting China, Spring Awakening, Swanwhite, The Cricket on the Hearth, The Good Doctor, Under Milkwood, Abelard and Heloise, The Winslow Boy, The Maids, A Winter's Tale*. The Actors' Company: *Secundus, Twelfth Night, The Pearl of York, The Seagull, Some Kind of Love Story, Love's Labour's Lost, As You Like It, Ancestral Fling, The Country Wife, EarthDance, Macbeth, Sweet Flattery, The Chimney, Cloud Mother, A Midsummer Night's Dream*. The Comedy Actor's Touring Company: *Caravan*. Mervyn Thompson's Othello Collective: *Othello*. Fallen Angels: *Sex, Drugs and Fallen Angels*. Royal New Zealand Ballet: *Jean*. Southern Ballet: *The Nutcracker, Coppelia, Tales of Beatrix Potter, Giselle*. Whakarite Theatre Company: *Playing Safe, Country Killing, Another Day in Paradise*. Christchurch Arts Network: *Frank the Pelvis*. Parallel Productions: *Side By Side by Sondheim*. Christchurch Cathedral: *Levi's, The Soldier, The Clown of God, The Pieta*. Outdoor Summer Theatre: *A Midsummer Night's Dream, As You Like It, Hamlet, Under The Greenwood Tree, Love's Labour's Lost, EarthDance, Macbeth, The Exciting Adventures of Sinbad the Sailor*. **Television:** William Shatner's 'A Twist in the Tale', *NewsFlash, Letter to Blanche, Tales of the Mist, McPhail and Gadsby, WHAT NOW!, Life in the Fridge Exists, Rabbiter's Rest, The Kids from OWL*. **Film:** *Starlight Hotel, Sleeping Dogs*. **Training:** Theatre Corporate. **Positions:** The Court Theatre Trust Board 1990-1998; The National Ballet School Trust, The Christchurch Community Arts Council, The Festival of Romance Trust. **Awards:** WestPac Trust Arts Excellence Award 1996, British Council Link Award 1997, Dominion Sunday Times Theatre Critics Award Best Production



1985, Star Theatre Critics Awards Best Production 1986, 1987, 1993, Best Actor 1988, 1989, The Press Theatre Critics Awards Best Production 1987, Best Actor 1988, 1989, 1997, NZTF Festival of Community Theatre National Finals Overall Winner 1996, Selecon National Award for Excellence in Theatre Design 1993, 1994, 1995. **Commissions:** Queen Elizabeth II Arts Council, The Royal New Zealand Ballet Company, The New Zealand AIDS Foundation, NZ Accountant's Association, Canterbury Area Health Board Commission, Marian College, Court Theatre, Central Regional Arts Council, Aoraki Festival, Southern Regional Arts Council, 'Keep Christchurch Beautiful' Campaign, 'SummerTimes' Festival, Christchurch City Council, Creative New Zealand.

PETER MULLER
Flavius/Waiter/ Aide to Octavius/Lucilius

Theatre: ATC: debut. Summer Shakespeare: *Coriolanus*. New Independent Theatre: *Five Finger Exercise, Ponsonby Red*. Grafton Cooperative Theatre: *The Shewing Up of Blanco Posnet, Step Walk & Tumble*. Terrace Players: *Terrace Players*. **Television:** *Citylife, Hercules, Riding High, High Tide, McKenna, Typhon's People, Shortland Street, Sex, Heroes II, Raider of the South Seas, E Street, Home and Away, Death in the Afternoon, A Country Practice, Open House, Marching Girls, Clearskies Television, Seekers*. **Film:** *Wild Blue, Wood*. **Training:** Sydney Actors Centre, NIDA Short Courses, Theatre Corporate.



STEPHANIE OVERTON
Calpurnia

Theatre: ATC: debut. Actor's Studio: *Hall of Healing*. Louisiana College: *Alice in Wonderland*. **Television:** *Looking Good Presenter*. **Film:** *Melanie's Tune*. **Training:** The Actors Space, UNITEC Performing Arts School, Laban School of Dance & Drama (London).



ANGELA SHIRLEY
Soothsayer

Theatre: ATC: debut. UNITEC Performing Arts School: *The Changeling, Henry VI*. Selwyn College: *Top Girls*. Rowena: *Masterpieces, Cabaret, Out in the Cold*. Southern Ballet Theatre: *Blood Wedding*. **Television:** *Hercules, Shortland Street, Gloss*. **Film:** *Ingmar the Fisherman, Desperate Remedies*. **Training:** UNITEC Performing Arts School.



PAULINE STOWERS
Artemidorus/Street Kid

Theatre: ATC: debut. UNITEC Performing Arts School: *The Beggars Opera, Don Quixote, Lysistrata, Lady Precious Stream, Three Sisters, The Tempest, The Frogs*. **Film:** *The Tempest, King of the Castle*. **Training:** UNITEC Performing Arts School, The Actors Space,



ERIK THOMSON

Cassius

Theatre: ATC: *Twelve Angry Men, All My Sons, Someone Who'll Watch Over Me, Angels in America, Lovelock's Dream Run.* Court Theatre: *School for Scandal, Angels in America, A Day in Hollywood/A Night in the Ukraine, Hamlet, Ladies Night, Gypsy.* Fortune Theatre: *Glorious Ruins, Angry Housewives, Children of the Poor, Weed, Woman in Black.* Watershed: *Othello.* Maidment Theatre: *Titus Andronicus.* **Television:** *Water Rats* (2 episodes), *Pacific Drive, Xena, Hercules, Young Hercules, Enid Blyton Series, Plainclothes, High Tide, Ray Bradbury Theatre, Marlin Bay, Matrons of Honour, Bread and Roses.* **Film:** *13 Gantry Row* (Australia) **Short Film:** *SNAP.* **Training:** NZ Drama School.



KARL URBAN

Mark Antony

Theatre: ATC: *The Herbal Bed.* Taki Rua Depot Theatre: *Our Country's Good.* **Television:** *Hercules, Amazon High, Xena: Warrior Princess, Small Town Blues, Coverstory, Pathways, Shortland Street, White Fang, Homeward Bound, Shark in the Park III, Ette Rout-Pioneer Woman.* **Film:** *Via Satellite, Heaven.* **Short Film:** *Clown Story.*



AARON WARD

Street Kid/Aide to Antony/Lepidus/Titinius

Theatre: ATC: debut. Hawkes Bay Summer Shakespeare: *Macbeth* Hastings Comedy Playhouse: *The Learner's Stand.* Eastern Institute of Technology: *Somewhere Over the Rainbow, Murder in the Cathedral, C D Romance, Caucasian Chalk Circle, So Shakespeare Said.* Hastings Group Theatre: *Do We Ever See Grace.* **Opera:** Hawkes Bay Opera: *Tosca.* Napier Operatic Society: *Les Miserables, Canterbury Tales, West Side Story.* Hastings Operatic Society: *There was an Old Woman.* **Film:** *Channelling Baby.* **Short Films:** *Loualla, The Parking Nazi.* **Training:** The Actors Space, Eastern Institute of Technology.



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Presents

julius caesar

by William Shakespeare

This play was first performed in 1599 by Shakespeare's own company, the Lord Chamberlain's Men, at their theatre, The Globe, London
Fifth production of the ATC's 1998 Montana Season SEVEN PLAYS OF PASSION

Craig Ancell
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Michael Hallows
George Henare
Kelson Henderson
Michael Lawrence
Lex Matheson
Peter Muller
Stephanie Overton
Angela Shirley
Pauline Stowers
Erik Thomson
Karl Urban
Aaron Ward

Casca/Dardanius
Portia
Cinna
Brutus
Trebonius/Pindarus
Decius Brutus/Soldier 1/Army Police
Octavius Caesar/Aide
Marullus/Cinna the Poet/Messala
Caius Ligarius/Army Police
Caesar/Ghost
Lucius/Street Kid
Metellus Cimber/Clitus/Police
Cicero/Soldier 2/Army Police
Flavius/Waiter/Aide To Octavius/Lucilius
Calpurnia
Soothsayer
Artemidorus/Street Kid
Cassius
Mark Antony
Street Kid/Aide to Antony/Lepidus/Titinius

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Assistant Stage Manager
Technical Manager
Sound Operator
Mechanist
Flyman
Props
Set Construction
Music

Raymond Hawthorne
John Parker
Bryan Caldwell
Elizabeth Whiting
Fritha Walker
David Bell
T.O. Robertson
James Woods
Bernie Brown
Neil Fenwick
Suzanne Gratkowski
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Gareth Farr *Orchestral Music*

There will be no intermission

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Simon Prast talked to Raymond Hawthorne about the form and content of Shakespeare's political thriller: JULIUS CAESAR

CRY HAVOC AND LET SLIP THE DOGS OF WAR



SP: What other Shakespeare's have you directed?

RH: HAMLET twice, AS YOU LIKE IT, TWELFTH NIGHT twice, ROMEO AND JULIET twice, RICHARD III, THE MERCHANT OF VENICE twice, MACBETH, A MIDSUMMER NIGHT'S DREAM three times, MEASURE FOR MEASURE...

SP: Never JULIUS CAESAR?

RH: No never JC. It was the first Shakespeare I read at school. I was 15. I'd never been so bored in the whole of my life, then or since.

SP: Why so bored?

RH: This Shakespeare guy, I thought, he ain't so hot and this JC has got to be the worst of them. Whenever I had thought about it since I remembered "Ah yes, that's the one where they run around in sheets and you don't know who anybody is. They all look the same in these sheets!" That and "Et Tu, Brute?" were the only things that I remembered. I'd seriously avoided it like the plague.

SP: So I guess no sheets in this production?

RH: Definitely no sheets. Looking at the play again (with a few nudges from the Producer), it was interesting to see it in contemporary terms - the strength, the power, political intrigue and the dog-eat-dog nature of current NZ politics - the idea of setting it in the 90's began to appeal more and more. At the root of it all, in one's maturity (with 50 years duration since the last major encounter) was that Shakespeare had written a play that seemed to get to the interior of the motive for power.

SP: Ambition?

RH: The nature of ambition, its virtues and its destructive powers.

SP: The two sides to ambition?

RH: Very much. What can start as an honourable motive can lead to ambition taking over and starting to distort that motive. For example, to conquer the world for honour's sake, to be recognised as the conqueror and the hero, all this starts to corrupt. A cleansing process must follow. At the root of JC is the motive to cleanse or purge the corruption. Then you start digging, you look to motive - the play is about finding motive - this is what each major conspirator must find. With the exception of Brutus, all the others have extremely dubious motives. But even Brutus doesn't have a defined motive. It seems to be Caesar overstepping himself, becoming personally ambitious. What was a democratic nation, identified by the breadth of the Senate and its rule, is now superseded by JC wanting, desiring to be supreme head. There begins the conflict. We know Cassius has only just returned from banishment by Caesar so he has a gripe.

SP: Caesar was embracing his enemies, keeping his eye on them?

RH: A clever ploy. That way at least they have to stab you in the gut, not the back. With Mark Antony, he's riding on Caesar's back. He knows there will be a political outcome no matter what. As soon as the dirty deed is done, he immediately starts using the assassination to jump aboard a new seat of power by linking quickly with Octavius and Lepidus. What is really interesting, the real meat of the play, is the juxtaposition of the characters and their inter-relationships: Brutus to Cassius, Cassius to Casca and Cinna. Some extraordinary bonding, certainly with Brutus and Cassius. They talk deeply about their love for each other. Shakespeare never clarifies the nature of this love. They argue like husband and wife - extraordinary! The two women, the two political wives Calpurnia and Portia, represent the only apparent female force. Cassius in fact seems to be the actual female force of the play. He plays upon everyone he encounters. He insinuates.

SP: Are you saying "insinuation" is a female force?

RH: Manipulation in this way is. Cassius is clever enough to find the Achilles heel in everyone: a wonderful instinctive force - a very female thing.

SP: Tell me about the contemporary setting.

RH: I have always wanted to work a Shakespearean play with American accents. It is said to be the nearest to Shakespeare's language at the time the plays were originally performed. The politics we most relate to, particularly when it comes to assassination, is America. They have a wonderful history of shooting their best men. We've moved the locale from Rome - think more New York or Washington; I don't want to define it. Think sleek, dark marble, black contemporary, Italian design, and classical references with images of imperial bearing.

SP: Very much a late 90's look?

RH: Yeah. Chic as shit!

SP: Having just directed TWELVE ANGRY MEN, I was struck by the fact that 200 metres from the theatre, the Rewa jury were deliberating. Do you see in JULIUS CAESAR a cautionary tale for us in New Zealand?

RH: Yes I do. When people in power cease to have an overview of what's happening to a nation, from the highest to the lowest, and relate only to how easy it is to survive if you're up there, the things that should be cherished like honour, education, welfare, art, the democratic process, the taking care of everybody are easily eroded. You start to erode your civilized nature, the being that is sacred in you. I think this is what NZ First has done and what [Prime Minister] Shipley is continuing to perpetrate. So we're completely bankrupt at the moment and that will lead to chaos and anarchy. People won't put up with it for much longer. Though I must confess, as a director, directing for an audience, it's what's happening between the people on stage: the voices of women warning headstrong men, not being heeded and ultimately becoming the victims, the human drama, this is what interests me. Shakespeare allows minor characters to express tremendous grief and courage - the man in the field, he who serves - Shakespeare gives them the opportunity to express grief, display courage and act with honour. You cannot legislate honour. When it is earned, those who see the truth in a situation then freely give it. JULIUS CAESAR seems to be about "watch your back". There are too many people waiting to push you off the ladder. Politics is, has always been, and will always be a dirty business because it always comes down to the acquisition of power and status.

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HISTORICAL BACKGROUND TO CHARACTERS

Artemidorus

'Born in the island of Gnidos, a doctor of rhetoric in the Greek tongue, who, by means of his profession, was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices against Caesar'. (Plutarch)

Brutus

Strong supporter of republicanism; hence, joined Pompey against Caesar, and fought at Pharsalia, 48 BC. Pardoned by Caesar, who made him City Praetor for the year 44 BC.

Caius Ligarius

Fought with Pompey at Pharsalia and like others had received Caesar's pardon. Was successfully defended by Cicero in an attack made upon him by Caesar's party. Joined the conspiracy and was later proscribed by the Triumvirs.

Calpurnia

Fourth wife of Caesar. After Caesar's death she placed herself under the patronage of Mark Antony.

Casca

Tribune, 44 BC and one of the conspirators.

Cassius

Brother-in-law of Brutus. Strict Epicurian. He became famous as quaestor to Crassus in the expedition against the Parthian. Fought with Pompey against Caesar at Pharsalia, and received Caesar's pardon. Regarded by Caesar with some distrust.

Cicero

Senator. Known as the greatest Roman Orator. Consul in 63 BC, when he won a great reputation by suppressing the conspiracy of Catiline. Enjoyed great popularity. In the struggle between Caesar and Pompey he joined the latter, but was afterwards received into the favour Caesar. His enmity against Antony proved his ruin, for he was proscribed and put to death in 43 BC.

Cinna

Another conspirator who had received a

praetorship from Caesar.

Cinna the Poet

A poet who was intimate with Caesar.

Dardanius and Clitus

Servants to Brutus.

Decius Brutus

Served at Gaul with Caesar, who showed him great affection. After the assassination he went to Cisalpine Gaul, whither Antony followed him; being deserted by his legions after the battle of Mutina, he was betrayed to Antony, who put him to death.

Flavius and Marullus

Two tribunes of the plebs.

Lepidus

Third member of the Triumvirate. Consul with Julius Caesar, 46 BC. Received Africa as his portion of the Empire.

Lucilius

A roman whose fame was founded on his noble attempt to preserve the life of Brutus at Philippi.

Mark Antony

Served under Julius Caesar 54-44 BC. Prime mover in forming the Triumvirate of 42 BC. After the battle of Philippi he went to Egypt, where he became enamoured of the charming Cleopatra, Queen of Egypt, whom he married after divorcing his second wife, Octavia. Defeated at Actium by Octavius. In despair he committed suicide at Alexandria.

Messala

After fighting with Brutus at Philippi he was reconciled to Octavius.

Metellus Cimber

Another conspirator whom Caesar had befriended.

Octavius Caesar

Son of Julius Caesar's Sister, he was adopted by his great uncle. Triumvir, with Antony and Lepidus, 43 BC. Defeated Antony in the battle of Actium in Epirus, 31 BC and thereby obtained supreme power over the Roman Empire, of which he became Emperor with the title of Augustus.

Pindarus

Cassius' servant.

Portia

Brutus was her second husband. A virtuous woman of great gifts.

Soothsayer

Devised from the word sooth, meaning truth-one who can make prophecies.

Titinius

Officer and friend of Cassius.

Trebonius

Another conspirator who had received favours at the hands of Caesar. Praetor. Consul, 45 BC. After the murder of Caesar, he proceeded to Asia and was murdered at Smyrna.

GREAT CAESAR!

Timeline

100 BC	July 13 - Caesar's Birth
84	Marries daughter of L. Cornelius Cinna
75	Captured by Pirates
73	Elected Pontifex
69	Cornelia dies
67	Marries Pompeia
65	Elected Aedile
63	Elected Pontifex Maximus
62	Divorces Pompeia
61	Governor of Further Spain
60	Becomes Consul and forms the Triumvirate
59	Consul
58	Defeats Helvetii and Germans
55	Crosses the Rhine; Invades Britain
54	His daughter, Pompey's wife, dies
53	Crassus killed
52	Clodius murdered; Caesar defeats Vercingetorix
49	Crosses the Rubicon - Civil War begins
48	Pompey murdered
45	Declared dictator for life
44	Ides of March, assassinated

Source: Julius Caesar, Temple Press, Great Britain 1947 edition, Edited by E F Horsely BA.

ACKNOWLEDGMENTS

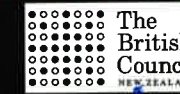
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A POLITICAL CALENDAR

ROME	44 BC	German Foreign Minister Walther Rathenau is killed while negotiating German Reparations after WW1.
SCOTLAND	1040	IRELAND 22 August 1922 Sein Finn assassinates Commander in Chief of the Irish Free States Force Michael Collins. Collins signed the peace treaty with Great Britain bringing into existence the Irish Free State.
FRANCE	17 July 1793	MEXICO 20 July 1923 Former Mexican congressman, Jesus Salas Barraszas, kills Pancho Villa, a notorious outlaw and revolutionary General. Barraszas had eight co conspirators.
USA	14 April 1865	MEXICO 1928 Political opponents assassinate Alvaro Obregon, President of Mexico. Serving from 1920-1924, he was politically inactive from 1924-1928. Reelected a second time in 1928, he was killed before he was able to take office.
		MEXICO 1928 Political opponents assassinate Alvaro Obregon, President of Mexico. Serving from 1920-1924, he was politically inactive from 1924-1928. Reelected a second time in 1928, he was killed before he was able to take office.
RUSSIA	1881	USA 15 February 1933 Giuseppe Zangara assassinates Anton Cermak, Mayor of Chicago. It is believed that President-elect Franklin D Roosevelt was the intended victim.
		FRANCE 9 October 1934 Vlada Chernozamsky kills King Alexander I of Yugoslavia in Marseilles, France. Chernozamsky is the hired assassin of a group of Croats lead by Ante Pavelich.
USA	19 September 1881	USA 8 September 1935 US Senator for Louisiana, Huey P Long, is killed by Dr Carl Austin Weiss in Baton Rouge, Louisiana.
		GERMANY July 1944 Claus Von Stauffenberg attempts to assassinate Adolf Hitler, one of 18-assassination attempts against Hitler by the German Resistance
USA	6 September 1901	ITALY 28 April 1945 Mussolini and his mistress, Clara Petacci, are caught by Italian partisans while attempting to escape to Switzerland. They are shot and their bodies hanged upside down in Milan's main square.
		INDIA 30 January 1948 Mohandas K Gandhi is assassinated by a Brahmin who fears Gandhi's advocacy of Hindu/Muslim tolerance.
BOSNIA	28 June 1914	ARGENTINA 1951 Reelected, Juan Domingo Peron modified some of his policies. But was overthrown and fled to Paraguay on Sept. 19, 1955, after an army-navy revolt led by democratically inspired officers who reflected growing popular discontent with inflation, corruption, demagoguery, and oppression.
		PAKISTAN 1951 Pakistan Prime Minister Liaquat Ali Khan is assassinated.
RUSSIA	29 December 1916	JORDAN 20 July 1951 A young Palestinian Arab assassinates Abdullah ibn-Hussein, King of Jordan.
		USSR 10 July 1953 First Deputy Premier Lavrenti Beria is dismissed as an "enemy of the people". Having confessed, he is executed on 23 December with six of his aides. This purge extends through many Soviet states.
MEXICO	10 April 1919	NICARAGUA 21 September 1956 President of Nicaragua, Anastasio G Somoza, is killed in the Panama Canal Zone.
		HUNGARY 23 October 1956 A revolt begins against the Soviet-dominated regime despite concessions offered by the Hungarian Communist Party. Soviet troops crush the rebellion and install Janos Kadar as Premier.
GERMANY	1922	CEYLON (Sri Lanka) 1959 A Buddhist monk assassinates Solomon Bandaranaike, Prime Minister of Ceylon. In the 1960 elections, his wife, Sirimavo, is elected and assumes leadership of the Sri Lankan Freedom Party.
		SOUTH AFRICA March 1960 David Pratt, a local farmer, attempts to assassinate then Prime Minister, Dr Hendrik Verwoerd. Pratt stated after the attempt "I think I was shooting at the

epitome of *apartheid*, rather than at Dr Verwoerd."

CONGO 17 January 1961
Former Premier of the Congo, Patrice Lumumba is killed.

DOMINICAN REPUBLIC 30 May 1961
A military leader kills Rafael Trujillo, Dictator of the Dominican Republic. His eldest son, Rafael, succeeds him as Dictator.

USA 12 June 1963
Byron De La Beckwith kills American Civil Rights Leader Medgar Evers in Jackson Mississippi.

SOUTH VIETNAM 2 November 1963
President of South Vietnam, Ngo Dinh Diem, is killed during a military coup.

USA 22 November 1963
Texas School Book Depository worker Lee Harvey Oswald fires a rifle from the sixth floor window, and kills President Kennedy as his motorcade passes by in Dallas.

USA 24 November 1963
Jack Ruby shoots and kills Lee Harvey Oswald on national television.

USA 21 February 1965
Malcolm X, a Black Nationalist Spokesman, was assassinated, allegedly by black Muslims.

BOLIVIA 9 October 1967
Ernesto Che Guevara is



assassinated, reportedly by a warrant officer sent by Bolivian President Barrientos, aided by members of the Bolivian Rangers, an American trained counterinsurgency force.

USA 4 April 1968
James Earl Ray fires a single shot killing the "Man of Peace" Martin Luther King.

USA 5 June 1968
Senator Robert F Kennedy is shot and fatally wounded by Jordanian immigrant Sirhan B Sirhan, after celebrating victories in the California and South Dakota presidential primaries.

CHILE 1973
Chilean president Salvador Allende is overthrown in a CIA-assisted coup.

SPAIN 20 December 1973
Premier Louis Carreo Blanco, heir apparent to Generalissimo Franco, is assassinated in Madrid by an outlawed Basque terrorist group in retaliation for the killing of nine Basque militants by the government.



CYPRUS 15 July 1974
Cypriot National Guards overthrow the government of Archbishop Makarios (who flees Cyprus) in a violent coup. Turkey invades Cyprus to protect the Turkish minority there.

USA 9 August 1974
Threatened with impeachment, President Nixon resigns, having admitted to originating plans to have the FBI halt its probe of the Watergate break-in for political as well as security reasons.



SAUDI ARABIA 25 March 1975
The King of Saudi Arabia, King Faisal, is killed by his nephew, Prince Faisal ibn-Musad.

AUSTRALIA 11 November 1975
Gough Whitlam is dismissed as Prime Minister of Australia by John Kerr, Governor General, following a parliamentary supply crisis. This sparks national outrage and is debated as unconstitutional.

ITALY 16 March 1978
Former Prime Minister Aldo Moro is kidnapped by Red Brigade terrorists who demand the release of their compatriots. When the government refuses to negotiate, Moro is "executed" and his body dumped in a car in Rome.

IRELAND 27 August 1979
Members of the Provisional Irish Republican Army assassinate Louis Mountbatten, a member of the British Royal Family.

NICARAGUA 17 September 1980
Former President of Nicaragua, Anastasio D Somoza, is killed in an ambush in Asuncion, Paraguay.

USA 30 March 1981
President Reagan is shot twice in the chest by would-be assassin John W Hinckley Jr. Hinckley is finally confined to a mental hospital; Reagan recovers.

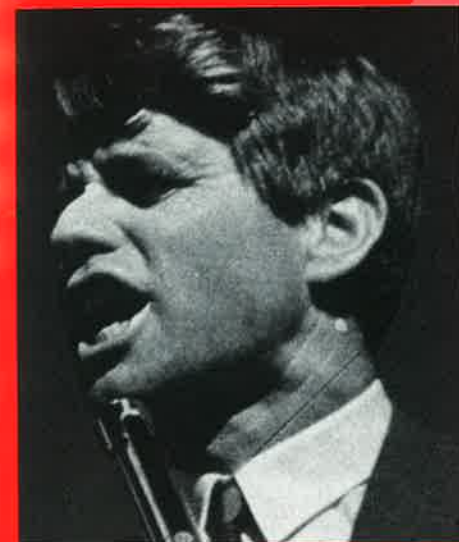
VATICAN 13 May 1981
Pope John Paul is shot and seriously wounded by a militant Turkish terrorist, Mehmet Ali Agca, while in a crowd in St Peter's Square. After three weeks the Pope recovers, later forgiving his attacker in prison.

EGYPT 6 October 1981
President Anwar Sadat is shot and killed by extremist Moslem soldiers as he reviews a military parade near Cairo. This leads to a crackdown on Moslem fundamentalists.

LEBANON 14 September 1982
Unknown assailants in Beirut assassinate newly elected President Bashir Gemayel.

PHILIPPINES 21 August 1983
Benigno Aquino is shot in the head and killed as soldiers of the Aviation Security Command escorted him off an airplane at Manila International Airport.

GREAT BRITAIN 12 October 1984
The IRA explodes a bomb at the Grand Hotel, Brighton, where the Conservative Party is holding a conference. Four are killed and thirty-two wounded. Prime Minister Margaret Thatcher is untouched.



INDIA 31 October 1984
Prime Minister Indira Gandhi is shot down outside her residence by two of her Sikh bodyguards - serious rioting follows.

SWEDEN 22 December 1986
Prime Minister Olaf Palme is shot and killed as he and his wife, Lisbeth, are leaving a movie theatre. The killer is not found.

FJI May 1987
Rabuka and a small band of his fellow soldiers overtake control of Fiji's Parliament.

LEBANON 22 November 1989
Newly elected president Rene Moawad is killed by unknown assailants in Beirut.

ROMANIA 22 December 1989
President Ceausescu and his wife are forced to flee their palace by helicopter as rioting continues. Upon capture, they are tried, convicted of crimes against Romanians by a people's court and executed by firing squad on Christmas Day.

GREAT Britain 27 November 1990
An internal leadership battle within Britain's Conservative Party, which is won by the incumbent Prime Minister Margaret Thatcher, still leads to her "voluntary" resignation for the good of the party.

AUSTRALIA 10 November 1990
Treasurer Keating pledges loyalty to Prime Minister Hawkins after remarks by Keating are interpreted as a move to unsettle Hawke's Leadership.

INDIA 21 May 1991
Rajiv Gandhi, son of Indira Gandhi and former Prime Minister of India, is assassinated by a suicide bomber at a Congress Party election rally near Madras.

AUSTRALIA 19 December 1991
Paul Keating topples Bob Hawke to become leader of the Labour Party. He is later sworn in as Prime Minister.

ITALY 23 May 1992
Judge Giovanni Falcone, the anti-Mafia investigator, is killed near Palermo when a

bomb placed under the road and activated by remote control blows up his car.

ALGERIA 29 June 1992
Mohammed Boudiaf, President of Algeria, is assassinated at a political rally in Annaba.

AUSTRALIA 13 March 1993
The Labour Party wins a surprise victory to retain government. Opposition leader John Hewson's commitment to a 15% Goods and Services Tax is held largely responsible for the Liberal Party's failure. He is replaced by "young blood" Alexander Downer, who is in turn superseded by John Howard.

SOUTH AFRICA 10 April 1993
Chris Hani, head of the South African Communist Party, is gunned down outside his home in Johannesburg.

AUSTRALIA 2 March 1996
Landslide victory for the Liberal Party who assume government after thirteen years. Kim Beazley becomes Leader of the Opposition. Paul Keating retires from the Front Bench immediately and then Parliament eight weeks later.

PAPUA NEW GUINEA 27 March 1997
Prime Minister Sir Julius Chan resigns in the wake of a military revolt led by sacked defence force commander, Brigadier-General Jerry Singirok. Mercenaries hired to "deal with" the crisis on Bougainville Island had been expelled from the country after a week which saw rioting and looting in the streets of Port Moresby, and open confrontation between the police force and the PNG Army.

INDONESIA 22 May 1998
President Soeharto resigns amidst student rioting and general public outrage. Indonesia suffers greatly as a result of the 'Asian Crisis'.

Beliefs and superstitions in Caesar's times

By David Kayrouz

Was the death of Julius Caesar purely political? Were men then only motivated by personal greed, or the desire for control over others?

MERELY POLITICS?

From a contemporary viewpoint this thought might easily be

projected onto the ancients. Whereas modern man has taken great pains to prove he is the legitimate descendent of the ape, the Romans were happy to consider themselves the bastard offspring of the Gods.

Despite their own incestuous pedigree, the Gods, with their legacy of human foibles, were said to have mated once in a while with chosen human beings creating demigods and even appeared occasionally as strangers in order to check on things. Who was who, left hospitality with other connotations.

With such an extensive empire, it was natural that the Romans were open to the ideas of many cultures. Although adopted at a somewhat superficial level, Greek rituals were the most influential. First believed to have been introduced to Rome about 399 BC to avert pestilence, their 'proven' beneficial influence was doubtless sufficient credential for their inclusion.

The Roman was a highly superstitious person whose life was swayed by a plethora of Gods all deemed to take an active part in tinkering

with their lives.

'Romans excelled all other people in the unique wisdom that made them realise everything is subordinate to the rule and direction of the Gods,' claimed the Cicero of the play, historically considered as one of the greatest Roman orators and politicians.

Yet Roman religion was not based on divine grace rather a mutual trust (*fides*) between God and Man. The object being

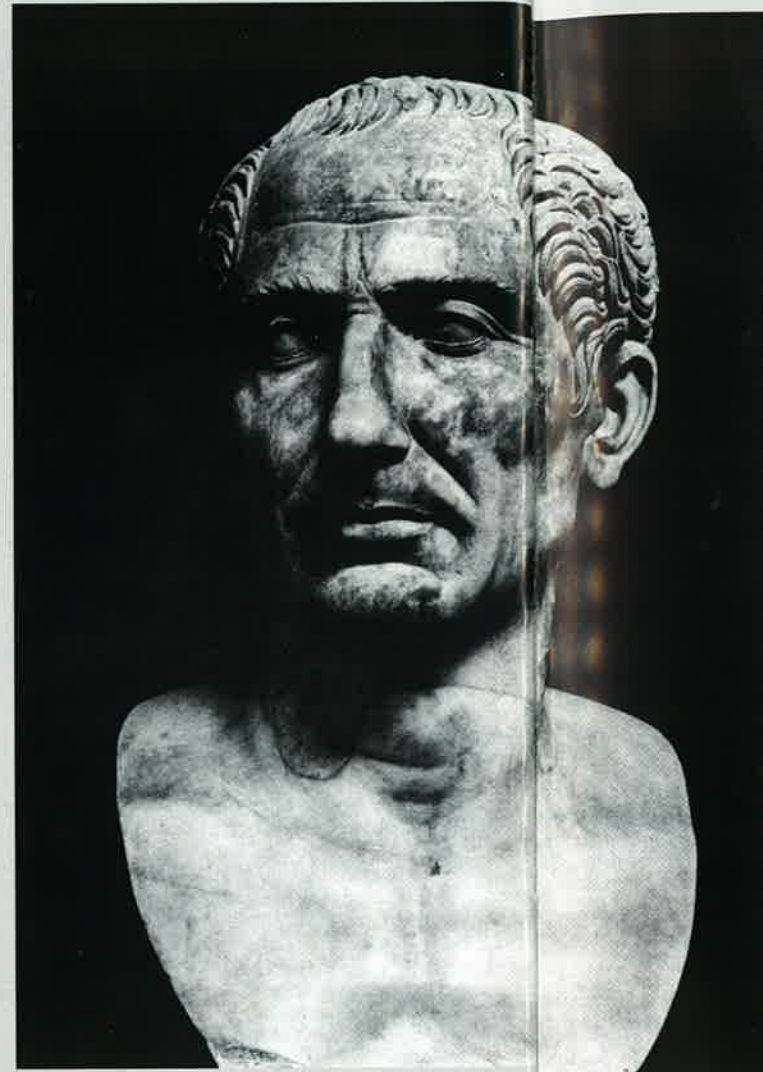
to secure co-operation, benevolence and 'peace' of the gods (*Pax deorum*), this was in order to master the unknown forces around them, which inspired awe and anxiety (*religio*).

The collection of gods grew and so did the numerous festivals that followed as of a consequence. In Caesar's time, over 100 days in the year were holy days (holidays) dedicated to the various gods and goddesses. The remaining *deis vacant* (vacant days) were the ones on which you could go about your daily routines, your personal business, a meaning now somehow changed.

The *Ides* (15th) of each month was always a festival to the God of Gods, Jupiter. The *Kalends* (calendar), the first day of the month, was given to Mars.

Added to this were also the declared periods of holidays celebrating military victories, etc, like the public thanksgiving the senate voted for Caesar's triumphant entry into Rome in 45BC. This holiday lasted 50 days.

Ritual was part of life and strict observance was considered prudent living. The dedication to the Gods was not so much a spiritual matter but rather a result of the Roman's wide spread belief in fate and so



their need to comply with a body of rules ordering what should be done or avoided.

Important decisions were often preceded by consultation with the divine. Through the medium of an oracle, priest or soothsayer, this was done by asking the right question to which was expected a yes or no response.

Your status as Plebeian or Patrician might determine your source of consultation. If you could afford it you might placate hopefully the correct god with an animal sacrifice; the

liver and entrails of which could then be studied for various signs by a priest.

On another scale the flight of birds was regularly observed for telltale omens.

'Sorry Flavius, the birds came in from the left' (the Latin for left being *sinister*.)

Another practice was dice throwing.

A memorable instance being when Caesar paused before the Rubicon, a boundary stream, which once crossed, meant civil war with Pompey. He crossed, uttering his famous words 'The die is cast'.

The priest, although trained, was mainly a part time occupation. Positions were generally held by public figures, the likes of a politician for instance. In the opening of Shakespeare's Julius CAESAR, Mark Antony, as one of the *magistri*, is taking part in the feast of

Lupercalia. This was held near the place where Romulus and Remus, twin sons of the gods Aeneas and Lavinia, and the mythical founders of Rome, were supposed to have been suckled by the she-wolf.

Certain physical infirmities including sterility, especially in women were supposedly cured by the touch of the leather thongs carried through the crowd by priests during this ceremony.

What spiritual thought there might have been at this time lay mainly in following the ideas of Plato. He advocated that the soul of man was linked with a universal spirit, which in turn was a part of divinity. So it was only a small leap to deem an emperor to be a deity, as was claimed for Caesar after his death, especially if during his life he had contributed in an extraordinary way to the quality of the lives of others. However Caligula, Caesar's successor, three years later, endeavoured to take deification one step further, proclaiming himself a god and his horse a consul. It wasn't well received and he too was assassinated for his pains.

But if the Gods seemingly received shallow adulation, personal views were held strongly. Virtue and honour were greatly esteemed as desirable qualities. The philosophy of the day stemmed from stoicism which is the belief that wisdom is to be found in superiority over pleasure and pain. The strictest Stoics being the Epicurians. Cassius was one of these, believing freedom from pain and peace of mind constituted the greatest good, and this could be gained by self-control and the

pursuit of virtue. Much revolved around the premise 'a man's character is his fate'.

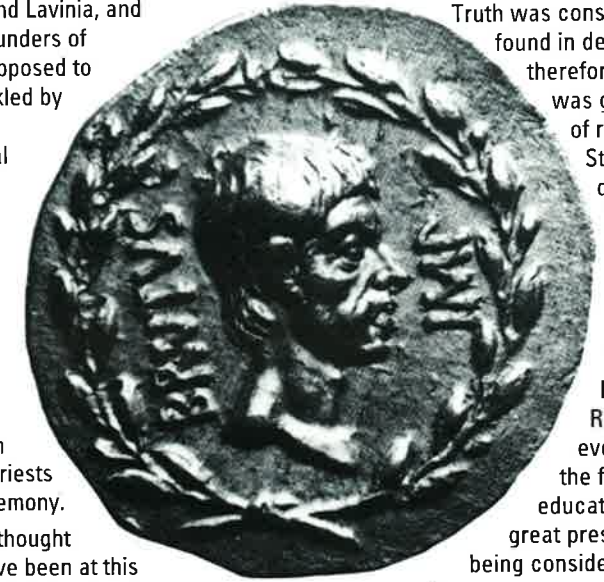
Truth was considered to be found in debate and therefore a high profile was given to the art of rhetoric.

Standard quotations were learnt to support arguments or ideas and public lecture was the most fashionable literary genre. In Rome, it eventually became the form of higher education enjoying great prestige – Law being considered only a science.

In stark contrast with today, where compliance often means no more than interpretation of its letter, the law in Caesar's time only underpinned the integrity of the individual for whom this was a matter of ultimate honour. In this environment the virtue of the individual could be seen reflected in his allegiance towards fellow men and the state.

It is here where the theatre as we know it commenced its role. Originating in the Greek religious rites of Dionysus, the theatres of Rome performed their role as public censor. In the 'tragedies' gods were often ridiculed and the 'comedies' could send up the actions of citizens without recourse. The importance of theatre was clearly more significant than its medium, its status, more than subtly affecting the thoughts and actions of Roman's lives.

And what of values today? With the focus on entertainment it seems modern man has become so integrated it is now possible to watch politics and be entertained.



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