

AUCKLAND THEATRE COMPANY PRESENTS

THE ATC PATRONS' SEASON OF

J. M. COETZEE'S

DISGRACE

ADAPTED FOR THE STAGE
BY CARL NIXON

BY ARRANGEMENT WITH PLAYMARKET



AUCKLAND
THEATRE
COMPANY



AUCKLAND THEATRE COMPANY
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ARTISTIC DIRECTOR

COLIN McCOLL

I was given the novel of *Disgrace* a few years ago and not knowing enough about life in post-apartheid South Africa, I read it keenly. I found the story at once intensely political and intensely personal. It was appalling, alarmingly honest but at the same time, ultimately life-affirming.

So when the first draft of Carl Nixon's dramatization of *Disgrace* landed on my desk I was excited by the challenge of getting this wonderful work from page to stage.

While it's a given that something is always lost in the process of converting a novel to stage (or screen) for me there have also been surprising gains:- Lurie's sense of humour, his King Lear-like journey from arrogance to humility and the theatricality of his overly ambitious plans for the Byron opera.

Theatre is real (real people playing before you in real time) but it is not reality – it is a pared-back, poetic distillation of reality – a 'selected' reality. In this version of *Disgrace* we have selected to concentrate on the conflict of ideals between Lurie and his daughter Lucy and on his personal journey from his cushioned euro-centric university life in Cape Town to his visceral discovery of life in rural East Cape Province. This journey is reflected in the breakdown of the baroque construct of his language, his clothes and his perception of his relationship with women and Africa itself.

My thanks to everyone- actors, directors, dramaturges and all the other creative minds and souls who have guided this difficult and provocative work through

readings, workshops to the debut presentation tonight. Huge thanks to Auckland Theatre Company Patrons (and particularly Auckland Theatre Company Board members Dayle Mace and Erika Congreve who facilitate the group) for their vision and foresight in supporting the Literary Unit and development work at Auckland Theatre Company.

Over the last few years the Patrons have supported some of the Auckland Theatre Company's major success stories including productions of *The Bach*, *The Daylight Atheist*, *2second Unit* and now *Disgrace*.

Welcome back to Auckland Theatre Company, Stuart Devenie, Hera Dunleavy and Donogh Rees, and a big welcome to Kirk Torrance, Gregory Jacob and Marisiale Tunoka, who make their Auckland Theatre Company debut with this production. Heartfelt thanks too to my creative and production team.

Enjoy tonight and we look forward to seeing you at our big end of year bash at SKYCITY Theatre - Cole Porters delicious musical *High Society* – brought to you by the dream team creators of theatrical magic, director Raymond Hawthorne and designer Tracy Grant!

Kind regards,
Colin McColl

THE AUCKLAND THEATRE COMPANY PATRONS' ARE PROUD TO SPONSOR THE WORLD PREMIERE PRODUCTION OF J.M. COETZEE'S BOOKER PRIZE WINNING NOVEL *DISGRACE* ADAPTED FOR THE STAGE BY CARL NIXON.

The Patrons group was formed to support the work of Auckland Theatre Company on an ongoing basis. In the past the Patrons have supported the presentation of New Zealand theatre, as well as Auckland Theatre Company's education and literary initiatives – all of which are essential to the ongoing artistic strength of the company.

It is our immense pleasure to be supporting Auckland Theatre Company in this World first premiere production.

Dayle Mace

ATC PATRONS - 2005

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AUCKLAND THEATRE COMPANY PRESENTS

THE ATC-PATRONS' SEASON OF

J.M. COETZEE'S
DISGRACE

ADAPTED FOR THE STAGE
BY CARL NIXON

CAST

BY ARRANGEMENT WITH PLAYMARKET

STUART DEVENIE AS DR. DAVID LURIE

HERA DUNLEAVY AS LUCY LURIE / MELANIE ISAACS

GREGORY JACOB AS POLLUX / STUDENT REPRESENTATIVE

DONOGH REES AS SORAYA / ROSALIND / DOCTOR / BEV SHAW / TERESA GUICCIOLI

KIRK TORRANCE AS PETRUS / CHAIRMAN OF THE COMMITTEE OF ENQUIRY / INTRUDER

MARISIALE TUNOKA AS COMMITTEE MEMBER / INTRUDER

Play Adaptation **CARL NIXON** Direction **COLIN MCCOLL** Set Design **DAVID THORNLEY** Lighting Design **TONY RABBIT**
Video Design **STEVE LATTY** Costume Design **HILARY BROWN** Costume Construction **ELIZABETH WHITING COSTUMES**
Sound Design **JOHN GIBSON** Production Manager **FELIX DAVIES** Stage Manager **FERN CHRISTIE** Operator **NIK JANIUREK**
Properties **SHELLEY WATSON** Set Construction **2CONSTRUCT**

The World Premiere Patrons' Season of J. M. Coetzee's *Disgrace* adapted for the stage by Carl Nixon is the seventh Auckland Theatre Company production for 2005. This season will run from Thursday September 22 - Saturday October 15 at the Maidment Theatre.

Disgrace is approximately 2 hours and 20 minutes long, including a 20 minute interval.
Please remember to switch off all cell phones, pagers and watch alarms.

LINDAUER



Proud to be the selected wines of Auckland Theatre Company



PLAY ADAPTATION

CARL NIXON

It has been an honour to adapt J. M. Coetzee's novel for the stage. When I first conceived of the idea, two years ago now, I thought of it only as a pipe-dream. Surely the rights would be well and truly wrapped up. The novel had, after all, won the Booker Prize. But in the spirit of kiwi battlers everywhere I thought I'd give it a crack. What could be the harm in asking? The worst that could happen would be to raise a wry smile from a literary agent on the other side of the world before she lobbed my letter in the direction of her rubbish bin. So I wrote away and was pleasantly surprised to be asked to send a CV and sample of my work. What to send? In the end I settled on a short story published in a collection called *Essential New Zealand Short Stories* edited by Owen Marshall. This story must have been deemed passable because on this basis I was given the go ahead to attempt an adaptation of *Disgrace*.

I use the word 'attempt' deliberately. Being granted the rights was only the first step along what has proven to be a long and often daunting road. Writing and rewriting has been the order of the day. All credit to Auckland Theatre Company for seeing the potential in my early drafts and for fostering the development of the script through a reading, a workshop and several invaluable discussions with the always insightful Colin McColl. The script you will see performed tonight is much stronger for this process.

Those of you who know the novel well will note that my script adheres closely to the text of the novel. When dealing with such impeccably crafted source material it has always been imperative for me to honour the characters, tone and language of the novel. Right from the conceptual stage I saw my job as that of a structural engineer. My task was to create a framework within which Mr Coetzee's own words could march from page to stage unjaded by their journey. The framework I have erected may throw a spotlight upon some aspects of the novel and diminish, or even do away with, others that would not sit comfortably in the medium of theatre. Adaptation, however, is not invention.

Keep in mind that script is only part (and sometimes a small part) of the mercurial elements combining to make a production. My thanks to the director, actors, technicians and administrators and others who have lifted the words off the page.

I hope you the audience are entertained by the production and, at the very least, feel that my script does credit to a wonderful novel.

Carl Nixon
26 August 2005



AUTHOR

J.M. COETZEE

Throughout history, South African writers have assumed a vigorous and compelling role in the grand scheme of world literature. After years of apartheid-era censorship and silencing a collective South African voice is now heard more widely and clearly.

Previous authors who were silenced under apartheid can now be heard, novels that were banned for decades have since been reissued and new literature is being published to international acclaim.

J.M. Coetzee has been one of South Africa's most significant authors, both during and after apartheid. Coetzee's socially aware fiction has arguably been the voice most often heard from South African Literature in the West, both as a novelist and as an academic figure.

Professor J. M. Coetzee was born in South Africa in 1940. He studied at the University of Cape Town and the University of Texas, after which he taught at the State University of New York in Buffalo. He returned home to South Africa to take up a series of positions at the University of Cape Town, the last being Distinguished Professor of Literature. During his latter years there, he also travelled frequently to teach at universities in the US.

His first published book was *Dusklands* (1974), and this was followed by several further novels including *In the Heart of the Country* (1977), winner of the Central News Agency (CNA) Literary Award and filmed as *Dust* in 1985; *Life & Times of Michael K* (1983) and *Disgrace* (1999), both winners of the Booker Prize for Fiction; and *Elizabeth Costello: Eight Lessons* (2003). His most recent novel, *Slow Man* has already been long-listed for a Booker prize.

J. M. Coetzee emigrated to Australia in 2002, where he has an honorary position at the University of Adelaide. He was awarded the Nobel Prize for Literature in 2003.

J. M. COETZEE - PRIZES AND AWARDS

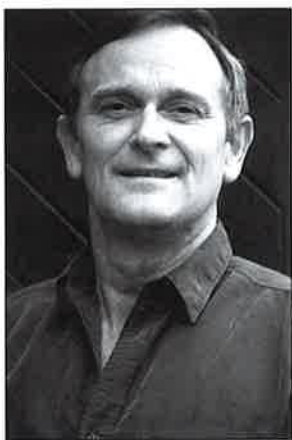
- 1977** Central News Agency (CNA) Literary Award (South Africa)
In the Heart of the Country
- 1980** Central News Agency (CNA) Literary Award (South Africa)
Waiting for the Barbarians
- 1980** James Tait Black Memorial Prize (for fiction)
Waiting for the Barbarians
- 1981** Geoffrey Faber Memorial Prize. *Waiting for the Barbarians*
- 1983** Booker Prize for Fiction. *Life & Times of Michael K*
- 1984** Central News Agency (CNA) Literary Award (South Africa)
Life & Times of Michael K
- 1984** Prix Fémina Etranger (France). *Life & Times of Michael K*
- 1987** Jerusalem Prize, Foe
- 1990** Sunday Express Book of the Year. *Age of Iron*
- 1995** Irish Times International Fiction Prize
The Master of Petersburg
- 1998** Lannan Literary Award (Fiction)
- 1999** Booker Prize for Fiction. *Disgrace*
- 2000** Commonwealth Writers Prize
(Overall Winner, Best Book) *Disgrace*
- 2003** Nobel Prize for Literature

What the critics have said of J.M. Coetzee's *Disgrace*

"*Disgrace* is not a hard or obscure book - it is, among other things, compulsively readable - but what it may well be is an authentically spiritual document, a lament for the soul of a disgraced century." **The New Yorker**

"A master-piece... perhaps the best novel to carry off the Booker prize in a decade" **Independent**

"A subtly brilliant commentary on the nature and balance of power in his homeland...*Disgrace* is a mini-opera without music by a writer at the top of his form." **Time**



STUART DEVENIE

Stuart Devenie is one of New Zealand's most accomplished actors with a career spanning over three decades. Stuart last appeared for Auckland Theatre Company in 2004's production of *Caligula*. Other Auckland Theatre Company credits include *The Talented Mr. Ripley*, *The Orderly Business of Life*, an ATC Literary Unit *Final Draft* production at the SiLO Theatre, *The God Boy*, *Middle Age Spread*, *Take A Chance On Me*, *Copenhagen*, *Serial Killers*, *Twelve Angry Men*, *Uncle Vanya* ATC second Unit's *The Atrocity* and the acclaimed *Daylight Atheist* for which he undertook a North Island tour.



HERA DUNLEAVY

A graduate of Toi Whaakari NZ Drama School, Hera won a Chapman Tripp Best Female Newcomer Award in 1994 for *Beautiful Thing*. Since then she has performed for every professional theatre in New Zealand as well as the NZ International Festival of the Arts. Television credits include Prime's new police drama *Interrogation* and *Korero Mai* for Maori Television. Film credits include *For Good* and *Blest*. Auckland Theatre Company credits include *Uncle Vanya*, *Honour*, *Serial Killers*, *Who's Afraid of Virginia Woolf?* and *Equus*.



DONOGH REES

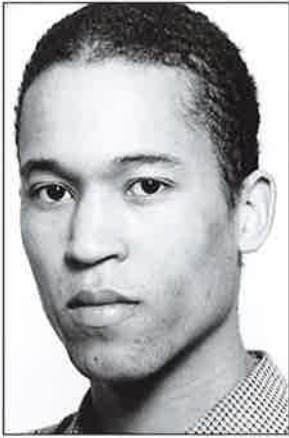
Theatre Corporate Drama School graduate, Donogh Rees, is an accomplished stage and screen actress with a career spanning more than 25 years. She has appeared in many theatre productions, most recent was this year's Potent Pause production *Strange Children*. *Disgrace* is Donogh's third appearance with Auckland Theatre Company, having previously appeared in *The Beauty Queen of Leenane* and *Dancing At Lughnasa*.

A familiar face to *Shortland Street* viewers, Donogh has played the character Nurse Judy Brownlee since 2001. Her previous television work includes *Hercules*, *Xena Warrior Princess*, *CityLife*, *Marlin Bay* and *Plain Clothes* and in 1993 Donogh received a New Zealand Film and Television Award for Best Supporting Actress for her role in the feature film *Crush* (1993). Other film credits include *Starlight Hotel*, *Starship*, *Constance* and short films *Grace*, *The Love Letter* and *The Beach*.



KIRK TORRANCE

Kirk Torrance has a degree in Performing Arts from Toi Whakaari NZ Drama School and has appeared in numerous theatrical productions. Highlights include: the Wellington Fringe Festival's production of *Taki Toru*; travelling to New York to perform in St Mark's Theatre's production of *Snooze*; and writing, directing and performing in the *Taki Rua* production of *Strata*, for which he won three Chapmann Tripp awards for 'Outstanding New Playwright', 'Most Original Production' and 'Best New Director'. Kirk's television experience includes roles in *Xena: Warrior Princess*, *Shortland Street*, *The Lost Children*, *Mataku 'Kahurangi – The Blue Line'* and *Fish Skin Suit* which won the award for Best Drama in the 2002 New Zealand Television Awards. In 2001 Kirk played the character Holden in the feature film, *Stickmen* and is currently playing Detective Wayne Judd in TV3's *Outrageous Fortune*. J.M. Coetzee's *Disgrace* is Kirk's debut for Auckland Theatre Company.



GREGORY JACOB

Gregory graduated from the UNITEC School of Performing and Screen Arts in 2002. While studying he performed under directors Raymond Hawthorne and Paul Gittins. Since graduating he has appeared on *Shortland Street*. Auckland Theatre Company is pleased to welcome Gregory to the stage for his debut appearance with the company.



MARISIALE TUNOKA

We are also proud to welcome Marisiale to his first appearance for Auckland Theatre Company. As well as recently playing Puck in *A Midsummer Nights Dream*, he has been performing in schools around the country as part of the Ministry of Health's theatre initiatives to promote safe sex.

KEY EVENTS IN

SOUTH AFRICAN HISTORY

- 1902** The second Anglo-Boer War ends.
- 1910** The Union of South Africa is formed by the former British colonies (Natal, the Cape) and the Boer republics (Transvaal and Orange Free State).
- 1912** The Native National Congress is established (later renamed the African National Congress (ANC)).
- 1913** In an effort to prevent blacks from purchasing land outside reserves (excluding the Cape Provinces) the Land Act is introduced.
- 1914** National Party established.
- 1918** A Secret brotherhood or "Broederbond" is created to press forward the Afrikaner cause.
- 1919** Namibia comes under South African government.

APARTHEID BECOMES LAW

- 1948** National Party (NP) takes power, Policy for apartheid adopted.
- 1950** By law, SA population is now classified by race. The Group Areas Act orders the segregation of blacks and whites. The Communist Party is banned. The ANC retaliates with a civil disobedience campaign, fronted by Nelson Mandela.
- 1960** Seventy black campaigners are killed at Sharpeville. The ANC is banned.
- 1961** South Africa leaves the Commonwealth and is declared a republic. Nelson Mandela heads the new ANC military division and launches a sabotage campaign.
- 1960s** International pressure mounts against the government, South Africa is excluded from the Rome Olympic Games.
- 1964** ANC leader, Nelson Mandela, is sentenced to life imprisonment.
- 1966** South African Prime Minister, Hendrik Verwoerd, is assassinated in September.
- 1970s** Over 3 million people are compulsorily resettled in black 'homelands'.
- 1976** 600 people killed when black protesters clash with SA security forces, results in an uprising starting in Soweto.
- 1984-89** State of emergency declared when township revolts.
- 1989** FW de Klerk takes over presidency from PW Botha. de Klerk and Mandela meet. Public facilities become desegregated and several ANC activists are freed from prison.

- 1990** After 27 years, Mandela is released from prison. Independence is declared in Namibia. ANC ban lifted.
- 1991** Multi-party talks begin. President de Klerk repeals all remaining apartheid law and international sanctions are lifted. Intense fighting erupts between the ANC and the Zulu Inkatha movement.
- 1993** Agreement reached on an interim constitution.
- 1994** First non-racial elections held, ANC win by a landslide majority, Nelson Mandela becomes president and the Government of National Unity is formed. All remaining sanctions are lifted and SA's Commonwealth membership is reinstated. After a 20-year absence, South Africa takes seat in the UN General Assembly.

SEEKING TRUTH

- 1996** Archbishop Desmond Tutu chairs the Truth and Reconciliation Commission. Hearings begin on human rights crimes committed by the National Party during the apartheid era.
- 1996** Parliament adopts a new constitution. Claiming they are being ignored, the National Party withdraws from the coalition.
- 1998** The Truth and Reconciliation Commission makes public a report, labeling apartheid 'a crime against humanity'. The report finds the National Party accountable for human rights abuses.
- 1999** Thabo Mbeki takes over as president after the ANC win second non-racial elections.
- 2001-APRIL** A collection of 39 transnational pharmaceutical companies defer their legal battle to ban South Africa's importation of generic HIV/Aids drugs. The court case is dropped signaling a landmark victory for the world's poorer nations. Cheaper drugs are essential for the effective combat of an epidemic that affects over 25 million Africans alone.
- 2001 MAY** Corruption allegations regarding an arms deal (involving British, French, German, Italian, Swedish and South African firms) are investigated by an official panel. The panel eventually clears the government of unlawful conduct.
- 2001 DECEMBER** A High Court ruling states that pregnant women are to be given Aids drugs in an effort to help prevent transmission of the HIV virus to their unborn children.
- 2002-APRIL** The ANC condemn a Court verdict acquitting Dr Wouter Basson (aka "Dr Death"). Basson had been charged with murder and conspiracy. He also pioneered an apartheid-era germ warfare programme.
- 2002 JULY** Constitutional court orders government to provide key anti-Aids drug at all public hospitals. The Government had argued drug was too costly.
- 2002 OCTOBER** Bomb explosions in Soweto and a blast near Pretoria are thought to be the work of right-wing extremists. Separately, police charge 17 right-wing nationalists with plotting against the state.
- 2003 MAY** Walter Sisulu dies aged 91. A key figure in the anti-apartheid movement, thousands gather to pay their last respects.
- 2003-NOVEMBER** The Government installs a major programme to combat the spread and suffering caused by HIV/Aids. It includes planning for a logical network of drug-distribution centers and preventative education.
- 2004-APRIL** The ANC wins a third landslide election victory. Thabo Mbeki starts his second term as president.
- 2005 JUNE** President Mbeki sacks his deputy, Jacob Zuma, in the aftermath of a corruption case.
- 2005 AUGUST** Around 100,000 gold miners strike over pay, bringing the industry to a standstill.

SOURCE: www.bbc.co.uk



ATC LITERARY UNIT

The Auckland Theatre Company Literary Unit nurtures New Zealand playwrights and their work. Over the past year it has been directly involved in the development and final presentation of Carl Nixon's stage adaptation for J.M. Coetzee's *Disgrace*.

From March to October, Auckland Theatre Company presents monthly readings of new un-produced plays. The playwright is joined by a professional cast and director to workshop each play over a two-day period before its performance as a public reading at the Auckland Art Gallery Toi o Tamaki.

Selected scripts undergo further development as part of the Literary Unit's FINAL DRAFT programme of extended workshops and semi-staged presentations – a unique opportunity for audiences to see performances of scripts in progress.

This year's FINAL DRAFT presentations will take place at the Maidment Studio Theatre over the weekend of October 8 and 9. The plays are: *Drinking Games* by Damien Wilkins, *The Ocean Star* by Michael Galvin and

Being Here by Frances Edmond (adapted from the work of Lauris Edmond).

The Unit is also working towards the commissioning of several new plays – an initiative made possible by funding from Creative New Zealand.

Monthly Play Readings

Held on the first Wednesday of the month at space kindly provided by the Auckland Art Gallery Toi o Tamaki, clocktower entrance, cnr of Kitchener and Wellesley Streets, 6.30p.m. Free. All welcome.

The final reading for the year on October 5 will be *The Venetian Bride* by Robert Tripe, adapted from a story by Maurice Shadbolt.

If you have missed these play reading dates for 2005 but wish to know more, please contact ATC Literary Unit's script development programme contact, Roy Ward, ATC Associate Director, Artistic and Literary. roy@atc.co.nz

During his 25 years in prison, Nelson Mandela became the world's most famous political prisoner. After a long campaign of resistance within South Africa, President F. W. de Klerk ended the government ban on the ANC and freed Mandela in 1990. Over the next few years Mandela tirelessly worked to end apartheid and minority rule, all the while inspiring his people to believe in equity and freedom over retaliation as the true means for achieving peace in South Africa.

NELSON MANDELA ELECTION VICTORY SPEECH

CARLTON HOTEL, JOHANNESBURG, 2 MAY 1994

My fellow South Africans - the people of South Africa:

This is indeed a joyous night. Although not yet final, we have received the provisional results of the election, and are delighted by the overwhelming support for the African National Congress.

To all those in the African National Congress and the democratic movement who worked so hard these last few days and through these many decades, I thank you and honour you. To the people of South Africa and the world who are watching: this a joyous night for the human spirit. This is your victory too. You helped end apartheid, you stood with us through the transition.

I watched, along with all of you, as the tens of thousands of our people stood patiently in long queues for many hours. Some sleeping on the open ground overnight waiting to cast this momentous vote.

South Africa's heroes are legend across the generations. But it is you, the people, who are our true heroes.

This is one of the most important moments in the life of our country. I stand here before you filled with deep pride and joy: - pride in the ordinary, humble people of this country. You have shown such a calm, patient determination to reclaim this country as your own. - and joy that we can loudly proclaim from the rooftops - free at last!

I stand before you humbled by your courage, with a heart full of love for all of you. I regard it as the highest honour to lead the ANC at this moment in our history, and that we have been chosen to lead our country into the new century.

I pledge to use all my strength and ability to live up to your expectations of me as well as of the ANC. I am personally indebted and pay tribute to some of South Africa's greatest leaders including John Dube, Josiah Gumede GM Naicker, Dr Abduraman, Chief Lutuli, Lilian Ngoyi, Helen Joseph, Yusuf Dadoo, Moses Kotane, Chris Hani and Oliver Tambo. They should have been here to celebrate with us, for this is their achievement too.

Tomorrow, the entire ANC leadership and I will be back at our desks. We are rolling up our sleeves to begin tackling the problems our country faces. We ask you all to join us - go back to your jobs in the morning. Let's get South Africa working.

For we must, together and without delay, begin to build a better life for all South Africans. This means creating jobs building houses, providing education and bringing peace and security for all.

The calm and tolerant atmosphere that prevailed during the elections depicts the type of South Africa we can build. It set the tone for the future. We might have our differences, but we are one people with a common destiny in our rich variety of culture, race and tradition. People have voted for the party of their choice and we respect that. This is democracy.

I hold out a hand of friendship to the leaders of all parties and their members, and ask all of them to join us in working together to tackle the problems we face as a nation. An ANC government will serve all the people of South Africa, not just ANC members.

We also commend the security forces for the sterling work done. This has laid a solid foundation for a truly professional security force, committed to the service of the people and loyalty to the new constitution.

Now is the time for celebration, for South Africans to join together to celebrate the birth of democracy. I raise a glass to you all for working so hard to achieve what can only be called a small miracle. Let our celebrations be in keeping with the mood set in the elections, peaceful, respectful and disciplined, showing we are a people ready to assume the responsibilities of government.

I promise that I will do my best to be worthy of the faith and confidence you have placed in me and my organisation, the African National Congress. Let us build the future together, and toast a better life for all South Africans.

Nelson Mandela
2 May 1994

SET DESIGN BY

DAVID THORNLEY



Stage space for *Disgrace*, a complex novel/drama, needs great flexibility for multiple scene shifts - from the enclosure of domestic rooms, to the vastness of the rural plains. Abstractionism, the art of taking away, has naturally led to a minimalist set design. But the integration of projected images over the set and the performers, will provide multilayered complex visual images giving an added depth of field and perception.

A raking stage throws the action forward. The use of irregular shaped platforms emerging from the rake and the hint of the diagonal axis assists in defining areas within the total stage space.

A perforated projection screen allows action from both front and behind, giving a further dimension.

VIDEO DESIGN BY

STEVE LATTY



As a director of photography for film, television and documentary my role has always been about realising a vision or idea for the screen. This usually entails a process of intense collaboration with the director or writer or both, in this case the vision belongs to Colin McColl, who with Carl Nixon have delivered an extraordinary new play.

J. M. Coetzee's *Disgrace* deeply affected me four years ago when I first read it, having the opportunity to collaborate on bringing it to the stage makes this project particularly special for me.

The process of acquiring and refining the imagery for the play has been much like that of making a film, albeit a silent one. The narrative content of the images are both figurative and literal - mostly reflecting Lurie's subconscious imagination. The challenge has been in the nature of the projections and how best to manipulate the images for the structure of the sets.

COSTUME DESIGN BY

HILLARY BROWN



What a fantastic opportunity: costume designing J. M. Coetzee's *Disgrace*. Being born and raised in Africa I feel I have the perfect grounding and insight needed to costume this play. My inspiration for the costumes in the play was drawn from my childhood. I was brought up on a farm surrounded by rural reserves, bush and barbed wire. Fortunately, when I was growing up there was less violence in Africa than there is today, but having lived in Africa from birth until 2000 has certainly helped with my overall approach to my design. It was important to portray in the costumes the heat and dryness of the land. The fabrics we have used in country scenes are faded by the sun, something that is inevitable in Africa. For our main character, David Lurie, I have attempted to portray the colonial which still exists in Africa.

Although not a happy play it has been important to me to portray Africa well and to communicate a true and accurate picture of the land and the people.

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SOUND DESIGN

JOHN GIBSON



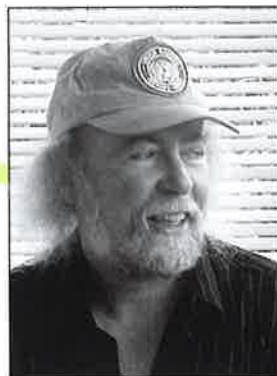
David Lurie is a man embalmed in culture and privilege. From these lofty heights he imagines it is easy to write an Opera using bits of music already written (like Strauss) as it is easy for him to have anyone he likes. We have tried to show what such a musical fantasy might sound like and also indicate, as that dream fades, the sound of the first trembling bones of originality.

The other musical elements that tell his story are the sound of dogs recorded here in Auckland at the animal refuge, and the sounds of metal and wind to suggest the harshness and vastness of the 'real' South Africa.

The use of voice-over and video are used to create and demonstrate some of the complexities of thought and illusions in this character's mind and give him a sense of the distance from which he views the world, a world which in all its reality finally claims him.

LIGHTING DESIGN

TONY RABBIT



A leading NZ theatre designer, Tony Rabbit has also been production designer for both film and television. His previous designs include *Bitter Calm* (1994, NZ Opera), *Ricordi* and in 2000 he designed the replica of the Edinburgh Castle for the *Edinburgh Military Tattoo*, staged in the Westpac Stadium Wellington.

He has also designed lighting concepts for several Auckland Theatre Company productions including *Goldie*, *Caligula* and most recently set & lighting designer for *The Duchess of Malfi*.

He is a founding member and originator of the Venueweb Trust, a long term project initiated with support from The New Zealand Festival and Creative NZ, the aim of which is to build a free-to-user online database of plans and technical specifications for all New Zealand theatres and performance spaces.



WAITAKERE CITY COUNCIL

ANIMAL WELFARE CENTRE

Early in the rehearsal process for *Disgrace*, the cast and crew visited the Waitakere City Animal Welfare Centre in an effort to familiarize themselves with the conditions in which abandoned dogs live – a theme featuring quite prominently throughout the play.

The Waitakere City Council Animal Welfare Centre works to place lost and abandoned dogs into new and loving homes. The wonderful staff get to know each dog that comes into their care and will be able to tell you which dogs are good with children; which need some tender loving care; and which ones will make a great new best friend.

So if you are thinking of becoming a dog owner reconsider that trip to the pet store and go and pay a visit

to the Animal Welfare Centre. Sadly there are so many lovely dogs at the centre through no fault of their own that unless someone gives them a home they will eventually be destroyed.

The Animal Welfare Centre is located at 48 The Concourse, Henderson. The Concourse is located adjacent to the Lincoln Road on ramp of the North Western motorway. Number 48 is about one kilometre along.

OPENING HOURS

Monday to Friday Office Hours - 8.30 am - 4.30 pm

Kennel Viewing Hours - 10.30 am - 4.15 pm

***Saturday - 11 am - noon**

***Sunday - 11 am - 1 pm**

ADOPTING A DOG

Dogs can be viewed and are available for adoption from the Animal Welfare Centre during normal opening hours. If an impounded dog is not claimed within eight days, it is then available for adoption.

You can view the dogs currently impounded, and leave your details with the office if you find a dog that you would like to adopt. An Animal Welfare Officer will then inspect your property within three days of your visit to ensure that it is a suitable environment for the dog. This does not necessarily mean that the dog will go to the first name on the list.

Dogs are vaccinated before they leave the centre (puppies require booster shots, so consult a vet). Puppies under six months of age will need to be placed in a foster

home for 7-10 days after being vaccinated, so they are healthy when they enter your life.

If you live in rental accommodation, a letter from the property owner giving approval to have the dog on the property is required.

A charge of \$125 is payable, which includes:

\$60 de-sexing voucher - all dogs must be de-sexed within six weeks of ownership, as a condition of adoption.

Note: The de-sexing voucher is towards the cost of de-sexing the dog, it may not necessarily cover the whole cost of de-sexing as each vet's charges may be different.

\$45 veterinary check and vaccination - to ensure the dog is healthy. \$20 registration fee.



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ACKNOWLEDGEMENTS

Special thanks to **Stu, Sean Keir and Heidi** at **Connor Kenyon Design**

John McDermott – Photographer

Random House Publishers

Borders Bookstore

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