

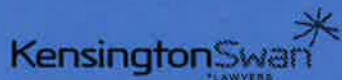
AUCKLAND
THEATRE
COMPANY

Who's
afraid
of
Edward
Albee's
Virginia
Woolf



Thank you

ATC IS PROUD TO PRESENT OUR LEADING CORPORATE STARS FOR THE 2004 SEASON



ATC RECEIVES MAJOR FUNDING FROM CREATIVE NZ AND AUCKLAND CITY



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Colin McColl

ARTISTIC DIRECTOR'S NOTE

This production originated in 2001 at Christchurch's Court Theatre. It was remounted in 2002 for a tour to Downstage Theatre Wellington and Fortune Theatre Dunedin. My thanks to all those theatres, and particularly to Cathy Downes, Artistic Director at The Court Theatre, for inviting me to create this production originally and to her General Manager Stuart Alderton for his support in remounting this production. I am very pleased that artistic directors of the country's major professional theatre companies have the vision and foresight to share ideas and productions. There is no room for parochialism in a small industry like ours.

Tonight's cast has been with the production since 2001 and it has been an exhilarating journey to revisit the roles after a two-year break. Jennifer Ludlam and Hera Dunleavy last worked together at ATC in my premiere production of James Griffin's *Serial Killers*, and we warmly welcome David McPhail and Gareth Reeves who make their debut appearances with ATC in this production. Welcome also to designer David Thornley and lighting designer Giles Tanner.

We trust you will find this work as absorbing to watch as it has been for us to work on and we hope to see you again at the next ATC production, another re-working of a modern classic, David Greig's brilliant new adaptation of Albert Camus' *Caligula*, starring Oliver Driver, Danielle Cormack and Simon Prast.

Enjoy!

Colin

WELCOME TO THE FIFTH PLAY IN AUCKLAND THEATRE COMPANY'S 2004 SEASON!

After three very kiwi (and very successful!) plays we are proud to bring you one of the classics of modern theatre: Edward Albee's *Who's Afraid of Virginia Woolf?*

The wonderful thing about great plays is that you can revisit them every decade or so and see new connections and references. When *Who's Afraid of Virginia Woolf?* was first performed in the 1960s it was regarded chiefly as a searing study of a dysfunctional marriage. Now we view the work differently, and appreciate the multiplicity of themes in Albee's works: the complex nature of love, the exposure of hypocrisy, the conflict between humanities and science and the dangers of reconstructing history. Today *Who's Afraid of Virginia Woolf?* seems almost frighteningly relevant: a savage indictment on an America that has betrayed its values and lost its purpose.

COMING SOON

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CAST & ARTISTIC TEAM

WHO'S AFRAID OF VIRGINIA WOOLF?

BY EDWARD ALBEE

GEORGE	DAVID MCPHAIL
MARTHA	JENNIFER LUDLAM
NICK	GARETH REEVES
HONEY	HERA DUNLEAVY
DIRECTOR	COLIN MCCOLL
DESIGNER	DAVID THORNLEY
LIGHTING DESIGNER	GILES TANNER
STAGE MANAGER	FERN CHRISTIE
LIGHTING & SOUND OPERATOR	RHED
WARDROBE	DENISE HOSTY
	FOR ELIZABETH WHITING COSTUMES LTD
SET CONSTRUCTION	THIRD STAGE LTD
PROPERTIES	SHELLY WATSON

PLACE:

COLLEGE CAMPUS, NEW CARTHAGE, NEW ENGLAND

TIME:

THE EARLY 1960S

ACT ONE:

FUN & GAMES - 58 MINUTES

INTERVAL - 15 MINUTES

ACT TWO:

WALPURGISNACHT - 60 MINUTES

SHORT BREAK - 2 MINUTES

ACT THREE:

THE EXORCISM - 39 MINUTES

TOTAL RUNNING TIME: 2 HOURS AND 54 MINUTES.

PLEASE REMEMBER TO SWITCH OFF ALL CELL PHONES, PAGERS AND WATCH ALARMS.

THIS IS THE FIFTH PRODUCTION
IN AIC'S 2004 SEASON.

WHO'S AFRAID OF VIRGINIA WOOLF?
FIRST PREMIERED ON SATURDAY,
13 OCTOBER 1962 AT BILLY ROSE
THEATRE IN NEW YORK.

THIS PRODUCTION WAS FIRST STAGED
AT THE COURT THEATRE AND OPENED
ON 3 NOVEMBER 2001.

AUCKLAND THEATRE COMPANY'S
PRODUCTION WAS FIRST PERFORMED
AT THE MAIDMENT THEATRE ON
THURSDAY 19 AUGUST 2004.



Who's afraid of Virginia Woolf



LINDAUER

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BORN IN WASHINGTON, D.C., ALBEE WAS ADOPTED AS AN INFANT BY REID ALBEE, THE SON OF EDWARD FRANKLIN ALBEE OF THE POWERFUL KEITH-ALBEE VAUDEVILLE CHAIN.

He was brought up in great affluence and sent to select preparatory and military schools. From childhood he clashed with the strong-minded Mrs Albee, rebelling against her attempts to make him a business success as well as a sportsman and a member of the Larchmont, New York social set. Instead, young Albee pursued his interest in the arts, writing macabre and bitter stories and poetry, while associating with artists and intellectuals considered objectionable by Mrs Albee.

Albee left home when he was twenty and moved to New York's Greenwich Village, where he took to the era's counterculture and avant-garde movements. He continued writing and, after using up his paternal grandfather's modest legacy, took a variety of menial jobs until 1959 when *The Zoo Story* made him a famous playwright, first in Europe, when it premiered in Berlin, and then in New York. This short work, in which a vagabond entices an executive to commit murder, together with 1962's *Who's Afraid of Virginia Woolf?* and 1966's *A Delicate Balance*, his first Pulitzer prize winner, created a mould for American drama for the rest of the century.

Albee continues to write, and currently teaches playwriting at the University of Houston, Texas.

"THE JOB OF THE ARTS IS TO HOLD A MIRROR UP TO US AND SAY "LOOK THIS IS HOW YOU REALLY ARE, IF YOU DON'T LIKE IT CHANGE."

— EDWARD ALBEE

PLAYWRIGHT Edward Albee



"... and the West, encumbered by crippling alliances, and burdened with a morality too rigid to accommodate itself to the swing of events, must ... eventually ... fall." — George, Act Two

ALL OVER (1971)
SEASCAPE (1974, PULITZER PRIZE)
LISTENING (1975)
COUNTING THE WAYS (1976)
THE LADY FROM DUBUQUE (1977-78)
ANOTHER PART OF THE ZOO (1981)
THE MAN WHO HAD THREE ARMS (1981-82)
FINDING THE SUN (1982-83)
MARRIAGE PLAY (1987)
THREE TALL WOMEN (1991, PULITZER PRIZE)
FRAGMENTS (1993)
THE PLAY ABOUT THE BABY (2001)
THE GOAT, OR WHO IS SYLVIA?
(2002, TONY AWARD)
THE OCCUPANT (2002)

COMPLETE WORKS:

THE ZOO STORY (1958)
THE DEATH OF BESSIE SMITH (1959)
THE SANDBOX (1959)
FAM AND YAM (1959)
THE AMERICAN DREAM (1960)
WHO'S AFRAID OF VIRGINIA WOOLF?
(1961-62, TONY AWARD)
TINY ALICE (1964)
A DELICATE BALANCE (1966, PULITZER PRIZE)
BOX AND QUOTATIONS FROM CHAIRMAN MAO
TSE-TUNG (1968)



Colin McColl

INTERVIEW WITH THE DIRECTOR

THIS IS THE THIRD TIME YOU AND THIS CAST HAVE WORKED TOGETHER ON WHO'S AFRAID OF VIRGINIA WOOLF? TELL ME A LITTLE OF THE HISTORY OF THOSE PRODUCTIONS.

Cathy Downes, Artistic Director of The Court Theatre, Christchurch's long running and well-established professional theatre, invited me to direct the production there in 2001. I'd directed the play at Downstage in the early 80s, so I was interested to revisit the piece and liked the idea of working with two of New Zealand's leading comic actors in the roles of George and Martha. We opened at The Court in October 2001 and a year later remounted the production for a tour to Downstage Theatre Wellington and Fortune Theatre, Dunedin. The production gathered excellent feedback and reviews along the way and was nominated in many categories in the 2002 Chapman Tripp Theatre Awards - eventually winning Best Actress; Best Director and Production of the Year.

WHAT ATTRACTED YOU TO THIS PLAY?

It's actually one of the first professional productions I ever saw. My aunt took me to see JC Williamson's touring production from the Old Tote Theatre Company in Sydney when I was in the third form. This must have been very soon after the play had hit Broadway in the early 1960s. The quality of the work obviously had a profound effect on me!

WE'VE ALL SEEN THE FILM, WHY IS IT IMPORTANT FOR US TO REVISIT IT AS A PLAY?

The film - wonderful though it is - is inextricably linked with Burton and Taylor and their tempestuous relationship. And of course Albee didn't write the screenplay, so there are major cuts - actually most of the comedy and political guts of the play was cut for the movie.

IT COULD BE ARGUED THAT WHO'S AFRAID OF VIRGINIA WOOLF? IS VERY MUCH A PRODUCT OF ITS TIME. WHAT IN THE PLAY STILL RESONATES FORTY YEARS LATER?

Hey, you could say *Hamlet* was a product of its time! When *Who's Afraid of Virginia Woolf?* was first performed in the 1960s it was notorious for its permissive exposé of emotional, psychological and sexual perversity in the byways of academia. Today we can appreciate the political as well

ONE OF NEW ZEALAND'S LEADING THEATRE DIRECTORS, COLIN MCCOLL CO-FOUNDED TAKI RUA THEATRE IN 1983 AND WAS ARTISTIC DIRECTOR OF DOWNSTAGE THEATRE IN WELLINGTON, 1984-1992. HE JOINED AUCKLAND THEATRE COMPANY AS ARTISTIC DIRECTOR IN JULY 2003.

Colin is renowned for his innovative treatment of classic plays - particularly the works of Chekhov and Ibsen - and has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for ATC's 2001 production of *Rosencrantz and Guildenstern Are Dead* and has won Best Director of the Chapman Tripp Theatre Awards several times - including this production of *Who's Afraid of Virginia Woolf?* in 2002.

For ATC Colin has directed *Goldie*, *Middle Age Spread*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Skylight*, *Daughters of Heaven* and *Honour*. Opera directing credits include *Quartet* (New Zealand International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR New Zealand Opera.



as the personal dimensions of the play, and it seems almost frighteningly relevant: the morality of genetic engineering; the conflict between the humanities and science; the pitfalls of reconstructing history. It is a witty yet savage indictment on an America that has betrayed its values and lost its purpose.

DOES ALBEE'S INDICTMENT OF MODERN AMERICA MAKE THE PLAY EXCLUSIVELY AMERICAN, OR ARE THERE ELEMENTS TO WHICH NEW ZEALANDERS WILL RELATE?

Well, New Zealanders are generally very interested in developments in world affairs - perhaps it has something to do with us being physically so far away from the flash points. Sure *Virginia Woolf* is set in the sixties on an ivy league university campus at a time of the Cold War (the Cuban Missile crisis was happening as *Virginia Woolf* was playing on Broadway) so it's interesting to do the play now when many are saying America under Bush has lost its way and has betrayed the visions of the country's founders. It's no accident that Albee has named his lead characters George and Martha (Washington). And the line that George has in the play, "It's an allegory really - probably - but it can be read as straight cosy prose," might apply to the play as a whole. Other themes in the play, the pitfalls of reconstructing history, genetic engineering etc. are universal. And I think people anywhere can relate to the personal dilemmas of the characters.

WHAT PARTICULAR CHALLENGES DO YOU FACE IN RESTAGING SUCH A WELL-KNOWN PLAY?

In the production I directed at Downstage in the early 80s where I explored Albee's roots in Theatre of the Absurd (*American Dream* etc.). In Act Two of that production - all the furniture was turned upside down like a massive fight had taken place, and by Act Three the furniture had all flown out the windows and George and Martha were left with a lot of candles, a lot of booze and two axolotls in a fish bowl! Now all that seems crass and affected to me - a director trying too hard to make a point (actually I was pleased to read an article by Albee where he expressed the same concerns, only with rather more expletives!). So one is trying to honour the playwright's intentions but find new connections for oneself, the actors and the audience. This time round it has been the glorious language, which is virile and very literate (not really realistic, but a full-bodied distillation of common American speech), the politics - personal

and public, and the inherent comedy which we have focussed on.

HAS THIS PRODUCTION CHANGED VERY MUCH FROM THE LAST TWO?

Only slightly in terms of the shape of the set - to fit different stages. But at the moment I am still re-rehearsing and everyday we keep discovering new connections, new clues and references Albee has cleverly hidden in the text.

HAVING ALL PLAYED THESE ROLES BEFORE, WAS THE PROCESS EASIER FOR THE ACTORS? WAS YOUR APPROACH TO REHEARSALS ANY DIFFERENT?

Of course they have all developed a close bond, being such a small cast, but there are pitfalls for them. It's necessary to new-mint the work and the characters - for them to rediscover the process and the objectives - the thoughts behind the lines - and not just reproduce the effect.

WHAT IMAGE OR IDEA DO YOU HOPE AUDIENCES WILL COME AWAY WITH HAVING SEEN THIS PRODUCTION?

I like to believe that good work in the theatre sets off depth charges in an audience's thinking and responses. They may be a bit bedazzled by the theatrics on first viewing. But I think it's the kind of play that stays with you - that you chew over and ponder. That you suddenly remember sometime as you are going about your business and something happens, someone says something, some response and you suddenly think, "Oh, just like in that play *Who's Afraid of Virginia Woolf?*!" That's the power of this piece, the power of good theatre.

**"... national boundaries, the level of the ocean, political allegiances, practical morality ... none of these would I stake my stick on any more ... but the one thing in this whole sinking world that I am sure of is my partnership in the ... creation of our ... blond-eyed, blue haired ... son."
- George, Act One**

David McPhail

GEORGE



Currently David is based at The Court Theatre in Christchurch, working as both an actor and director in productions ranging from *The School for Scandal* to *Look Back in Anger*. Highlights at The Court include producing the critically acclaimed *Boys at the Beach*, directing the world premiere of *The God Boy*, and his recent performance as *King Lear*.

Auckland Theatre Company is thrilled to have David reprise his role as George. David has been named both Actor of the Year and Television Personality of the Year on two occasions, and holds the QSM for service to the community.

David has produced and directed over 300 programmes for Television New Zealand ranging from rock music series to documentaries and children's programmes. His series *Letter to Blanche* and *McPhail and Gadsby* have both received numerous awards for writing and production.

Jennifer Ludlam

MARTHA



Recent theatre credits at The Court Theatre: *Humble Boy*, *The Cherry Orchard*, *The Vagina Monologues* and *Othello*. At Circa: *Happy Days*, *Vita & Virginia* and *Social Climbers*.

Jennifer's television work in *Coverstory* and *Undercover* (telefeature) have both earned her awards for Best Dramatic Performance for TV from the NZ Film & Television Awards.

Jennifer was last seen on the Auckland Theatre Company stage in Roger Hall's *Take a Chance on Me* in 2001. She has been honoured three times by the Chapman Tripp Theatre Awards, most recently for her role in 2002's *Who's Afraid of Virginia Woolf?*

**"I swear if you existed,
I'd divorce you."
— Martha, Act One**

Gareth Reeves

NICK



Theatre highlights at The Court Theatre: *The Underpants*, *Three Days of Rain*, *King Lear*, *Ghosts*, *Great Expectations*, *The Cherry Orchard*, and *Othello*. At Downstage: *Rosencrantz and Guildenstern are Dead*, *Blue Smoke*, *Cat on a Hot Tin Roof*, *Much Ado About Nothing* and *Ranterstantrum*. At Circa: *Proof* and *Flipside: The Men of the Rose Noelle*.

This is Gareth's first production for Auckland Theatre Company. A graduate of Toi Whakaari - New Zealand Drama School, Gareth has been a company actor at The Court Theatre, Christchurch and Downstage Theatre, Wellington.

Gareth's screen credits include *The Tribe*, and short films *The Beekeeper* and *The Big Game*. He was also one of numerous young men killed in a speeding accident for an LTSA commercial.

"Et gratia tua illis succurrente, mereantur evadere iudicium ultonis." (And by the help of Thy grace may they be enabled to escape the avenging judgement.) — George, Act Three (taken from the traditional Catholic Daily Mass for the Dead)

Hera Dunleavy

HONEY



In 2002 Hera was nominated for Best Supporting Actress for *Who's Afraid of Virginia Woolf?* at Downstage Theatre. This is her fourth Auckland Theatre Company production, previously appearing in *Serial Killers*, *Honour* and *Uncle Vanya*.

Recent Film and Television credits include: *Mataora*, *For Good* and *A Small Life*. Recent radio credits include starring in *The Outsiders* which won the Premiere Award for Radio at the Media Peace Awards and Best Dramatic Production at the 2004 New Zealand Radio Awards.

A graduate of Toi Whakaari - New Zealand Drama School, Hera was named Best Newcomer in 1994's Chapman Tripp Theatre Awards, and has since acted in dozens of productions throughout New Zealand. Recent highlights include *Top Girls*, *Three Days of Rain*, *Ghosts*, *Proof*, *The Cherry Orchard*, *Ranterstantrum* and *The Blue Room*.

David Thornley

DESIGN



David's original design for *Who's Afraid of Virginia Woolf?* at The Court Theatre has since been adapted for Downstage and Fortune Theatre (for which he was nominated Best Design at the Chapman Tripp Theatre Awards), and now again for the full-size Maidment Theatre.

David's work has been exhibited at Prague Quadrennial International Exhibition of Scenography and Theatre Architecture in 1987, 1991 and 1995.

After graduating in industrial design David became a freelance theatre designer and industrial design consultant, covering a wide array of projects. With over seventy designs for dance, drama, opera, musical theatre and television, he has established a unique and distinguished style. Recent work includes Verdi's *La Traviata*, Sondheim's *A Little Night Music*, Ibsen's *Ghosts* and Shakespeare's *King Lear*, *A Midsummer Night's Dream* and *Twelfth Night*.

"History will lose its glorious variety and unpredictability ... the surprise, the multiplexity, the sea-changing rhythm of...history, will be eliminated. There will be order and constancy ... and I am unalterably opposed to it." – George

Giles Tanner

LIGHTING



Giles is a graduate of the Hagley Theatre Company's Performing Arts Programme where he concentrated on technical production specialising in lighting design. In recent years he has moved into the field of sound design but is happy working in either field. Giles has worked on more than fifty Court Theatre productions including lighting designs for *The Cherry Orchard*, *The Sound of Music* and *King Lear* as well as Potiki's *Memory of Stone* which was part of AKO3.

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Who IS Virginia Woolf



EDWARD ALBEE CLAIMS TO HAVE TAKEN THE TITLE FOR HIS PLAY, WHO'S AFRAID OF VIRGINIA WOOLF?, FROM A SENTENCE HE SAW SCRIBBLED ON THE WALL OF A BAR IN GREENWICH VILLAGE. THE LINE IS AN INTELLECTUAL TAKE ON THE NURSERY RHYME "WHO'S AFRAID OF THE BIG BAD WOLF?" FROM LITTLE RED RIDING HOOD, AND SYMBOLISES THE INTERIOR FEAR WITHIN EACH CHARACTER.

Although Albee himself has little to say about comparisons to the writer Virginia Woolf, the similarities are striking. Most of Woolf's characters are members of the leisured, intellectual middle class, like Albee's George and Martha, and her themes primarily centre around the alienation of individuals in modern society. Contrary to the literary style of the time, Woolf's novels emphasized patterns of consciousness rather than sequences of events in the external world. She, like Albee, strove to convey the inner lives of her characters.

Virginia Woolf (1882-1941) was one of England's foremost feminist novelists and a central figure of the Bloomsbury Group, an influential literary group renowned for its intellectualism and eliticism. Her first novel was published in 1915; soon after she co-founded Hogarth Press with her husband Leonard Woolf, also of the Bloomsbury Group. Virginia suffered from frequent bouts of mental illness and in 1941 took her own life, drowning in a river near her home. Her most famous works include the feminist essay *A Room of One's Own*, and the novels *To the Lighthouse*, *Mrs Dalloway* and *Orlando*.

WE ASKED THE CAST "WHAT DO YOU THINK THE TITLE MEANS?"

HERA: Who's afraid to live without illusions is the ultimate message behind the title. We must, no matter how much comfort they give us. Except of course the writers; they gotta have 'em, or we'd have nothing exciting to read!

JENNIFER: The title is a challenge: who's afraid to confront their madness - their inner demons?

GARETH: Virginia is a wolf of a woman and we should all fear her.

DAVID: I don't know, but I was certainly afraid of the play. Who's afraid to learn all those lines? I was!



Walpurgisnacht – the title for Act Two – is celebrated in Germany on April 30th, the eve of Walpurgis Day. On this night witches, demons and the dead roam the earth, meet and dance. The holiday is named for an English nun, Walpurgis, who came as a missionary to Germany in the 1700s and is believed to protect against black magic.

A Brief History Who's afraid of Virginia Woolf



WHO'S AFRAID OF VIRGINIA WOOLF? WAS EDWARD ALBEE'S FIRST FULL-LENGTH PLAY, AND PREMIERED IN 1962 AT THE BILLY ROSE THEATRE IN NEW YORK.

Albee won the Tony Award for Best New Play, and was selected to receive the Pulitzer Prize for Drama. He was denied this honour by the trustees of Columbia University (the award – overseers), probably because of the controversy surrounding the play's explicit language and taboo themes.

- Filming *Who's Afraid of Virginia Woolf?* was turbulent: portraying George and Martha was said to have contributed to the failure Richard Burton and Elizabeth Taylor's marriage, and Sandy Dennis, who made her film debut as Honey, suffered a miscarriage during production.
- The film, released in 1966, created a scandal because of the uncensored profanity and paved the way for the creation of Hollywood's MPAA (Motion Picture Association of America) rating system, which is still in use today.
- *Who's Afraid of Virginia Woolf?* received thirteen Oscar nominations, won five, and was the first of two movies in Oscar history to have had every actor in the film nominated for an award (the other was 1972's *Sleuth*).
- *Who's Afraid of Virginia Woolf?* was the very last black and white film awarded an Academy Award for Cinematography.
- Notorious for maintaining strict control over productions of his work, Albee banned productions of *Who's Afraid of Virginia Woolf?* from 1995 until 2001 when an Oxford University student began a one-person campaign to bring the play back to the stage.
- According to legend, the openly gay Albee originally intended the play to be cast with four men: Richard Burton as Martha, Henry Fonda as George, Jon Voight as Honey and Warren Beatty as Nick. Albee strongly denies this, however, and has declared that his play would never be produced with an all-male cast. The 2001 all-male theatrical spoof *Who's Afraid of Edward Albee?* by Michael Kearns is a response to Albee's stance.

A DAY IN THE LIFE OF...
Tim MacAvoy
 FORMER ATC CHAIR



KensingtonSwan
LAWFYERS

I HEAD THE FINANCIAL SERVICES TEAM OF KENSINGTON SWAN IN OUR AUCKLAND OFFICE, PROVIDING LEGAL SERVICES TO BANKS AND OTHER FINANCIAL ORGANISATIONS IN ALL ASPECTS OF COMMERCIAL LAW.

As a founding board member of ATC I have been a natural link between Kensington Swan and ATC, and this has helped both organisations to best leverage the relationship. I have been a strong advocate for ATC and the benefits that arise to a law firm from the relationship with ATC.

Kensington Swan had originally been a sponsor of productions at the Mercury Theatre. When the Mercury Theatre closed, Simon Prast was instrumental in getting together supporters to form ATC.

I became a founding board member along with Simon, the late Jim Macaulay, David Stubbs and Joe Desmond. I know members of our firm share a pride in the support we have given to ATC over the last twelve years. The economic reality of producing live theatre in New Zealand's largest

city is that it cannot be done on box office revenue and government funding alone. Corporate sponsorship is essential to the survival of companies such as ATC and, being a law firm, we have also been able to offer our legal services to ATC at no cost.

As ATC's chair my biggest challenge was to help the company through a period of significant transition following the departure of Simon Prast in 2002. The commitment and professionalism of many of the company's staff greatly impressed me over that period. ATC is now in the excellent hands of Colin McColl as artistic director, Kim Acland as general manager and with a very able board chaired by Kit Toogood who has immense experience in arts organisation governance.

My twelve years on the board and the last two as chair have been immensely rewarding. ATC is New Zealand's flagship theatre company with productions of no lesser quality than those seen on the world's main stages. Of the seventy-one productions produced so far *Masterclass*, *Twelve Angry Men* and *The Blue Room* stand out as favourites. What has impressed me most is the tremendous amount of talent in Auckland whether they be actors, set or costume designers, lighting designers, sound technicians or whatever. ATC must survive and flourish to give an outlet to this talent (not to speak of employment) and to provide the sort of institution that is the hallmark of a 21st Century city.

THE CAST'S VIRGINIA WOOLF RAP FROM THE BACKSTAGE WALL OF THE COURT THEATRE

Here's a little tale about George and Martha,
 they met on a Uni campus called New Carthage;
 George, bogged down in history Professor Ab Ma Phid,
 proposed to Martha, the boss' little girl - who did!
 Martha was the mistress in her daddies life,
 And no-one had a clue her cherry wasn't ripe,
 No no-one had a clue her cherry wasn't ripe!

Happily married George and Martha could produce no children,
 And this all seemed to cause alot of sad confusion,
 So after all the crying and them blaming each other,
 They decided to invent their all-american-something or other,
 Yes they decided to invent their " " " " " " *Banning*

Into their lair one night wandered Nick and his honey,
 He'd come to teach and brought along his wife *Broken B*
 and her money;
 Invited round for drinks she said we're new dear, we oughta,
 Such innocent lambs for George and Martha's
 right of slaughter →

Needless to say our story ends in tears,
 As all involved confront their greatest fears; left
 A warning to those who stand aloof,
 Be very afraid of Virginia Woolf!

Backstage

AUCKLAND THEATRE COMPANY

Auckland Theatre Company is one of New Zealand's largest theatre companies. A not-for-profit organisation, ATC employs a full-time staff and contracts over 150 theatre practitioners. In the areas of artistic achievement, audience development and arts marketing, ATC is recognised as an industry leader of national significance.

ATC is now in its 12th subscription season, having produced over 70 professional productions since its inception in 1992.

ATC has been privileged to embrace the talent of some of New Zealand's most accomplished theatre artists and international practitioners, many of whom are still part of the wider ATC company today.

The ATC repertoire consists of a combination of New Zealand, international, contemporary, classical and musical works. Local content, including world premieres, often makes up 30% of the programme.

Described as "a high quality professional team giving it their all" City News, Auckland Theatre Company provides community spirit and identity for its members, for its audience, and, we hope, for Auckland as a whole.

"Auckland Theatre Company matches the best the world has to offer." BBC World Service

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PHOTOGRAPHS BY JOHN McDERMOTT



NOISES OFF
2002



THE PLAY ABOUT THE BABY
2002



STONES IN HIS POCKETS
2002



THE DAYLIGHT ATHEIST
2002



THE VAGINA MONOLOGUES
2002



HAIR
2001

- 1993 LOVELOCK'S DREAM RUN
- 1994 DAUGHTERS OF HEAVEN
- ANGELS IN AMERICA
- SOMEONE WHO'LL WATCH OVER ME
- BY DEGREES
- THE SEAGULL
- 1995 OLEANNA
- DEAD FUNNY
- THE LEARNER'S STAND
- DANCING AT LUGHNASA
- 1996 THREE TALL WOMEN
- TRAVELS WITH MY AUNT
- MARKET FORCES
- UNCLE VANYA
- 1997 ARCADIA
- MOLLY SWEENEY
- ALL MY SONS
- SKYLIGHT
- MASTER CLASS
- SOCIAL CLIMBERS
- 1998 THE HERBAL BED
- HONOUR
- TWELVE ANGRY MEN
- FOUR CITIES
- JULIUS CAESAR
- VITA & VIRGINIA
- THE WIND IN THE WILLOWS
- 1999 CLOSER
- AMY'S VIEW
- THE CRIPPLE OF INISHMAAN
- FORESKIN'S LAMENT
- DEATH OF A SALESMAN
- THE BOOK CLUB
- CABARET
- 2000 ART
- COLLECTED STORIES
- THE BEAUTY QUEEN OF LEENANE
- WIT
- THE GOD BOY
- SERIAL KILLERS
- THE JUDAS KISS
- INTO THE WOODS
- 2001 HARURU MAI
- THE BLUE ROOM
- ROSENCRANTZ AND GUILDENSTERN ARE DEAD
- SECRET BRIDESMAIDS' BUSINESS
- TAKE A CHANCE ON ME
- A STREETCAR NAMED DESIRE
- COPENHAGEN
- HAIR
- 2002 THE VAGINA MONOLOGUES
- THE PLAY ABOUT THE BABY
- THE DAYLIGHT ATHEIST
- NOISES OFF
- THE BELLBIRD
- TRAVESTIES
- STONES IN HIS POCKETS
- WAITING FOR GODOT
- THE ROCKY HORROR SHOW
- 2003 THE GRADUATE
- THE SHAPE OF THINGS
- MIDDLE AGE SPREAD
- THE WORLD'S WIFE
- THE SONGMAKER'S CHAIR
- FILLER UP
- LADIES NIGHT
- 2004 THE TALENTED MR RIPLEY
- GOLDIE
- SPREADING OUT
- THE BACH
- WHO'S AFRAID OF VIRGINIA WOOLF?

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CALIGULA

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CAMUS
in a new translation
by David Greig

I want to make
suffering fun

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