

TOM STOPPARD

TRAVELERS

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stones in his pockets

By Marie Jones

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Hollywood comes to rural Ireland in an hilarious take on the film industry. "Stones in his Pockets" not only sends up the delirious fantasy of film, it becomes a loving and heartfelt tribute to the imaginative power of live performance"
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Welcome to the Auckland Theatre Company's production of *Travesties*. This acclaimed Tom Stoppard play is one more brilliant example of the theatre excellence Auckland Theatre Company continues to bring to New Zealand audiences.

Travesties is part of the Company's 10th Anniversary Season of **Decadence** and that in itself is cause for applause. To survive one year in the live theatre business is a worthy achievement. To surpass ten years is a significant milestone and Volvo is proud of our long association as a major sponsor.

Congratulations on braving Auckland's winter weather to be here.

Your support for live theatre helps Auckland Theatre Company continue their vibrant tradition of bringing the best in world theatre to our city.

Robert Nash
General Manager

VOLVO NEW ZEALAND

At KPMG Legal it gives us great pleasure to sponsor the Auckland Theatre Company's production of 'Travesties'.

KPMG Legal has supported the Auckland Theatre Company since inception and we are proud to share in their successes and commitment to excellence.

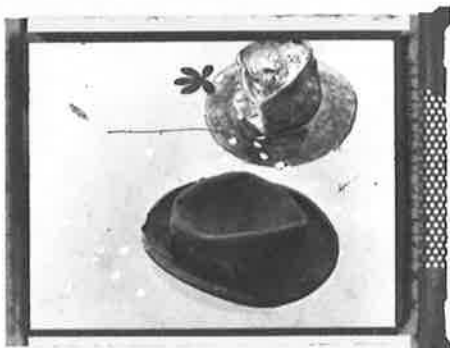
Tom Stoppard's plays are remarkable for their wordplay, intelligence and humour. The performance of the cast and crew brings this work to life for us. We hope that you enjoy the performance.



Keith Hindle
Chief Executive, KPMG Legal



ATC COMING SOON



Arguably one of the most important and famous classics of the twentieth century, Beckett's brilliant black comedy grapples with questions of existence and the meaning of life.

Waiting For Godot sees two tramps, Vladimir and Estragon, spend two evenings under a tree on a bit of waste ground - "waiting for Godot."

Everyone has days that make he or she wonder, "what the hell is it all for anyway?" Beckett's masterpiece serves only to question, not answer, such universal and eternal enigmas.

Go and see *Waiting For Godot*. At the worst you will discover a curiosity, a four-leaved clover, a black tulip; at the best something that will securely lodge in a corner of your mind for as long as you live.

**"We'll hang ourselves tomorrow.
Unless Godot comes."**

waiting for
godot

By Samuel Beckett



Director Colin McColl
Starring Raymond Hawthorne
& Michael Hurst

Designer John Parker
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FROM THE PRODUCER

ATC and Volvo welcome you to Tom Stoppard's *Travesties*, proudly sponsored by KPMG Legal.

Travesties premiered in 1974, seven years after Stoppard's glittering debut with *Rosencrantz and Guildenstern Are Dead* [voted by you Best Production of our 2001 *play with fire* season]. As in the earlier work, major events pass through a minor filter to hilarious effect. Human history is exposed as a travesty: not some grandly heroic march of order, reason and righteousness, but rather a series of random acts, more-often-than-not the unintended consequence of love-inspired pettiness or passion. Here, the witless witness is Henry Carr, a nondescript British consul, wiling away World War One in neutral Switzerland. In Stoppard's revisionist take, it is around Carr that the twentieth century explodes into life. Like tectonic plates, Art and Politics collide at the unlikely time-space intersection of Zurich, 1917 and the rest, as they say, is history. But just as *Rosencrantz and Guildenstern* remained oblivious to

William Shakespeare, so too do James Joyce, Tristan Tzara and Lenin miss any allusion to Oscar Wilde. The joke is unwittingly on them, and so wittily on us. That's the Importance of Being Stoppard!

We welcome tonight's sublime cast and crew, particularly Michael Edward, Anna Meech and Nancy Schroder, all of whom make their ATC debut with this production.

We trust you enjoy the performance and look forward to seeing you in August at the award-winning comedy, *Stones in His Pockets*.

Go well.

Simon Prast

Good service always has a touch of the dramatic



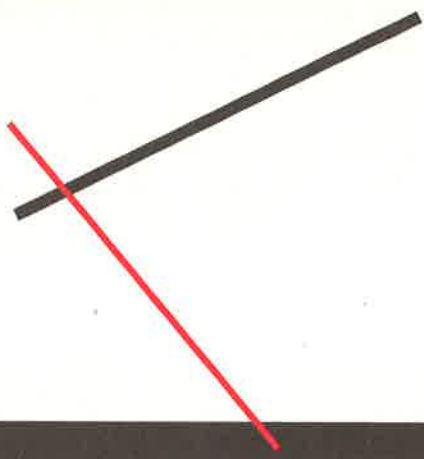
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TOM STOPPARD

Photo: Amie Stamp

WRITER

Throughout this professional career the versatile and prolific Tom Stoppard has carved out a distinguished career as a playwright and screenwriter. Stoppard began his writing career at age 17, and worked as a journalist from 1954 to 1960. During the early 1960's Stoppard shifted to drama criticism and then fiction, plays for TV, radio and the stage. *Rosencrantz and Guildenstern Are Dead* turned Stoppard into a theatre sensation when it opened in London in 1967. In the subsequent decades, Stoppard wrote numerous plays remarkable for their wordplay, intelligence, humour and erudition. Along with his original plays, Stoppard also translated a number of theatrical works by other European writers, including Vaclav Havel and Arthur Schnitzler. Of Stoppard's plays, *Jumpers*, *Night and Day*, *Arcadia*, and his latest play *The Invention of Love* have won Standard Awards and *Rosencrantz and Guildenstern Are Dead*, *Travesties* and *Arcadia* have received both Standard Awards and Tony Awards.

Stoppard's literary film adaptations of various works by major authors have matched him with some of the most esteemed directors in international cinema, beginning with Joseph Losey's *The Romantic Englishwoman* in 1975.

Displaying his protean talents, Stoppard adapted Vladimir

Nabokov for Rainer Werner Fassbinder's English language black comedy *Despair* (1978), Graham Greene's spy novel *The Human Factor* (1979) for Otto Preminger, J.G. Ballard's World War II story *Empire of the Sun* (1987) for Steven Spielberg and E.L. Doctorow's gangster saga *Billy Bathgate* for Robert Benton. Making a foray into the art of original screenplays, Stoppard's collaboration on Terry Gilliam's outrageous, darkly comic science-fiction fantasy *Brazil* (1985) earned the Tony Award-winning playwright his first Oscar nomination for screenwriting.

Stoppard notched another 'first' when he agreed to step behind the camera as director in order to secure financing for the 1990 film adaptation of his own *Rosencrantz and Guildenstern Are Dead*. Featuring rising British actors Gary Oldman and Tim Roth in the title roles, *Rosencrantz* earned Stoppard the Golden Lion at the Venice Film Festival. Humorous reinterpretations of Shakespeare (as well as original screenplays) proved to be auspicious for Stoppard once again when the costume comedy *Shakespeare in Love* (1998) earned him and Marc Norman the Best Original Screenplay Oscar.

In addition Tom is a CBE and was knighted in 1997. He also received the Order of Merit in 2000.

Most recently, Stoppard wrote the screenplay for *Enigma* (2001). His new trilogy, *The Coast of Utopia*, has just opened at the National Theatre in London.

A Travesty of the History of Literature

Zurich - During the Great War 1914 - 1918

"Little neutral Switzerland...the cradle of revolution"

While the First World War raged across Europe, Switzerland remained neutral and became a haven to political refugees, exiles, intellectuals and Artists from around the globe. But there was a quiet revolution going on in this Alpine oasis. A revolution of Art and Politics that would forever change the world and help shape it as we know it today, all taking place in the little street of Spiegelgasse. Three such ground breaking leaders living in Zurich at this time were the Irish writer James Joyce, the Romanian poet Tristan Tzara and the political exile that the world came to know as Lenin. While history books say that they did not know each other (although a popular story states that Tzara played chess with Lenin), Stoppard has in *Travesties* brought them all together as remembered by the senile retired British consular Henry Carr, a figure likewise taken from history. With *Travesties* Stoppard makes no pretence at historical accuracy - rather everything is a travesty... the historical figures as framed by Carr's notoriously unreliable memory become travesties of themselves, being part memory, part fantasy and all caught up in a delightfully eccentric caricature of *The Importance of Being Earnest*.



The Importance of Being Earnest is a major feature of *Travesties*. Stoppard has ingeniously woven the historical facts surrounding Joyce and Carr into the narrative. James Joyce came into contact with Henry Carr when Joyce cast him in the role of Algenon Moncrieff in his production of *The Importance of Being Earnest* in Zurich in 1918. (a production that would result in drawn out legal proceedings for both of them). Stoppard uses *The Importance of Being Earnest* to great effect in *Travesties* whereby many of the events as Carr erratically remembers them are played in a hilarious travesty of scenes from Oscar Wilde's famous play.



What The History Books Say

HENRY CARR

Travesties all takes place within the unreliable reminiscences and absurd wishful thinkings of retired consular official Henry Carr. Carr is based on an actual historical figure that Stoppard happened across when researching James Joyce. While at the British consulate Joyce had spotted the tall good looking Carr who had been invalided from the service through a leg wound, and offered him the role of Algenon Moncrieff in the English Players production of *The Importance of Being Earnest*. Carr enthusiastically accepted and even went so far as to purchase for the performance some trousers, a hat and gloves at his own expense. His performance was a minor triumph but relations between himself and Joyce soured when he received only 10 Francs for his troubles, which he claimed was "Handed over like a tip", and was not reimbursed for the clothes he had bought. Joyce claimed that Carr still owed him money for the five tickets to the show that Carr had sold and the whole business ended up in the courts. Finding no other facts about Carr other than these Stoppard conjured up an elderly man still living in Zurich long after the war recollecting (not particularly accurately) the glory days of his encounters with Joyce and Tzara. When the play opened in London Stoppard received a letter from the widow of Henry Wilfred Carr and she was able to shed some light on the true facts about her late husband. The real Carr had indeed been badly wounded in France and lay for five days in No-mans-land. He was a prisoner of war by the Germans who took him to a monastery where monks tended him to a partial recovery. He eventually became an "Exchange Prisoner" and one of a group that went to Switzerland. Unlike his Stoppardian counterpart the actual Henry Carr did not remain in Zurich. After the war he married his first wife in England and went to work in Canada for several years eventually returning to England in 1933 with his second wife where he remained until his death in 1962.

JAMES JOYCE

Born in Dublin in 1882, Joyce from the age of twenty lived largely in continental Europe and spent the years between 1915-1919 in Zurich. Although he actually published relatively few books he is regarded as one of the most radical innovators of twentieth century writing, each book crafted with immense care exploring the total resources of language. Of his published works *Dubliners* is regarded by many as the best book of short stories in English. It was during the war in Zurich that Joyce wrote his true masterpiece *Ulysses* a vast comic novel describing one day in Dublin. Originator of the 'stream of consciousness' writing style, Joyce's fastidiousness for order and structure in his work is astounding. On one occasion Joyce reportedly spent an entire day on two sentences; his difficulty did not come from being unable to find the right words but rather finding the perfect order for them. In 1918, in Zurich, with the actor Claude Sykes, Joyce formed the English Players, a theatrical company that would put plays on in English. Joyce took the role of business manager and the debut production for this company would be Oscar Wilde's *The Importance of Being Earnest*, a production that would see Joyce embroiled in a court battle that would span nearly two years - the cause of which was a dispute over ticket sales and the cost of a pair of trousers with his leading man Henry Carr. Joyce counter sued Carr for slander and while unsuccessful in this suit he did win his suit over the tickets. He reserved his ultimate revenge for Carr in his portrayal of him in *Ulysses* as an incompetent drunken soldier.

TRISTAN TZARA

Born Sami Rosenstock in 1896, Tristan Tzara, the Romanian born, French poet was just approaching twenty when he invented the name 'Dada' in Zurich during World War One. Dada was a nihilistic revolutionary movement in art and literature that dedicated itself to anti-art artistic protests and happenings. To the 'Dadaists' bourgeois art was not to be respected but abused. The Dadaists directed their attack not so much against the war but rather against the principles and institutions that stood behind it, funded it and permitted it to occur. Dada was Art as provocation, attacking bourgeois reasoning and values. Tzara's anti-child, Dada was chaotic, anarchistic and subversive yet pathed the way for fresh insights into the creative process and eventually gave birth to 'Surrealism'. Weary of nihilism and destruction, in 1930 Tzara joined his friends in the more constructive 'surrealism'. He devoted much of his time reconciling 'surrealism' with 'Marxism' and in 1936 he joined the communist party and went on to become a member of the French resistance in World War II. He died in Paris in 1963.



LENIN

Vladimir Ilyich Ulyanov, who later adopted the name of Lenin was born in 1870 and worked in St Petersburg as a lawyer. At twenty-five he was exiled to Siberia for five years for spreading Marxist propaganda. Lenin was forced to live in exile permanently for his part in the unsuccessful Russian revolution in 1905 and he eventually found his way to Zurich. In February of 1917 revolution broke out again in St Petersburg and the Germans, in the hope that if Lenin were to take power he would withdraw Russia from the War (meaning the Western front), worked to get Lenin smuggled back into St Petersburg. It was, of course, in the Allied interests that he should not return to Russia. All sorts of fantastical notions were dreamed up in attempting to smuggle him back and in April 1917 Lenin returned to St Petersburg by train, where he eventually took control, going on to rule the Soviet Union until his death in 1924. The impact of Lenin on world history could not have been foreseen by the British at the time, but if they had been successful in intercepting him the course of history would have been altered. Stoppard himself notes: "in the ten years after 1917 fifty times more people were done to death than in the fifty years before 1917." Significantly, the Lenin as we see him in Travesties is the most accurate of all the historical figures in the play where-by nearly everything spoken by Lenin and his wife Nadezhda Krupskaya is taken from his collected writings and from her Memories of Lenin.



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AUCKLAND THEATRE COMPANY PRESENTS

TRAVESTIES

BY TOM STOPPARD

HENRY CARR	Michael Edward
TRISTAN TZARA	Ross Girven
LENIN	Paul Gittins
JAMES JOYCE	Michael Hurst
BENNETT	Ross Duncan
GWENDOLEN	Sophia Hawthorne
CECILY	Anna Meech
NADYA	Nancy Schroder
DIRECTOR	Raymond Hawthorne
DESIGNER	Tracy Grant
LIGHTING DESIGNER	Vera Thomas
PRODUCTION MANAGER	T.O. Robertson
STAGE MANAGER	Phil Evans
PROPS MASTER	Suzanne Gratkowski
OPERATOR	Brad Gledhill
ASSISTANT STAGE MANAGER	Sophie Collis
CHOREOGRAPHER	Nancy Schroder
SET CONSTRUCTION	Third Stage Ltd
WARDROBE	Elizabeth Whiting Costumes Ltd Supervisor: Denise Hosty
PUBLICITY	DeLauney Enterprises 09 377 6151

AUCKLAND THEATRE COMPANY

Producer	Simon Prast
Associate Director	Oliver Driver
Production Manager	Ross Joblin
Company Manager	Danielle Butler
Marketing Manager	Helen Bartle
Sponsorship Manager	Shelley Geenty
Head Stage Manager	Frith Walker
Technical/Production Manager	T.O. Robertson
Box Office Manager	Alison Reid
Accounts	Alex Gorchinski
Education	Sarah Peters
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Marketing Assistant	Vanessa Franklin

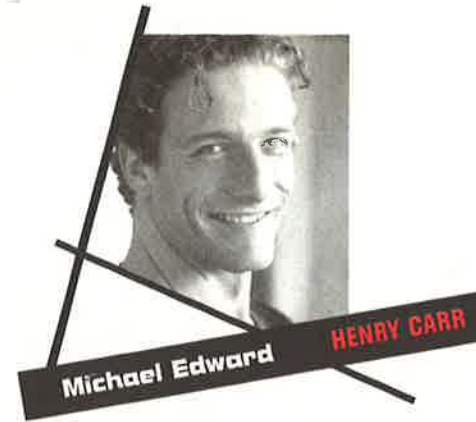
TRUST BOARD

Dr. Hinemoa Elder (Chair) Tim MacAvoy (Deputy Chair)
Erika Congreve David Haywood Dayle Mace
Simon Prast John Taylor

This is the seventh production of the Volvo 10th Anniversary Season of **Decadence**. *Travesties* previews on Thursday 18 July 2002.

Travesties lasts approximately 2 hours and 35 minutes, including a 15 minute interval.

PLEASE REMEMBER TO SWITCH OFF ALL CELLPHONES, PAGERS & WATCH ALARMS



Michael graduated from UNITEC School of Performing and Screen Arts in 2001, with an extensive list of screen and stage credits to his name. Before his training, he had already taken roles in *Xena*, *City Life*, *Shortland Street* and *One West Waikiki* among others. He had also appeared in the films *A Soldiers Sweetheart* and *Amazon High*.

Highlights during Michael's time at UNITEC included roles in *The Merchant of Venice*, *Suddenly Last Summer* and *Orpheus Descending*. A short film, *Nova*, in which he acted and co-wrote in his final year, is currently showing at the Auckland Film Festival.

Since graduation last year Michael has performed in *Measure for Measure* and *The Coffee Shop*, and worked on *Mercy Peak*. He also produced a show, *Darkness Descends*, which he took to the Fringe Festival in Wellington, and has founded a Shakespeare company, which is currently touring schools in Auckland.

Thoughts on Travesties

It is a dream come true to be on the ATC stage surrounded by such esteemed company. I thank everyone for their support, and especially Raymond for his faith. As for Henry Carr and *Travesties*, hardest thing I've ever done. Complex, challenging and crazy.

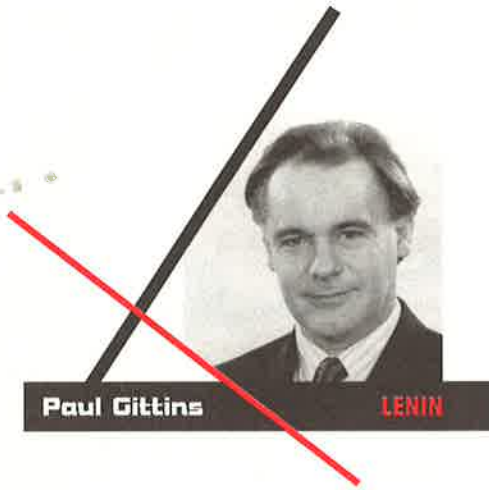
Ross trained at The New Zealand Drama School and over the last twenty years has worked extensively throughout New Zealand and Australian Theatre, Film and Television. Favourite theatre productions in that time include *Footrot Flats* (Covert Theatre), *Gallileo* and *Trafford Tanzi* (Downstage Theatre), *Side by Side* by Sondheim (Centrepoint Theatre) and for the Mercury Theatre, *A View From The Bridge*, *Twelfth Night*, *Amadeus*, *Hamlet*, *Brighton Beach Memoirs*, *The Merchant of Venice*, *Madame Butterfly*, *Courting Blackbird*, *The Sex Fiend* and *The Three Musketeers*. He has performed in musicals including *Jesus Christ Superstar*, *West Side Story*, *South Pacific*, *Carousel*, *Jolson*, *Chess*, *The Secret Garden* and has toured New Zealand and Australia in *Cats* and *Blood Brothers*.

Ross has had roles in the television series' *Gloss*, *Shortland Street*, *Water Rats*, *Typhons People*, *High Tide* and *Marching Girls*, and the films *Dangerous Orphans* and *Ngati*.

For Auckland Theatre Company Ross has appeared in *Foreskin's Lament* (Ken), *Cabaret* (Emcee) and most recently *Into The Woods* (The Baker).

Thoughts on Travesties

I clearly remember reading this play twenty one years ago at drama school, laughing out loud a lot, and deciding that should I ever get the chance to do it, I would want to be Tristan Tzara!! Synchronicity or Travesty? Or just Dada!!!



Paul is a familiar face, having worked extensively in film, television and theatre. Film credits include *End of the Golden Weather*, *Other Halves*, *Whole of the Moon* and *Exposure*. Along with lead and featured roles in television dramas such as *Adventurer*, *Hercules*, *Xena*, *Riding High*, *Shadowtrader* and *Steel Riders*, Paul was an original core cast member of *Shortland Street* for three years playing the clinic boss Dr McKenna. Trading his white coat for a black one, Paul recently presented the popular documentary series *Epitaph*. He has also fronted *Shipwreck* and *Against the Odds*. His extensive theatre background includes leading roles in *Hamlet*, *Uncle Vanya*, *Under Milkwood*, *Kiss of the Spider Woman*, *King Lear* and *View from the Bridge* to name just a few.

Thoughts on Travesties

Travesty *n.* A burlesque copy. Travesty *vb.* To transform so as to have a ludicrous effect. When Stoppard puts Lenin in a blonde wig at one point it does seem a travesty, yet there is in fact a famous photo of a clean-shaven Lenin wearing a blonde wig disguised as a Finnish seaman. Tom Stoppard takes many liberties with historical fact. Nevertheless, with regard to Lenin, virtually all that he says (apart from an obvious steal from *The Importance of Being Earnest*) is taken directly from Lenin's writings.



Michael has been described as a theatre animal. After an eight year hiatus, during which he gained world wide recognition as Iolaus in the American television series *Hercules - The Legendary Journeys*, he returned to the stage in 2001 as The Player in ATC's production of *Rosencrantz and Guildenstern Are Dead*, and found himself once again "at home". Michael's previous acting credits include the title roles in *Macbeth* and *Hamlet*, Arnold Bechoff in *Torch Song Trilogy*, Mozart in *Amadeus*, the Emcee (twice) in *Cabaret*, Koko in *The Mikado*, Barry in *Ladies' Night* (twice), Macbeth in *The Threepenny Opera* and the Gregorus in the ground-breaking Inside Out Theatre Production of *The Holy Sinner*.

Directing credits include *Ladies' Night*, *The Merchant of Venice*, *The Tempest*, *Hamlet*, *Macbeth*, *Othello*, *Romeo and Juliet* and *Cabaret*. Michael also directed many episodes of both *Hercules* and *Xena*, the feature film *Jubilee* and the one hour television comedy drama *Love Mussel*, starring the late, great Kevin Smith.

Michael will soon be appearing in ATC's production of *Waiting for Godot*

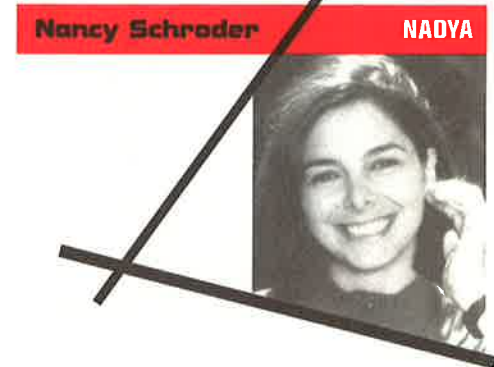


Sophia won the TVNZ Young Achievers Award in 1995 and gained a scholarship to study singing in New York. Over the past five years she has worked extensively in the NZ film and theatre industries. Her film credits include the short films: *Destroying Angel*, *Out Of The Blue*, *The Bar* and *She's Racing*, and feature films: *Crime Story*, *When Love Comes Along* and *Savage Honeymoon*, for which she was nominated for Best Supporting Actress in the 2000 Film Awards. Television credits include *Mataku* and *Money for Jam*.

Sophia has performed for Auckland Theatre Company in productions of *Hair*, *Rosencrantz and Guildenstern Are Dead*, *Into the Woods*, *The Seagull*, *Social Climbers*, *The Wind in the Willows*, *Closer*, *The Cripple of Inishmaan* and *Cabaret*. In addition she has performed in *Double Beat*, *She Stoops to Conquer*, *The Seagull* (Circa), *Into the Woods* (Watershed), *Titus Adronicus*, *Romeo and Juliet*, *The Crucible* and *The Sound of Music*.

Thoughts on Travesties

A brilliant play about a fascinating period of time in the world's history.



Nancy has an extensive list of acting credits, having worked in both the UK and New Zealand. She has been involved in films, television productions and many theatre productions as well as working as a choreographer, teacher and in stage management. Among her work Nancy has had roles in *Shortland Street*, *Hercules*, and *Street Legal*. Her theatre roles have included *Twelfth Night*, *The Crucible*, *Private Lives*, *Daughters of Heaven* and *Helium* for the Wellington Fringe Festival.

Thoughts on Travesties

How Dada that I should play Nadya. She died on my birthday and was born the day before!



Ross Duncan

BENNETT



Ross trained at NZ Drama School in 1971 (Principal – Nola Millar), and with the Mercury Theatre as an apprentice actor for the following two years (Artistic Director – Tony Richardson). After acting and directing at theatres around the country, in 1981 he joined Theatre Corporate (Artistic Director Raymond Hawthorne) with the Community Theatre Company, then with the resident company for five years (Artistic Directors Paul Minifie then Roger McGill), appearing in many plays including *King Lear*, *Three Sisters*, *Waiting for Godot*, *Tom and Viv*, *Fen* and *The Ragged Trousered Philanthropists*.

Ross was a member of the Mercury Theatre Company from 1986 to 1992 (Artistic Director Raymond Hawthorne). Roles during this period included Ned Weeks in *The Normal Heart*, The Protagonist in *Courting Blackbird*, Uncle Max in *The Sound of Music*, Alan Turing in *Breaking the Code*, Sir Anthony Blint in *Single Spies*, Bernie in *Ladies' Night*, Sir Toby Belch in *Twelfth Night*, and C.S. Lewis in *Shadowlands*. His work with ATC includes Michael in *Dancing at Lughnasa*, one of the quartet in *Travels with My Aunt*, Mr Rice in *Molly Sweeney*, John Hall in *The Herbal Bed*, Otter, Weasel and Gypsy in *Wind in the Willows*, and Sandy Moffat in *The Judas Kiss*.

Television appearances include D.I. Snow in *Lawless 1 & 2*, *Hercules*, *Xena*, *Young Hercules*, *Nga Tohu: Signatures* (Best Supporting Actor, T.V. Awards), *Love Mussel*, and *Mataku*. Film appearances include Wallace in *Jubilee* and Mr Goberg in *Eye of the Storm*.

Thoughts on Travesties

Travesties is the fourth of Stoppard's plays I have appeared in (*After Magritte*, *Jumpers*, *Arcadia*). I'm still laughing at Stoppard's wit and entranced by his intelligence and humanity.

Anna Meech

CECILY



Anna is a relative newcomer to the stage and screen, having graduated from UNITEC with a Bachelor of Performing and Screen Arts in 2000.

Prior to formal training, Anna sang with the Opera NZ chorus in *La Traviata*, *Lucia di Lammermoor*, *Don Giovanni*, *Turandot* and *Il Trovatore*, and studied at The Actor's Space. Highlights while studying at Unitec include; Portia in *The Merchant of Venice*, Violet Venable in *Suddenly Last Summer* and Peppermint Patty in *You're a Good Man, Charlie Brown*. Since graduating, Anna has performed in The Silo's *Shakespeare's Shorts* as Beatrice, and in a one-act play, *Helium*, at the 2002 Wellington Fringe Festival. *Travesties* will be Anna's first play for Auckland Theatre Company.

Thoughts on Travesties

The three women in *Travesties* share a common thread – that of administrators. Administration is the key to controlling, the means of control, and without it, revolution is virtually impossible.

Tracy Grant is one of New Zealand's leading stage designers. She trained professionally at the Mercury Theatre in Auckland and her work has included many major opera and theatre productions in both New Zealand and Australia.

She now works as a freelance designer based in Auckland and her range of work remains extensive with an increasing involvement in the training of young professional performance designers in New Zealand at the Prague Quadrennial in the Czech Republic in 1991, 1995 and 1998. Tracy is a Winston Churchill Fellow (1987) and has a Bachelor of Spatial Design from Auckland University of Technology (1996). She was a finalist in 'Best Craft in Short Film Drama' at the NZ Film and Television Awards (1997) and won Best Production Design at the St Kilda Film Festival (1999) for her work on *Possum*.

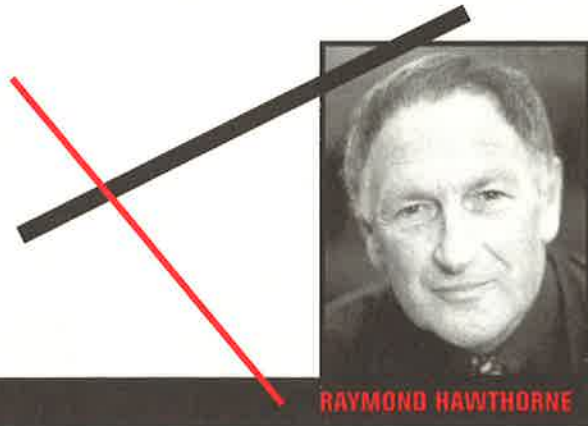
Highlights of Tracy's work in recent years includes the two spectacular outdoor opera productions at the North Harbour Stadium of *Carmen* and *La Traviata* and the acclaimed *Ihi FRENzy* for the Royal New Zealand Ballet featuring the work of Te Matarae I Orehu and Split Enz. Her work for ATC includes designs for *Dancing at Lughnasa*, *Arcadia*, *Masterclass*, *Wit*, *The Judas Kiss* and *A Streetcar Named Desire*. She is currently working on the RNZ Ballet's 2003 production of *Romeo and Juliet*.



DESIGNER

TRACY GRANT





DIRECTOR

RAYMOND HAWTHORNE

Raymond is one of New Zealand's most senior and prolific theatre practitioners in most areas of the discipline. In 1955 he became an actor with the New Zealand Players, under the direction of Richard Campion, acting with the company for two and a half years. Granted a New Zealand Government Bursary in 1957, Raymond studied acting at the Royal Academy of Dramatic Art (R.A.D.A.), London. After graduating, he remained in the United Kingdom for a further thirteen years working as an actor/singer and director/teacher, returning to teach acting and to direct at R.A.D.A. In 1971 Raymond returned to New Zealand and worked for two years at the Mercury Theatre under the directorship of Anthony Richardson, and in 1974 instigated the formation of *Theatre Corporate* of which he was Director for eight years. An appointment as Director for the National Opera of New Zealand followed in 1982, and in 1985 he commenced his seven-year tenure as Director of the Mercury Theatre. 1992 saw him establish his own acting studio "The Actors Space" of which he was Director for Five Years. During this period, and since, he has worked as a freelance director and actor, and in November 1997 was appointed Head of Directing for Screen and Live Performance and Screen Arts, UNITEC, a position he still holds.

For Auckland Theatre Company Raymond has directed *Lovelock's Dream Run*, *Angels in America*, *Three Tall Women*, *The Herbal Bed*, *Julius Caesar*, *The Wind in the Willows*, *Cabaret* and *Into the Woods* (Best Production 2000), and he has acted in *Someone Who'll Watch Over Me*, *Oleanna*, *Travels with My Aunt*, and *The Judas Kiss* (Best Actor 2000).

In the 2000 Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (ONZM) for Services to the Theatre.



Director's Note

"What did you do in the Great War, Daddy?"

This is an early Stoppard (1974) and my first production of a Stoppard play. I have in the past neither sought to programme nor undertake a production of his work having often been confused by the intricate complexities and obscurities of both his style and arguments. However, Simon Phillip's exquisite production of *Arcadia* for Auckland Theatre Company and Colin McColl's fresh approach to *Rosencrantz and Guildenstern Are Dead* in ATC's 2001 season went a long way to redeem my reservations.

I found myself saying yes to ATC when asked to direct *Travesties*. And liking to play safe and sure and having recognised the demands of the roles, I have gathered a truly distinguished ensemble of actors who I love, trust are of exceptional talent and who would bring to the rehearsal floor their knowledge, skills and research.

This the cast have proceeded to do and these weeks of rehearsal have been amongst the happiest and most enjoyable. We have revelled in Stoppard's brilliance with language, his delightfully perverted humour, his unflagging sense of absurdness and his unique creative imagination. As a group we feel at home with his blasphemous sense of confusion. These qualities seem to reflect our lives. How many of us readily make sense of our own lives?

Stoppard poses questions, seeks no answers, supplies none, refuses to pander to any lack of knowledge or background on his audience's behalf and in so doing miraculously manages to create a theatre event that is revealing, hilarious and at times deeply touching. It's taken me by surprise.

Tracy Grant's chic, simple and sparse design enables the play to be revealed with freedom and expressiveness. To Paul, Michael, Ross, Ross, Michael, Sophia, Nancy and Anna, my respects and thanks for the journey. To Michael Edward, Anna Meech and Nancy Schroder a happy and welcome debut with Auckland Theatre Company.

To Mark Ingram, a Third Year Directing Student at The School of Performing and Screen Arts, UNITEC; all thanks for fastidious and committed research on the background of the play. To Phil Evans our ever thoughtful Stage Manager; a pleasure, Sir. All this and Vera Thomas as Lighting Designer!

Thank you Simon Prast for bringing us all together. I hope you all have a grand night.

Raymond Hawthorne, Director.

July, 2002

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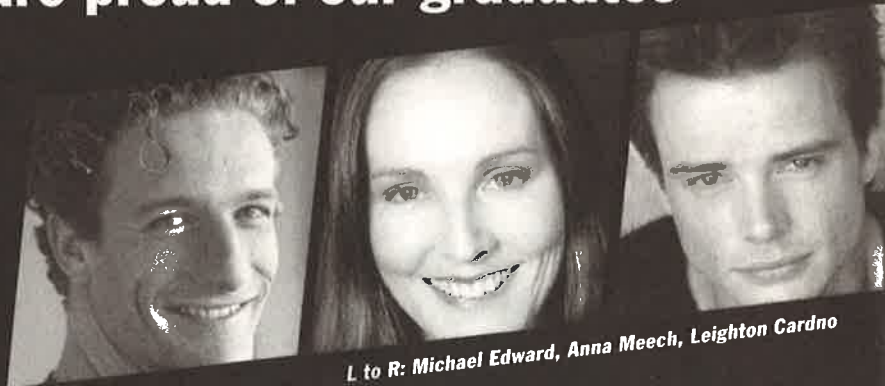
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L to R: Michael Edward, Anna Meech, Leighton Cardno

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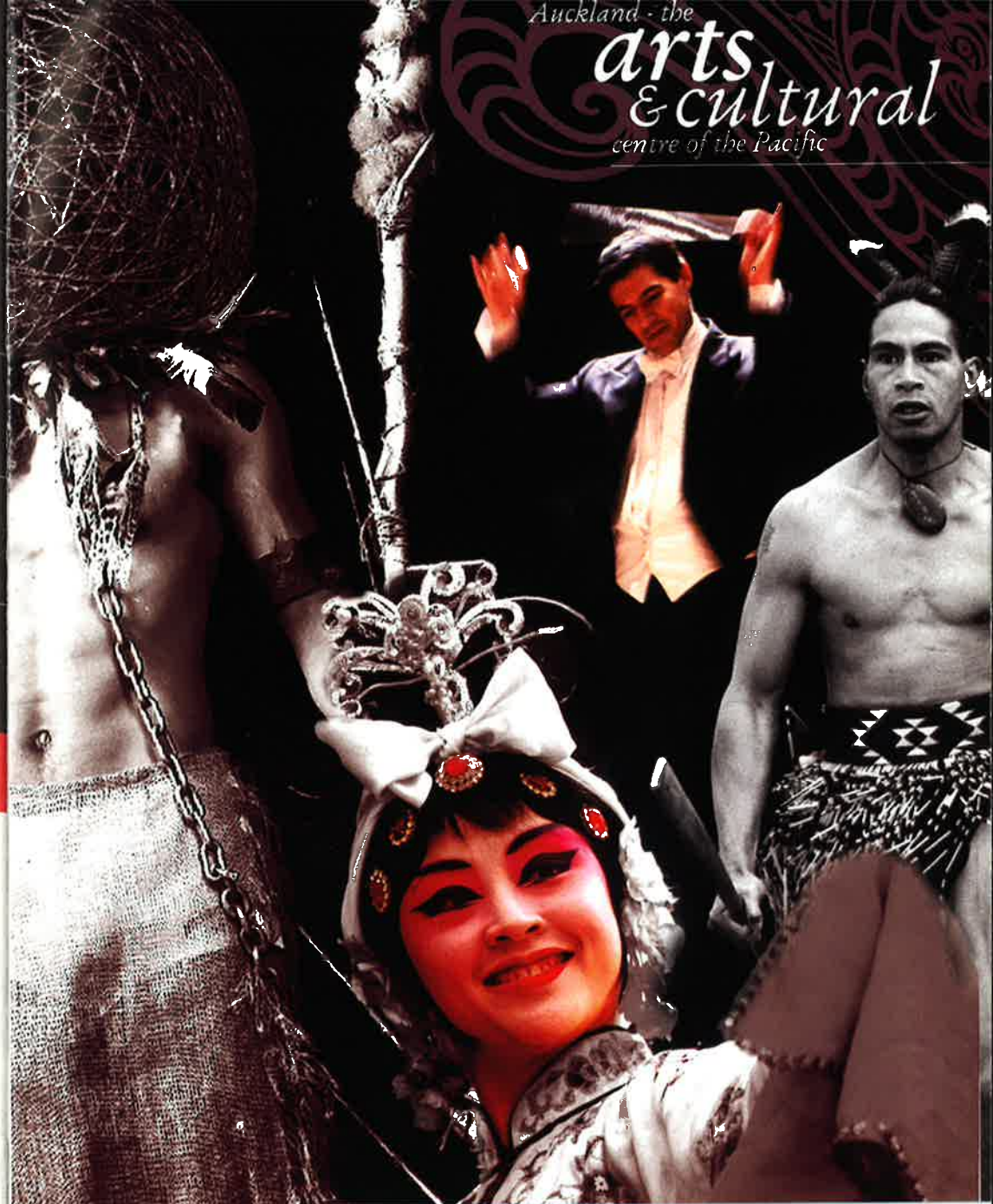
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