



Metro SEASON OF

GOD OF CARNAGE

BY YASMINA REZA
TRANSLATED BY
CHRISTOPHER HAMPTON

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In 2000 Auckland Theatre Company presented Yasmina Reza's first internationally successful play, ART. The winner of multiple awards in France, Britain and the USA, ART was translated into 30 languages and is estimated to have grossed \$US300 million at box offices around the world. GOD OF CARNAGE, Reza's latest play looks set to press the same buttons. Theatre companies around the world are scrambling to present this play. What's the attraction? Certainly the small cast and the single set makes it very attractive to managements in these straightened times. Of course, the subject matter of schoolyard bullying is something that concerns all responsible parents. But that's merely the catalyst for an exploration of attitudes to politics, work, money, social conscience and hamsters in the home.

What Reza has written is an existential comedy as much akin to Beckett and Sartre as it is to her contemporaries such as Stoppard. Her great skill is

her ability to drill down through the sophisticated veneer of her middle class characters to reveal to us the pain, the anger, the fear or the disinterest they spend their time disguising. Like Chekhov, she is a compassionate satirist, allowing us to see her characters strengths and weaknesses through a comic lens. "I'm interested in the banal, unguarded moments and the hairline fractures in a character that let the light through," said Reza in a recent New Yorker interview.

It's been a great pleasure to realise this production of GOD OF CARNAGE with such an enquiring and talented team; Miranda Harcourt, Peter Elliott, Hera Dunleavy and Dave Fane — all parents and all prepared to draw on their own parenting experience to bring this work to life!

I'd like to thank Metro Magazine for their support of this season and the Company. When we decided to programme GOD OF CARNAGE, it became apparent that it was a play for a partner who understood the value of

entertainment and provocation. Metro Magazine stood out from the start and we're delighted to have them on board as a Premier Partner for the first time this year.

Thanks to my sterling design team Rachael Walker and Nik Janiurek — and to our Senior Stage Manager Fern Christie and our Trainee Assistant Director Pip Smith for their support and contribution to the process.

Enjoy!

Colin

Colin McColl

Metro magazine is proud of our record of covering Auckland's cultural scene and we're delighted to be the premier sponsor of GOD OF CARNAGE



Metro magazine is delighted to be the premier sponsor of GOD OF CARNAGE, a play that sets out to be both entertaining and thought-provoking. That's a mix Metro also aims to deliver every issue, so this sponsorship is a fitting partnership. Look out for the full page photo of the GOD OF CARNAGE cast in our annual 'Best Schools' issue, on sale now.

You should watch out too for the next issue of Metro, in a new reader-friendly format, on sale at the end of August. Along with a new size and classic perfect-bound look we're also sharpening the content to provide even more of the great journalism, brilliant writing and compelling photography with which our magazine's always been associated. It'll be

a stimulating package: hard-nosed current affairs but also revealing profiles, irreverent humour, reliable restaurant reviews and meaty coverage of books, film and the arts.

We're proud of our record of covering Auckland's cultural scene. The chance to see a play like GOD OF CARNAGE performed by a brilliant local cast is one of the real delights of living in New Zealand's cultural capital. We wish every success to all those involved in the production.

Bevan Rapson, Editor, Metro Magazine

Metro

Metro SEASON OF GOD OF CARNAGE

By **Yasmina Reza**
Translated by **Christopher Hampton**
Presented by arrangement with **David Pugh and Dafydd Rogers**

CAST

Dave Fane — Michel Vallon **Miranda Harcourt** — Veronique Vallon
Peter Elliott — Alain Reille **Hera Dunleavy** — Annette Reille

CREATIVE

Direction — **Colin McColl** Set & Costume Design — **Rachael Walker**
Lighting Design — **Nik Janiurek**

PRODUCTION

Production Manager — **Mark Gosling** Technical Manager — **Bonnie Burrill**
Senior Stage Manager — **Fern Christie** Operator — **Brodie Quinn**
Properties Master — **Bec Ehlers** Wardrobe Supervisor — **Sophie Ham**
Set Construction — **2 Construct** Trainee Assistant Director — **Pip Smith**

GOD OF CARNAGE is the fifth Auckland Theatre Company production for 2009 and opened on July 23rd. GOD OF CARNAGE is approximately 75 minutes long. Please remember to switch off all mobile phones, pagers and watch alarms.



Like the French president Nicolas Sarkozy, whose every step she followed for a year, as detailed in her bestseller published in France last September under the rather grand title *L'aube le Soir ou la Nuit* ("Dawn Evening or Night"), Reza has become an internationally recognisable personality.

British and American theatre critics have saluted her bravado and skill. At last, they sighed, a French author who isn't boring, doesn't ramble on, deploys a clear Cartesian plot and can keep to a 90-minute performance. Moreover, here is a French author who isn't too pompous, yet with just enough pretentiousness to remind the audience that the action takes place in Paris, and who can also squeeze elevated thoughts about death

and sex between the jokes. But what they liked best was her wit. Across the Channel and the Atlantic, theatre critics had seen nothing like it since Molière.

Back in 1997, and aged only 37 — an abnormally young age for a successful French playwright — Reza spoke of living "a dream" following the success of *ART*. Not only was her play performed in London, it went on to become a critical and commercial success, and what is often called a "cultural phenomenon". There were soon talks of a transfer to Broadway, thanks to Sean Connery who, after his French wife Michèle saw the play in French in Paris, snapped up the rights. The awards flooded in: Reza scooped up a Molière, an Olivier and a Tony.

The success of *ART* wasn't, however, achieved by chance. It was the result of a carefully orchestrated plan. And all Reza's ensuing plays have kept to the same pattern with impeccable discipline.

First rule: get the best translator, whatever the cost — somebody who understands the words, culture and humour.

Second rule: know your milieu. Reza, who turned to writing after an unsuccessful bout of acting, knows the theatre world inside-out. She writes first of all for actors. Her plays are so chewy for actors. She serves them great parts, saucy lines and crunchy monologues on a platter.

Third rule: never forget theatre directors and managers; they too need help from a playwright. Reza always resolves to make their job easier — use no more than four characters and confine the action to a single set, a godsend for anybody running a theatre.

The fourth rule has less to do with craftsmanship and more to do with an intangible quality: talent. For all those who would like to see Reza shredded to pieces and pilloried on the altar of Theatre, her success didn't happen by miracle alone. Her talent is simple, and she can achieve one of the most difficult things: making people laugh at themselves.

Why would she care about being attacked by critics, as

long as she makes people laugh? Strangely, she does care. Reza even resents seeing what she considers tragedies and dramas turned into comedies by English speaking audiences. After attending the première of *ART* in London in October 1996, she turned to her translator Christopher Hampton, half-amused, half-furious: "What have you done?" she asked him. In France, audiences hadn't laughed nearly as much.

"MY PLAYS HAVE ALWAYS BEEN DESCRIBED AS COMEDY BUT I THINK THEY'RE TRAGEDY. THEY ARE FUNNY TRAGEDY, BUT THEY ARE TRAGEDY. MAYBE IT'S A NEW GENRE."

For all the universal force of her wit, Reza remains deeply grounded in French culture, where seriousness is more highly regarded than laughter. And the real tragedy for Reza is that she isn't at peace with her success. She had hoped to be seen as a Gallic Pinter, as a female Pirandello or a Beckett and to be compared with Alan Ayckbourn didn't

please her.

In France, amusement is regarded almost as badly as commercial success, and because of this Reza has never played well with French critics. The French elite doesn't mind if the public doesn't come to see your plays, as long as you have been endorsed by la profession.

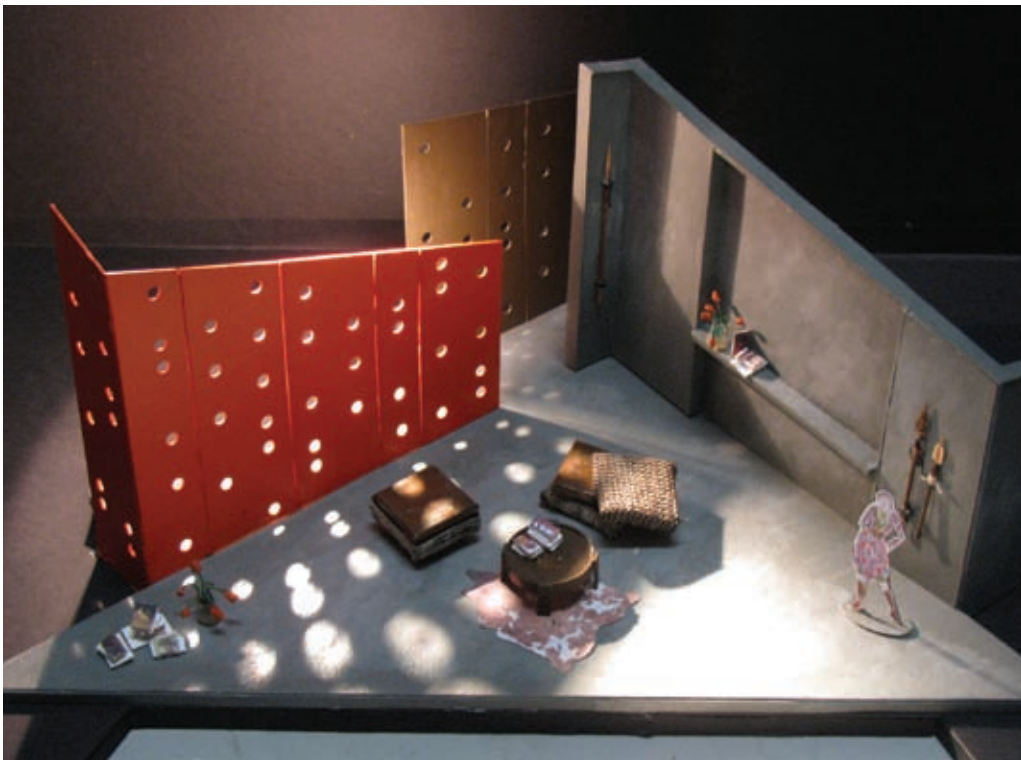
Citizen Reza has yet to be elevated by her peers to the (imaginary) rank of chevalier du théâtre français. And she has always been in two minds about it: choosing either to flaunt the freedom success has brought her in the face of her detractors, or loudly resenting her exclusion from a pantheon where she insists she belongs.

Fed up with critics and her public whom, at times, she clearly despised, she turned to the figure of Sarkozy who, like most of her characters, is self-obsessed and pathologically ambitious. She followed him for a year during his presidential campaign and produced a portrait, both cruel and flattering, of an egotist child of a president. The book was a bestseller even before it hit the bookshops, yet she received no literary awards for it.

Again like Sarkozy, she hardly knew her father, at least as a child. A Moscow-born Persian Jew, he was an engineer with a passion for piano who married a Hungarian Jewish violinist. Reza once said that she got to know her father well only in her twenties until his death 10 years later. During

those precious years, he became her best friend, whose dry wit she inherited.

Whether a moralist, trickster or great artist, Reza certainly knows how to treat her characters ruthlessly, as *GOD OF CARNAGE* shows. The premise is simple, but the devil is in the details.



RACHAEL WALKER

SET & COSTUME DESIGNER

"Yasmina Reza's staging direction of 'No realism. Nothing superfluous.' challenged the creation of a living room in a modern Parisian loft apartment.

The artistic literature, African antiques and fresh Dutch tulips provide Spartan naturalism in a perforated surreal space. A playground of sorts, minimally pretentious, tense, angular, confining and fun. It provides a slippery slope down which the relations in the room rapidly descend.

Our hosts Veronique and Michel wear earthy, autumnal tones of chic Boho fashion, in contrast with their guests Annette and Alain, suitably structured in the Designer armour of their professions."



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TULIPS

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LOVE
(AND FAME).**

Tulipa, commonly called tulip, is a genus of about 150 species of bulbous flowering plants in the family Liliaceae. The native range of species includes southern Europe, north Africa, and Asia, from Anatolia and Iran in the west to the northeast of China. The centre of diversity of the genus is in the Pamir and Hindu Kush mountains and the steppe of Kazakhstan. A number of species and many hybrid cultivars are grown in gardens, used as pot plants or as fresh cut flowers. Most cultivars of tulip are derived from Tulipa gesneriana.

Tulip Mania was a period in the Dutch Golden Age during which contract prices for bulbs of the recently introduced tulip reached extraordinarily high levels and then suddenly collapsed, crippling the Dutch economy. At the peak of Tulip Mania in February 1637, tulip contracts sold for more than ten times the annual income of a skilled craftsman. It is generally considered the first recorded speculative bubble. The term "tulip mania" is often used metaphorically to refer to any large economic bubble.

CAST



DAVE FANE

Dave Fane has performed a wide range of roles on stage and screen since his graduation from Toi Whakaari: New Zealand Drama School 16 years ago.

Stage credits include NIU SILA, FRESH OFF THE BOAT, LADIES NIGHT, A STREETCAR NAMED DESIRE, SERIAL KILLERS, SONS and A FRIGATE BIRD SINGS (co-writer).

For the past ten years David has also been kept busy as a founding member of the NAKED SAMOANS, who have created and performed four highly successful stage shows.

In addition, David and his fellow Nakeders have recently completed work on the fourth season of the multi-award-winning animated series BRO'TOWN.

Other television work includes OUTRAGEOUS FORTUNE, THE MARKET, JANDALS AWAY and THE STRIP. David has also appeared on the big screen in THE TATTOOIST, EAGLE VS SHARK and SIONE'S WEDDING.

David juggles his acting commitments with his role as breakfast host on hip hop and R&B station FLAVA FM.



MIRANDA HARCOURT

Miranda has worked throughout New Zealand on stage and on screen for many years. Her most recent collaboration with Colin McColl and Auckland Theatre Company was David Hare's SKYLIGHT.

Miranda's theatre work has also toured internationally and she has been involved in two of the New Zealand International Festival of the Arts' most successful commissions: FLOWERS FROM MY MOTHER'S GARDEN as an actor, and THE WORLD'S WIFE as director. She has won Best Actress and Best Production accolades at the Chapman Tripp Theatre Awards in Wellington and until recently, was the long-standing Head of Acting at Toi Whakaari: NZ Drama School.

Television audiences will be familiar with Miranda from her numerous roles in local television series, including GLOSS, COVER STORY, THE STRIP and most recently,

PARADISE CAFÉ. She starred in the feature film FOR GOOD and has appeared in award-winning short films and a number of other local features including FRACTURE, TOPLESS WOMEN TALK ABOUT THEIR LIVES and BAD BLOOD, directed by Mike Newell. An accomplished screen acting coach, Miranda has recently worked with directors Jane Campion, Peter Jackson, Jonathan King, Gabor Csupo and Gaylene Preston.

A recipient of a Media Peace Award (for ACT OF MURDER, a documentary about her original show VERBATIM) and the 1993 NZ Suffrage Centennial Medal, in 2004 Miranda received an ONZM for services to Theatre and the Community. She lives in Wellington with her husband and frequent collaborator writer/director Stuart McKenzie and their four children. After GOD OF CARNAGE she will work on the solo show THE BIOGRAPHY OF MY SKIN.



PETER ELLIOTT

Peter has appeared in more than 50 theatre productions in a career spanning twenty years, and is no stranger to the Auckland Theatre Company stage.

In the last few years Peter has appeared in THE TUTOR, EQUUS, THE GRADUATE, NOISES OFF, TAKE A CHANCE ON ME, ROSENCRANTZ AND GULDENSTERN ARE DEAD and ART.

Other theatre credits include numerous productions at The Court Theatre, The Mercury Theatre, Downstage, Fortune, and Melbourne Theatre Companies.

Peter has also appeared in more than 30 television shows including long stints on GLOSS and SHORTLAND STREET. Recent projects include being director for THE SCENE (Silo Theatre), host, writer and associate producer on the documentary series EXPLORERS, and presenting CAPTAIN'S LOG, INTREPID JOURNEYS and SECRET NEW ZEALAND, all for TV One.



HERA DUNLEAVY

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Auckland Theatre Company productions include THE FEMALE OF THE SPECIES, UNCLE VANYA, SERIAL KILLERS, WHO'S AFRAID OF VIRGINIA WOOLF?, EQUUS, DISGRACE, THE CRUCIBLE and HONOUR.

Highlights for other theatres include the original cast production of NGA TANGATA TOA, THE MASTER BUILDER, PROOF, THE CHERRY ORCHARD, CAT ON A HOT TIN ROOF, TOP GIRLS, Victor Rodger's plays SONS and RANTERSTANTRUM, DOUBLE BEAT, THREE DAYS OF RAIN and BEAUTIFUL THING (for which Hera won the Chapman Tripp Award for Best Female Newcomer).

Amongst her radio work she played the lead role in Ben Storey's THE OUTSIDERS which won most outstanding drama in the Media Peace Award.

Film and television appearances include A SMALL LIFE, BLESSED, FOR GOOD, FOREVER, RUDE AWAKENINGS, KORERO MAI and AROHA.



YASMINA REZA **PLAYWRIGHT**

Yasmina Reza's first play *CONVERSATIONS AFTER A BURIAL*, won the Molière Award for Best Author, SACD New Talent Award and the Johnson Foundation Award, and was subsequently performed across Europe and in South America.

Following this, she translated Kafka's *METAMORPHOSIS* for Roman Polanski and was nominated for a Molière Award for Best Fringe Production. In 1995, *ART* premiered in Paris and went on to win the Molière Award for Best Author.

Since then, it has been produced worldwide and translated into 35 languages, grossing more than \$300 million. The London production received the 1996/97 Olivier Award and Evening Standard Awards.

Her latest play, *GOD OF CARNAGE*, opened in Paris in 2007. This play was immediately translated into English and transferred to the West End.



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.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards.

Previous achievements include Best Director for Auckland Theatre Company's 2001 production of *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*.

Colin has also won Best Director at the Chapman Tripp

Theatre Awards several times - including for his 2002 production of *WHO'S AFRAID OF VIRGINIA WOOLF?*.

His many productions for Auckland Theatre Company include *THE WIFE WHO SPOKE JAPANESE IN HER SLEEP*, *CAT ON A HOT TIN ROOF*, *THE FEMALE OF THE SPECIES*, *WHERE WE ONCE BELONGED*, *END OF THE RAINBOW*, *THE CRUCIBLE*, *HATCH OR THE PLIGHT OF THE PENGUINS*, *DOUBT*, *DISGRACE*, *THE DUCHESS OF MALFI*, *EQUUS*, *GOLDIE*, *WAITING FOR GODOT*, *SERIAL KILLERS*, *THE SEAGULL*, *UNCLE VANYA*, *DAUGHTERS OF HEAVEN* and *HONOUR*.

Opera directing credits include *QUARTET* (New Zealand International Arts Festival 2004), *LA BOHEME* (Wellington City Opera), *THE ITALIAN GIRL IN ALGIERS*, *THE MARRIAGE OF FIGARO* and *THE PRODIGAL CHILD* for the NBR New Zealand Opera.



RACHAEL WALKER SET & COSTUME DESIGNER

Rachael Walker is the 2008 URBIS Best Stage Designer. With a passion for both set and costume designs, Rachael has spent the past nine years specialising in Theatre Design. For Auckland Theatre Company, her works include WHO NEEDS SLEEP ANYWAY?, END OF THE RAINBOW, THE TUTOR, THE BACH, THE VAGINA MONOLOGUES, PLAY 2 and PLAY 2.03.

Other theatre highlights are HOLDING THE MAN, BETRAYAL, THE CUT, LOBBY HERO, SOME GIRL(S), THE CASE OF KATHERINE MANSFIELD, UNDER MILK WOOD and GLIDE TIME (Silo Theatre). Her designs were also seen in A NUMBER, THE RETURN and PROOF (A Lethal Set), TOP GIRLS, CLOUD NINE, MACBETH,

SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, SONS and THE CRUCIBLE (Unitec) and ALADDIN (Auckland Festival 03).



NIK JANIUREK LIGHTING DESIGNER

"When the playwright sanctions 'no realism' within the first 5 words of the script, you have to acquiesce in order to serve the play as written –which presents the dilemma of how to light a comedy on a boxed set free from naturalistic tendencies, yet still allowing adequate brightness and texture without recourse to the bizarre or inappropriate!

Fortunately, Rachael's design and Colin's direction draw on ample resources to provoke our traditional sense of realism and hint at the 'carnage' beneath, allowing me to merely add lustre to the pandemonium that ensues. In lighting this play, I have attempted to mimic the slow decline of the characters morale standpoint and their descent to obstreperous juvenility through a subtle and gradual contrast from the first to the last lighting state. Lighting can be an absurd

artform at the best of times, but the journey is always a fun one, especially when the text is clearly as enjoyable as this one is."

Nik trained at the Bristol Old Vic, and his work for premiere companies in the UK including Traverse Theatre, Edinburgh and The Royal Shakespeare Company has garnered a number of awards. He was the Head of Electrics for the pre-West End production of JERRY SPRINGER — THE OPERA, and has toured internationally to festivals in England, Scotland, France, The Netherlands, Australia (including a season at the Sydney Opera House), Guam and Fiji.

Nik's other recent work includes STATION TO STATION (Passenger), CAROL & NEV (Flaxworks), CATS (HMT & Amici), GATHERING CLOUDS and GRASSROOTS TOUR (Black Grace), AUCKLAND FESTIVAL CLUB (AK09), THE TEMPEST and A COMEDY OF ERRORS (Summer Shakespeare), TENT (Michael Parmenter), TRUE

WEST (Toast Production), VULA (The Conch), TOUCH COMPASS RETROSPECTIVE (Touch Compass), SPRING AWAKENINGS and REBEL RABBLE (CCMT), A NUMBER (A Lethal Set), ASHES TO ASHES and ONE FOR THE ROAD (Assembly Point), HIGH SCHOOL MUSICAL (NYTC), TOMMY— THE MUSICAL (ACG Senior College), DON'T GET ME STARTED (Deb Filler), DISGRACE (ATC-Relights), COMPLETE WORKS OF SHAKESPEARE... ABRIDGED (Tim Woods), TVNZ's new season launches, TOI MANA, CARMEN LINARES and ABDULLAH IBRAHIM (New Zealand Festival), THE DAYLIGHT ATHEIST (Tauranga Festival), DUBLINERS (EUTC) and UNDER MILK WOOD (BOVTS).

PARIS

THE CITY OF LIGHTS

The structure of Paris we see today is a result of a nineteenth-century renovation, organizing the city into twenty administrative districts or arrondissement. Each district retains its own unique culture and quarters built by centuries of Parisian habit and colonisation.

Although Paris's origins are on the left bank of the river Seine, Parisians began to move to the newly-dried swampland of the right bank around the 10th century, leaving the left bank to ecclesiastical and scholastic institutions. Commerce was centered around the Châtelet bridge guardhouse and Place de Grève port, a market quarter that would later become Les Halles. Artisans tended to keep to the east of the city, and the

more noble residences and shops were always near the royal palaces.

GOD OF CARNAGE is set in an apartment in Montparnasse in the 14th Arrondissement situated on the left bank. The Montparnasse district, traditionally home to many artists, is today best-known for its skyscraper, the Tour Montparnasse, and its major railway terminus, the Gare Montparnasse. The 14th arrondissement also contains the Cité Internationale Universitaire de Paris, which is located near Parc Montsouris and Stade Charléty.

MONTPARNASSE

The name Montparnasse stems from the nickname "Mount Parnassus" (in Greek mythology, home to the nine

Greek goddesses — the Muses — of the arts and sciences) given to the hilly neighbourhood in the 17th century by students who came there to recite poetry.

The hill was levelled to construct the Boulevard Montparnasse in the 18th century. During the French Revolution many dance halls and cabarets opened their doors in the neighbourhood. The area is also known for cafés and bars, such as the Breton restaurants which specialise in crêpes (thin pancakes), located a few blocks from the Gare Montparnasse.

Montparnasse became famous at the beginning of the 20th century, referred to as les Années Folles (the Crazy Years), when it was the heart



of intellectual and artistic life in Paris.

From 1910 to the start of World War II, Paris' artistic circles migrated to Montparnasse, an alternative to the bourgeois Montmartre district which had been the intellectual breeding ground for the previous generation of artists.

Virtually penniless painters, sculptors, writers, poets and composers came from around the world to thrive in the creative atmosphere and for the cheap rent at artist communes such as La Ruche. Living without running water, in damp, unheated "studios", seldom free of rats, many sold their works for a few francs just to buy food. Jean Cocteau once said that poverty was a luxury in Montparnasse. First

promoted by art dealers such as Daniel-Henry Kahnweiler, today works by those artists sell for millions of euros.

Amongst those who gathered in Montparnasse were Pablo Picasso, Jean Cocteau, Erik Satie, Marc Chagall, Amedeo Modigliani, Ford Madox Ford, Toño Salazar, Max Ernst, Marcel Duchamp, Henri Rousseau, André Breton, Pascin, Salvador Dalí, Henry Miller, Samuel Beckett, Joan Miró and, in his declining years, Edgar Degas.

Montparnasse was a community where creativity was embraced with all its oddities, each new arrival welcomed unreservedly by its existing members. When Tsuguharu Foujita arrived from Japan in 1913 not knowing a soul,

he met Soutine, Modigliani, Pascin and Leger virtually the same night and within a week became friends with Juan Gris, Pablo Picasso and Henri Matisse. In 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first evening the smiling man at the next table at La Rotonde graciously introduced himself as "Modigliani, painter and Jew". They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Modigliani, then went to La Rotonde and danced in the street all night.

Between 1921 and 1924, the number of Americans in Paris swelled from 6,000 to 30,000. While most of the artistic community gathered



here were struggling to eke out an existence, well-heeled American socialites such as Peggy Guggenheim, and Edith Wharton from New York, Harry Crosby from Boston and Beatrice Wood from San Francisco were caught in the fever of creativity.

The cafés and bars of Montparnasse were a meeting place where ideas were hatched and mulled over. In Montparnasse's heyday (from 1910 to 1920), the cafés Le Dôme, La Closerie des Lilas, La Rotonde, Le Select, and La Coupole — all of which are still in business — were the places where starving artists could occupy a table all evening for a few centimes. If they fell asleep, the waiters were instructed not to wake them. Arguments were common, some fuelled by intellect, others by alcohol, and if there were fights, and there often

were, the police were never summoned. If you couldn't pay your bill, people such as La Rotonde's proprietor, Victor Libion, would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered with a collection of artworks, that today would make the curators of the world's greatest museums drool with envy.

The rue de la Gaité in Montparnasse was the site of many of the great music-hall theatres, in particular the famous "Bobino".

On their stages, using then-popular single name pseudonyms or one birth name only, Damia, Kiki, Mayol and Georgius, sang and performed to packed houses. And here too, Les Six was formed, creating music based on the ideas of Erik Satie and Jean Cocteau.

The poet Max Jacob said he came to Montparnasse to "sin disgracefully", but Marc Chagall summed it up differently when he explained why he had gone to Montparnasse: "I aspired to see with my own eyes what I had heard of from so far away: this revolution of the eye, this rotation of colours, which spontaneously and astutely merge with one another in a flow of conceived lines. That could not be seen in my town. The sun of Art then shone only on Paris."



Modigliani

"FOR A FIVE-YEAR-OLD"

BY FLEUR ADCOCK

**A SNAIL IS CLIMBING UP THE WINDOW-SILL
INTO YOUR ROOM, AFTER A NIGHT OF RAIN.
YOU CALL ME IN TO SEE, AND I EXPLAIN
THAT IT WOULD BE UNKIND TO LEAVE IT THERE;
IT MIGHT CRAWL TO THE FLOOR, WE MUST TAKE CARE
THAT NO ONE SQUASHES IT. YOU UNDERSTAND,
AND CARRY IT OUTSIDE, WITH CAREFUL HAND
TO EAT A DAFFODIL.**

**I SEE, THEN THAT A KIND OF FAITH PREVAILS;
YOUR GENTLENESS IS MOULDED STILL BY WORDS
FROM ME, WHO HAVE TRAPPED MICE AND SHOT WILD BIRDS,
FROM ME, WHO DROWNED YOUR KITTENS, WHO BETRAYED
YOUR CLOSEST RELATIVES, AND WHO PURVEYED
THE HARSHTEST KIND OF TRUTH TO MANY ANOTHER.
BUT THAT IS HOW THINGS ARE. I AM YOUR MOTHER,
AND WE ARE KIND TO SNAILS.**

**FROM
POEMS 1960-2000
PUBLISHED BY BLOODAXE BOOKS, 2000.**



IGNITING STAGES THE WORLD OVER

GOD OF CARNAGE (originally *Le Dieu du Carnage*) premiered in Zurich in December 2006 where it became an instant hit. The original production was performed in German, and won the Viennese Nestroy-Theatre prize for the best German-language performance of the season. Following the success in Zurich a production opened in Paris, directed by the author herself and starring Isabelle Huppert. Reza's English translator, Christopher Hampton, adapted the work for a West End production.

Christopher Hampton's translation of GOD OF CARNAGE opened in the West End at the Gielgud Theatre on 25 March 2008. The original cast featured Ralph Fiennes as Alain, Tamsin Greig as Annette, Janet McTeer as Véronique and Ken Stott as Michel. On the opening night of the performance, there was a power cut about an hour into the show. The show therefore had to continue in emergency lighting.

Despite this, the play was reviewed positively by most critics. Dominic Cavendish in the Daily Telegraph wrote that, "with no lesser stars than Ralph Fiennes, Tamsin Greig, Ken Stott and Janet McTeer playing the warring quartet, parents and non-parents alike will surely be elbowing each other out of the way to get a ringside view from the stalls." Micheal Billington in The Guardian gave the play four out of five stars saying that, "All four actors are excellent and, in Matthew Warchus's deft production, show the thin veneer of bourgeois pretence."

Benedict Nightingale writing in The Times said, "With Matthew Warchus directing these superb performers and Christopher Hampton translating, the effect is tense, edgy and funny. As the title hints, Reza wants us to see her molehill as a mountain. Her subjects come to embrace African genocide, conflict resolution, restorative justice and the moral nature of us human animals."

A Broadway production opened at the Bernard B. Jacobs Theatre in March this year, starring Jeff Daniels, Hope Davis, James Gandolfini and Marcia Gay Harden. It received almost universally positive reviews, and won three Tony Awards, including the Tony Award for Best Play. Unlike all other productions of GOD OF CARNAGE, Reza agreed to change the locale and the Broadway production is not set in Paris. Rather it is set in Brooklyn and the two couples are Jewish.





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—New York Times

"the atmosphere of a London Christmas, brimming with life, memorable music and indelible characters... a feast for the eyes and ears"
— The Guardian

OLIVER!

Books, music and lyrics by Lionel Bart

SKYCITY Theatre
29 October –
22 November

DIRECTOR
Raymond Hawthorne

DESIGN
Tracy Grant Lord

CAST INCLUDES
Mark Hadlow, Helen Medlyn

Orchestral arrangements by William David Brohn

By arrangement with Leonard Australia Pty Ltd, exclusive representative of Cameron Mackintosh and the Southbrook group.

The perfect time to introduce your kids to a life of crime.

Oliver! comes to the SKYCITY Theatre, starring Mark Hadlow as Fagin, in a dazzling new production. This much-loved musical vividly brings to life Dickens' timeless characters with its ever-popular story of the boy who asked for more.

The sensational sing-along show is full of Lionel Bart's irresistible songs including *Food Glorious Food*, *Consider Yourself*, *You've Got to Pick a Pocket or Two*, *I'd Do Anything*, *Oom Pah Pah*, *As Long As He Needs Me* and many more.

A perfect Christmas treat for the whole family. Be the first to get your tickets – so that you won't have to pick a pocket or two to get in.

Auditions
←



AUCKLAND
THEATRE
COMPANY

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

THE NEW ZEALAND
POST SEASON OF THE
POHUTUKAWA TREE

By Bruce Mason
3 September – 26
September

Maidment Theatre

Life moves on. But not everyone moves with it. Rediscover Bruce Mason's THE POHUTUKAWA TREE with Rena Owen who returns from Hollywood to star in New Zealand's greatest play. A proud and spiritual woman, Aroha attempts to instruct her children in Pakeha ways. But the post-war world of the 1950s has arrived and she is left increasingly isolated as everything she loves and stands for comes under siege.

SILO THEATRE

Auckland

HOLDING THE MAN

By Tommy Murphy
7 August – 29 August

Fumbling from febrile adolescence through to wide-eyed young adulthood, Tim and John eventually find a way together in this wickedly funny and breathtakingly candid play.

CENTREPOINT THEATRE

Palmerston North

HITS OF '74

By Lucy Schmidt &
Stayci Taylor
11 July – 22 August

In an attempt to save their beloved hang-out bar, old friends Tina, Jason, Kathy and Graeme join voices and overcome their differences in this hilarious play of flashbacks to 1974.

BATS THEATRE

Wellington

VIENNA VERONA

By Three Spoon Theatre
5 August – 15 August

Three Spoon Theatre hits the stage with VIENNA VERONA – a double-bill season of simultaneously standalone and complimentary productions of MEASURE FOR MEASURE and ROMEO AND JULIET. This radical reworking of Shakespeare pushes the boundaries of tragedy and comedy, bringing fresh energy to timeless ideas of love, sex and authority.

CIRCA THEATRE

Wellington

FOUR FLAT WHITES IN
ITALY

By Roger Hall
22 August – 3 October

Roger Hall's latest Kiwi comedy sees retired couples Alison and Adrian, and Harry and new wife Judy taking an Italian trip of a lifetime. Comical calamities befall the intrepid travellers as they valiantly negotiate the pitfalls of an Italian OE.

DOWNSTAGE THEATRE

Wellington

LE SUD

By Dave Armstrong
5 August – 22 August

What if the North and South Island were two separate countries? LE SUD assumes just that. This is the story of a delegation from North Zealand led by Prime Minister Jim Petersen, who travels south to the beautiful chateau at Wanaka au Lac to persuade their rich neighbours to provide them with cheap electricity.

COURT THEATRE

Christchurch

FOUR FLAT WHITES IN
ITALY

By Roger Hall
29 August – 10 October

Recent retirees Alison and Adrian are taking the trip of a lifetime, but find unexpected (and unwanted) company along for the ride in the form of Harry and his new wife Judy. As the quartet navigate the big OE for the fifty-plus, their holiday may end up more Dante than al dente.

FORTUNE THEATRE

Dunedin

LUCKY NUMBERS

By Mike Yeaman
10 July – 1 August

Teetering on the brink of senility Nana Connie Patterson has been forced to give up her own home and move in with her daughter's family. All's downhill until one day her lucky Lotto numbers wins her \$8.2 million!

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





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TICKETING & BOX OFFICE SUPERVISOR — **Anna Nuria Francino**

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RECEPTIONIST — **Sue East**

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AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Jan and Marieke Teernstra, Film FX

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6 AUCKLAND THEATRE COMPANY

MAIN
STAGE

MAIDMENT THEATRE

New Zealand Post  SEASON OF

THE POHUTUKAWA TREE

By Bruce Mason

Cast

Rena Owen
Stuart Devenie
Catherine Wilkin
Peter McCauley
Maria Walker
Edwin Wright
Fern Sutherland
Richard Knowles
Hera Dunleavy
Michael Keir Morrissey
Craig Geenty

Direction

Colin McColl

Design

Tony Rabbit
Nic Smillie

AUCKLAND
THEATRE
COMPANY

3 SEP — 26 SEP
MAIDMENT THEATRE

BOOK AT 09 308 2383
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