



AUCKLAND CITY, A MOSAIC OF CULTURES

ARTS ALIVE

AUCKLAND CITY COUNCIL IS PROUD TO SPONSOR AUCKLAND THEATRE COMPANY'S 1999 SEASON

Amy's View

It is my pleasure to welcome you to David Hare's AMY'S VIEW, the second production of Auckland Theatre Company's 1999 Montana Season, CULTURE OF DESIRE.

Of all bonds, that between parent and child is the strongest. From countless canvas Madonna's and Child, through to the epic Greek tragedies, the search for (or rejection of) parental love, acceptance or approval has been the stuff of great art. In AMY'S VIEW, David Hare tracks a mother and daughter through time, pausing at key moments in their lives: meeting the boyfriend(s), marriage, childbirth, divorce and death. As fortunes rise and fall, he presents and tests Amy's view, that life is about love, given freely and without condition. Human nature being what it is, the nobility of the theory is surpassed only by the near-impossibility of its practice, particularly when it involves our closest blood relations. Events conspire to confound love's expression. Here, the playwright magnificently and theatrically reminds us of our finite opportunities to rectify the situation.



ATC welcomes back award-winning director Cathy Downes, Set and Costume Designer John Parker and Lighting Designer Rob Peters. Similarly, we extend a hearty welcome to the cast, particularly Dorothy McKegg, Ken Blackburn and Sara Wiseman, who make their ATC debut with this production alongside Ilona Rodgers, Craig Parker and Willie Plumb.

We cheer our cultural partners, particularly Principal Sponsor Montana Wines and Supporting Sponsor The British Council and gratefully acknowledge the continuing support of TVNZ, Air New Zealand, Arthur Andersen, BDO, Canon, Consultus and NewstalkZB. Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC is indebted to Paul Minifie and the team at the Maidment Theatre for its support.

David Hare prefaces AMY'S VIEW with a quotation from the Roman philosopher Seneca: "When shall we live, if not now". When indeed? Here's to the "now".



Simon Prast
PRODUCER

AUCKLAND
THEATRE
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Dear Auckland Theatre Company Patrons

Opposites don't always attract, opposites are sometimes related.

When a mother strongly bound by beliefs steeped in tradition confronts a daughter whose philosophies lack any such bounds, the result is a clash that spans the decades.

With Love in the starring role, *Amy's View* explores the dimensions of this central character. Opposing ideas are left on stage to fight it out and the battlefield is set for an explosive play.

Montana is proud to join with the Auckland Theatre Company in its partnership as Principal Sponsor of the second play in this exciting 1999 season 'Culture of Desire'.

Against a background of tension and stubbornness, *Amy's View* will challenge your ideals of unconditional love. We trust you will enjoy this profound and thought-provoking play.

Peter Hubscher
Managing Director



Dear Auckland Theatre Company Patrons

The British Council is proud to support this production of David Hare's *Amy's View*. We value our relationship with Auckland Theatre Company and with you, the audiences who keep the arts in this city alive.

As Britain's international cultural agency, The British Council has a strong interest in making available the best of contemporary British theatre to new audiences. We are privileged to be able to work with such expert partners as ATC to help make this happen.

This month The British Council's new Auckland office finally opens its doors. My move to Auckland is a new venture for us. The Council has been in New Zealand since 1947, but we have always worked from the British High Commission in Wellington. Now, we're here, and we are looking forward to building the partnerships in Auckland which allow us to focus on the arts and humanities, science, technology, the environment, the social sciences, education, management and governance.

We hope you'll see a lot more of us around Auckland. And we look forward to getting to know you better.

Barbara Procter
Director, The British Council Auckland

Recently knighted, David Hare was born in Sussex in 1947 and received his masters in English from Jesus College, Cambridge in 1968. The same year he co-founded the Portable Theatre Company. From 1970-71 he was the Literary Manager at the Royal Court Theatre and in 1973 co-founded the Joint Stock Theatre Group. He was Associate Director of the National Theatre of Great Britain from 1984-87. His first play was *Slag*, written in 1970, the same year he won the Evening Standard Drama Award for Most Promising Playwright. The



following year he adapted *The Rules of the Game* from Pirandello and co-wrote and directed *England's Ireland*.

Original plays followed including *The Great Exhibition*, *Brassneck* (written with Howard Benton), *Knuckle*, which received the John Llewellyn Rhys Prize, *Fanshen*, *Teeth n' Smiles* and *Plenty*, which received the New York Critics' Circle Award for Best Foreign Play and opens next month in the West End with Cate Blanchett. *A Map of the World* was written and directed by Hare for Sydney Theatre Company and was seen at the Adelaide Festival and in Sydney. It was also produced at the National Theatre and the New York Shakespeare Festival.

Other theatre work includes an adaptation of Chekhov's *Ivanov* and two adaptations of Brecht, *Mother Courage and Her Children* and *The Life of Galileo*, as well as, in 1992; another version of Pirandello's *The Rules of the Game*. Hare has also written extensively for film and television and has directed several of his own screenplays. Television includes *Licking Hitler*, which won a BAFTA Award for Best TV Play of the Year, *Dreams of Leaving*, *Heading Home*, all of which he directed, and *Saigon: Year of the Cat*. His first film

was *Wetherby*, which he also directed, and which won a Golden Bear at Berlin. *Plenty*, based on his stage play, was directed by Fred Schepisi. Hare

David Hare

Pravda, again written with Howard Benton, won the 1985 Evening Standard Award for Best Play and the City Limits Award for Best Play. *The Bay at Nice/Wrecked Eggs*, *The Knife*, a musical written with Nick Bicat, and *The Secret Rapture* followed. In 1990 *Racing Demon* received the Olivier Award for Best Play which, along with *Murmuring Judges* and *The Absence of War* comprise the Hare trilogy. Hare's play *Skylight* received the 1995 Olivier Award for Best Play and the 1996/97 New York Critics' Circle Award for Best Foreign Play.

wrote and directed *Paris by Night* and *Strapless*. In 1992 Louis Malle directed Hare's adaptation of Josephine Hart's novel *Damage* and in 1993 Howard Davies directed *The Secret Rapture*. Hare's work as a stage director includes *Weapons of Happiness*, *Devil's Island*, *Christie in Love*, *King Lear*, *The Party*, *Total Eclipse* and *The Designated Mourner*, which he also directed as a film. For television Hare directed George Lucas' *Young Indy*. He has written two books of essays, *Writing Left-Handed* and *Asking Around*.

The Idea of Amy

Everyone always wants to know how a playwright starts work. In my own instance, it has generally been with an image or a memory. Although plots, ideas and characters may eventually become more important, I seem unable to begin a play unless, first, there is some sort of significant picture in my mind, almost like a painting. The play *Plenty*, which I wrote in 1978 and which was later filmed, came to me because I was moved by the idea of a woman sitting in a wrecked room, among packing crates, rolling a cigarette over the inert body of her naked husband. *Skylight* started similarly in my head with the powerful vision of an isolated young woman rubbing her mittened hands as her gas heater flared uselessly on a cold winter night in Kensal Rise.

Amy's View has an interesting history for me, because the notion of the play is tangibly mixed up with my own memory of first coming upon a genuinely bohemian household. I had been brought up in a small, rather elderly town in Sussex. Although Bexhill-on-Sea boasted an amateur drama school (where I first saw the teenage Julie Christie) and a valiant weekly rep which rotated the plays of Kenneth Horne and Agatha Christie, it was not a place where cultural experiment figured very largely in the lives of the citizens. So I shall never forget the almost visceral excitement of a New Year's Eve party in 1966 when, fresh from making my way to university, I first entered the Berkshire home of a working painter. It was here that for the first time I met adults for whom

Art definitely had a capital A.

Anyone who has seen any of the three plays I have mentioned will remember that they all then developed in very different directions. But the opening image remains crucial. *Amy's View* starts in a widow's sitting room which is casually littered with the work of a dead artist, Bernard Thomas. It is Thomas's spirit which then presides over the whole play.

Since I was young, I have adored work in the theatre and cinema which is set over a long period of time. There always seems to be something specially heartbreaking about watching the way the years treat us all differently. But, beyond that, while I was planning *Amy's View*, I particularly relished the challenge of realising a four-act play. This subtle and difficult form was used by groundbreaking writers like Ibsen, Chekhov and O'Neill to make interesting elisions and connections between



separate events, and to work careful shifts of style. But recently, it has been more or less abandoned by the modern theatre in favour of more fractured techniques, often borrowed from film and television. I also treasured the special neatness of writing this particular play a

by David Hare

full thirty years after I first walked into an artistic environment. Doggedly, I remain today just as star-struck by the transforming power of art as I was then. I am more passionately convinced than ever of its potential importance in giving shape and purpose to our lives.

In saying this, and in writing a play which is, at the last, a testimony to art's dignifying importance in the life of one individual, I am pleased that so many people have spotted the fact that the play aims to use all the armory of theatre to defend theatre itself. Since the play opened at the National Theatre, I have also been amused and sometimes taken aback by the sheer variety of people's responses to it. It is not unusual for an author to believe he or she has written a play about something altogether different. But I have never known a play where the letters I received have been so diverse. To some people who write to me, *Amy's View* is, primarily, a family

play, the study of a relationship between a mother and daughter (often painfully reminiscent of the correspondents own relationships). To others, it is a tragedy, centered round the deeply mysterious question of why we can never make amends with people we need to, but instead always choose disastrously to put reconciliation off to another day. To others again, it is seen primarily as an attack on a generation which regards art itself as old-fashioned and elitist. To a last, substantial group, *Amy's View* has appeared principally as a political play, showing how the spoilt British characteristically dream their way through their lives, hopelessly trusting their own superiority, and never really bothering to come to terms with a reality which has changed beyond recognition.

I hope it will ruin nobody's fun to say I recognize all these interpretations, and intended at least three-quarters of them. But beyond all of them, my purpose for writing *Amy's View* was to do something blindingly simple, and yet still distressingly rare: to put modern women's lives on the stage in a way which I hope women might recognize. Since my first play *Slag* was presented at the Hampstead Theatre in 1970 with an all-woman cast, I have always aimed to give equal voice to women at a time when so many plays have been dealing exclusively with the concerns of men.

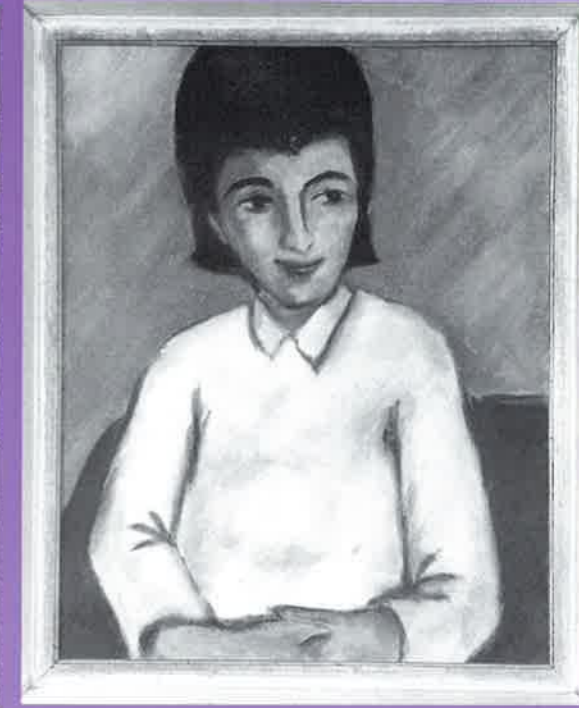
Years ago Harley Granville Barker, the prime mover of the British National Theatre wrote that "the art of theatre is the art of acting, first, last and all the time." The great pleasure of being a playwright is being able, from experience, to agree so wholeheartedly with this sentiment.

Timeline

- Act I 1979, past midnight, mid summer, Pangbourne.
- Act II 1985, Saturday afternoon in late July, Pangbourne.
- Act III 1993, a summer night in Pangbourne.
- Act IV 1995, backstage of a small theatre, London



Back of a Man Standing
by David Kayrouz, 1999



Portrait of Amy
by David Kayrouz, 1999

CATHY DOWNES, MNZM
Director



A graduate of The QEII Drama School and Victoria University, with a BA in English and Drama, Cathy has been involved as an actor, director, writer and producer in the theatre, television and film throughout her professional career. Cathy travelled to Europe in 1976, and in Amsterdam and London formed professional theatre companies: ESTA and the Heartache and Sorrow Theatre Company. While there she developed the acclaimed *The Case of Katherine Mansfield*, which she toured in Great Britain, The United States, The Netherlands, Australia and New Zealand, winning several awards in Britain and one in Australia. In 1980 she was invited to join the Nimrod Actors Company in Sydney. Her many roles at Nimrod include *Three Sisters* and *Tales from the Vienna Woods*. Her Australian film credits include *Winter of Our Dreams*, for which she won an Australian Film and TV Award and an AFA nomination for Best Actress. Cathy returned to New Zealand in 1986. Recent theatre performances in New Zealand and Australia include *Falling from Grace*, *The Secret Rapture*, *Macbeth*, *A Streetcar Named Desire*, *Three Sisters* and *Joyful and Triumphant*, which won three Chapman Tripp Awards, toured New Zealand, Australia and transferred to London. Her writing credits include *The Case of Katherine Mansfield* and *Farewell Speech* (an adaptation of Rachel McAlpine's novel). As a director, Cathy's credits are many, including *Purapurawhetu*, *Closer*, *Vita & Virginia*, *Lady Windermere's Fan*, *Les Parents Terribles*, *Half Hour Call Mr Trimmer*, *Tzigane*, *A Long Undressing*, *Eugenia*, *Three Tall Women* and *Shortland Street*. In 1998 she was awarded a New Zealand Order of Merit for her Services to the Arts. Cathy has received several Chapman Tripp Awards: *Closer* Best Production and Director 1998, *Purapurawhetu* Best Taki Rua Production 1997, *Three Tall Women* Best Circa Production 1997, *Tzigane* Best Production and Director 1996, *Farewell Speech* Best New New Zealand Play 1993. For Auckland Theatre Company, Cathy directed *Market Forces*, *Social Climbers* and *Four Cities*.

JOHN PARKER
Designer



John began his career as a potter. After studying art and receiving an MA at the Royal College of Art in London John taught at Hastings College of Further Education and shared a studio with British ceramist Ian Godfrey. Upon his return to Auckland, he reviewed films for *Metro* and presented for *Flicks* before taking the position of Head of Design for Theatre Corporate where his set and costume designs included *Hedda Gabler*, *Trafford Tanzia* and *Cabaret*. Later he became Resident Designer at the Mercury Theatre where his designs included *Our Country's Good*, *The Homecoming*, *Brighton Beach Memoirs* and *The Mikado*. John has also designed set and costumes for other independent companies including productions at Circa Theatre, the Watershed Theatre, Auckland University Summer Shakespeare, Pacific Theatre Company and the NZ tour and Melbourne version of *Chess*. Taking his design abilities further, John has also designed for product launches, museum exhibitions and awards ceremonies. Throughout his involvement in theatre, film and television John has maintained his passion for ceramics winning numerous awards and being represented in collections including Waikato Museum, Ministry of Foreign Affairs Tokyo, and Pennsylvania State University USA. For the Auckland Theatre Company John has designed the sets and costumes for *Julius Caesar*, *Honour*, *Dead Funny* and *Lovelock's Dream Run*.

ROB PETERS
Lighting Designer



Rob began his career at the Mercury Theatre in 1986 as a lighting technician and after a year, became Head of the Technical Department. During his time at the Mercury, Rob designed for both the main stage and "The Gods". Memorable designs for the Mercury Theatre include *Lucia di Lammermoor*, *Faust*, *Twelfth Night*, *Cat on a Hot Tin Roof* and *Weed*. In

1988 Rob, along with Graham Munford (ex-Mercury Theatre), formed Third Stage Ltd. The company is heavily involved in all forms of theatre, having a close association with Auckland Theatre Company since its inception. Third Stage Ltd. is responsible for lighting design, set building, special effects and permanent theatre rigging installations throughout New Zealand. In 1989 Rob studied at the Banff School of Fine Arts in Canada and worked in Edmonton with one of Canada's foremost lighting designers, Louise Guinand. In 1990 Rob worked on the lighting for the opening and closing ceremonies of the Commonwealth Games and in 1991 Rob worked in Seville, Spain for the 1992 World Exposition New Zealand Pavilion. Recent lighting designs include *The Magic Flute* for Auckland Opera, *Lucia di Lammermoor*, *La Traviata* and *La Cenerentola* for Opera New Zealand, and Michael Parmenter's one man show. For Auckland Theatre Company Rob designed *Lovelock's Dream Run* and *Angels in America*.

KEN BLACKBURN
Frank Oddie



Born in England, educated both there and in New Zealand, Ken has been a freelance actor for thirty-six years. He has been involved in theatre, radio, television and film and has national and international credits in all fields during his career to date. Recognised most readily as a screen actor, he has also considerable experience as a Theatre Director, having been Associate Director of two professional regional New Zealand companies. Theatre credits include *The Homecoming*, *Candide*, *King Lear*, *Death of a Salesman*, *Travels with my Aunt* and *Heretic*. Film credits include *Absent Without Leave*, *Grasscutter* and *The Frighteners* and for television *Brotherhood of the Rose*, *White Fang*, *Gliding On*, *Flying Doctors* and *Black Stallion*. Recipient of a QEII Arts Council Bursary in 1973, Ken was honored by the Polish Ministry of Culture with the "Amicus Polonia" award for fostering cultural relations between Poland and other countries. Ken's expertise in accents and dialects has also put him in the forefront of those called upon for dubbing, lip synching audiovisual work, film narration and commercial voice over work. He is the author of the book BLITZ KIDS, which was chosen by the BBC as one of two that were published to commemorate the 50th anniversary of the end of World War II in May 1945. This is Ken's first role for Auckland Theatre Company.

DOROTHY MCKEGG
Evelyn Thomas



Dorothy studied singing, piano and drama at the Royal College of Music in London. While there she also performed at the London Palladium. As a founding member of Downstage Dorothy has performed in many plays in Wellington. She was in the original cast of *Joyful and Triumphant* which toured New Zealand and Australia then transferred to London. In 1996 she received the Chapman Tripp Award for Best Actress for her role in *Tzigane*. Her many film credits include *Sleeping Dogs*, *Middle Age Spread*, *Matrons of Honor* and *Carry Me Back*. For television she performed in the BBC series *Quite Contrary*, and in New Zealand, *Home Movie*, *Mortimer's Patch*, *Close to Home*, *Gliding On*, *Country GP* and *Market Forces*. Dorothy was a member of the Mercury Theatre for eight years. This is her first role for Auckland Theatre Company.

CRAIG PARKER
Dominic Tyghe



Craig's first role for ATC was in the 1994 production of *The Seagull*. Since then he has performed in the critically acclaimed *Arcadia* and *The Wind in the Willows*. Other stage performances include *Macbeth* and *Weed*. For television he played the much loved Guy Warner on *Shortland St* and has appeared in many other television programmes including *Young Hercules*, *Xena*, *A Twist in the Tale*, *Citylife*, *Coverstory*, *Mother Tongue*, *Gold*, *Gloss* and *Hotshots*. For film he has appeared in *Man Made* and Stephen King's film *Tommyknockers*. Craig is a long time improviser with Theatresports.

WILLIAM PLUMB
Toby Cole



A graduate of Victoria University in Classics, Willie has appeared on stage from a very young age. He made his ATC debut in 1998 in *The Wind in the Willows*. In Wellington he has performed for Bats Theatre in *Blue Vein*, for Circa Theatre in *Mojo*, for Downstage Theatre in *Cabaret* and *The Visit* and for the St James Theatre in *La Boheme*. For television Willie appeared in the US programme *William Tell* and in the NZ film *Saving Grace*.

ILONA RODGERS
Esme Allen



Trained at the Bristol Old Vic Theatre School, Ilona has worked extensively in theatre, film and television. Theatre performances in New Zealand include *Shirley Valentine*, *Middle Age Spread*, *Kids Stuff* and *Hedda Gabler*. In England they include a two-year West End stint in *Son of Oblomov* with Spike Milligan. In New Zealand Ilona is well known for her television role in *Gloss*, for which she won a 1988 Listener Film & Television award and a 1989 Lifta Film & Television Award, both for Best Actress. Other New Zealand television credits include *Marlin Bay*, *The Billy T James Show* and *Gliding On*. For Australian television, Ilona performed a lead role in *ANZACS* and *A Far Country* and received a TV Week/Logie Award in 1982 for her role in *1915*. For English television Ilona participated in such classics as *The Avengers*, *The Saint* and the first series of *Doctor Who*. Film credits include *Salt and Pepper* (with Sammy Davis Jr. and Peter Lawford), *Operation Yellow* and *Utū*. For Auckland Theatre Company Ilona has performed in *All My Sons*, *Three Tall Women* and *By Degrees*. Having completed the television director course at South Pacific Pictures, Ilona currently teaches at The Actors Space.

SARA WISEMAN
Amy Thomas



A recent graduate of the School of Performing and Screen Arts at UNITEC, this is Sara's professional stage debut. While at the school, performances included *Our Country's Good*, *The End of the Golden Weather*, *Our Town* and *Macbeth*. Short film roles include *Letters about the Weather* and *Black*, while Tele-feature roles include *Street Legal*, to be screened later this year. In addition to acting on *Xena*, *Hercules* and *Mysterious Island*, Sara has also performed stunt work for these television programmes.

Auckland Theatre Company
Presents

Amy's View

By David Hare

Presented by Arrangement with Robert Fox Ltd.

Amy's View was first performed at the Royal National Theatre's Lyttelton Theatre on 13 June 1997
This is the second production of the Montana 1999 Culture of Desire
Amy's View opened at The Maidment Theatre 23 April 1999

Characters, in order of speaking

Dominic Tyghe
Amy Thomas
Evelyn Tomas
Esme Allen
Frank Oddie
Toby Cole

Craig Parker
Sara Wiseman
Dorothy McKegg
Ilona Rodgers
Kenneth Blackburn
Willie Plumb

Director
Set and Costume Designer
Lighting Designer
Wardrobe
Stage Manager
ASM
Technical Manager
Props
Paintings/Drawings
Stagehands
Set Construction

Cathy Downes
John Parker
Rob Peters
Elizabeth Whiting
Carol Harding
Amber McWilliams
T.O. Robertson
Suzanne Gratkowski
David Kayrouz
UNITEC School of Performing Arts
Third Stage Ltd.

Music *Purple Electric Violin Concerto* by Ed Alleyne-Johnson
There will be a 15-minute intermission

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David Hare:

The career of Britain's current leading playwright, David Hare, is riddled with fascinating paradoxes. Author of a long and illustrious string of theatre, television and film successes, he remains an enigmatic conundrum.

For example, how does a notoriously left-wing playwright pack houses in the heart of commercial theatre - London's West End and Broadway? How does a male playwright come to be appreciated for his strong female roles? Why does a successful playwright collaborate on texts? Finally, how does a play - "Amy's View" - that explores the apparent decline of the theatre play to full houses?

Hare's move from the darling of the left to the bastion of the established theatre began after his Cambridge days. His earlier works, "Lay-By" (1971) and "England's Ireland" (1972), are polemical assaults on social attitudes and political structures. Their episodic structures give way to the more conventional natures of "The Great Exhibition" (1972) and "Knuckle" (1974), yet the

attack is no less blunted for this. Hare's "Fanshen" (1975), an account of the impact of the Cultural Revolution on a

Playing the

Chinese village, is probably the high point of this phase. From "Plenty" (1978), his tracing of the effect of political compromise on the individual psyche, his work becomes more rounded, ambiguous. This vein becomes deeper in the plays written for London's Royal National Theatre, particularly in "A Map of the World" (1982), "The Secret Rapture" (1988), the "Hare Trilogy" of "Racing Demon" (1990), "Murmuring Judges" (1991) and "The Absence of War" (1993). Hare's work now explores more romantic themes - the obsession of love and the compromises it forces - in "Skylight" (1995), "Amy's View" (1997) and currently in "The Judas Kiss" (1998).

Underlying all of Hare's writing

is a strong view of the role of theatre as a crucible for ideas, a venue for debate, not just about social and moral issues,

but about their ramifications on the individual conscience. Whether these ideas be about political compromise, as in the earlier work, the state of the

Paradox

nation's institutions, the ability of the individual to fight larger forces, as in his middle plays, or, recently, the tension between love and commerce, his work today remains as stimulating as it ever was. On the availability of strong female roles, Esme and Amy, in "Amy's View", lament that "there are no parts for women". Yet this is patently untrue of

Hare's own oeuvre. From Maggie Frisby in "Teeth 'n Smiles" (1975), through Susan Traherne in "Plenty", Isobel

Glass in "The Secret Rapture" and Kyra Hollis of "Skylight", up to Esme and Amy, the women are individually vulnerable yet paradoxically able and placed

to fight the institutions or situations they face. Hare's collaboration is a feature of his early work. Writing with Howard Brenton produced the most fruitful results, like "Brassneck" (1974) and "Pravda" (1985). Both writers studied at Cambridge and entered the theatre by the same channels, yet both have sufficiently different writing

skills with enough similarity to produce benefits. Finally, tonight's play, "Amy's View", bemoans the decline of the place of theatre in Western civilisation yet, paradoxically, is currently playing to packed houses on Broadway after a sell-out run at London's National and on the West End. Why? The play surely stands as testimony to the enduring power of theatre over the trivialising and craven commerciality of television - for which, paradoxically,

Hare has written a number of well-crafted plays - and to the theatre's role as a nation's moral thermometer. Like Esme herself, it displays qualities of resilience and courage which far outshine the more superficial attractions of its more popular media cousin, where "people do something else . . . being taken no notice of in ten million homes".

But "Amy's View" explores more than narrow media issues. As you will see.

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Sara Wiseman, Graduate,
1999 Bachelor of Performing and Screen Arts

The Deficit Millionaires

You don't often meet someone who has lost a million pounds. Even more rarely, someone who will mention the fact to a stranger - worse, a journalist - over the telephone.

But this was almost the first thing Fernanda Herford said to me when I called her. 'I hit a million this morning. They asked me for another £319,000. They are absolutely ruthless. Well, of course, they won't get it.' This was all said in an even, slightly ironical tone of voice. The 'they' of her complaint - East End Mafia? Specialty drug doctors? - turn out to be the Lloyd's of London insurance market. Fernanda Herford is a Lloyd's investor, or Name, which, despite the belief that her money was working at the low risk end of the market, had been faced over three successive years with grotesque, parodic losses. The fact that she is so open about such losses - here in Britain, where furious secrecy and quasi-lavatorial shame still cling to money - is an indicator that for a small slice of society something has gone terribly, unprecedentedly wrong. One of the pillars of British society has turned out to be made of Styrofoam. Speaking out is a direct indicator of incredulity, betrayal and rage.

Fernanda Herford had a brother and two sisters-in-law who were in Lloyd's; she also knew a Lloyd's agent named Anthony Gooda. 'I did it because I knew the Gooda setup, because women were

allowed into Lloyd's, and I thought it was a very English thing to do.' Her first foray into the market - underwriting business up to £150,000 - came the following year. Given the normal haggling time it takes to settle most insurance claims, the accounting period at Lloyd's is three years. So in 1981 Mrs Herford received a cheque for £4,100, representing a 2.3 percent return for the year 1978. That may sound rather unimpressive, but the point - one of the main points for those privileged enough to have been Lloyd's Names over the three centuries of its existence - is that the money invested is not actually handed over. The principle of the market is that a Name 'shows' a certain amount of wealth, as a guarantee to Lloyd's that if things go wrong - if, classically, the ship fails to reach port - it will have this wealth to call upon. The investor is free, while awaiting this postulated call, to invest his or her money, that same money, in something else. Lloyd's enables you, in this very precise way, to double your money... In her first year, Mrs Herford showed wealth of £75,000, insured business of £150,000, used her basic £75,000 elsewhere, and three years later received £4,100, which, though on one reading is a 2.73 percent return on investment, could also be seen as a 5.46 percent on wealth shown; or, to put it another way, could be seen as money for jam.

This agreeable situation continued for

eight more years... Her agent Anthony Gooda told her, in a phrase that not surprisingly lingered in her mind, that her investment was 'so safe you could mortgage the cat'.

In 1987 she increased her underwriting limit to £300,000, and in 1990 received news of her first loss: £13,391, which just about wiped out the previous year's gain of £14,199. Meanwhile, on the advice of her agent, she had increased her premium limit yet again: to £375,000 for the years 1988 and 1989, then to £500,000 for 1990. In late June of 1991 she received a letter from Anthony Gooda: 'I am afraid you have sustained an overall loss (for 1988) of £219,985.27. I should be pleased if you would forward a cheque for this amount... by 12 July. We have been advised by Managing Agents any amounts outstanding after 15 July will attract interest.'... In 1992, she got a call for £527,348.03 for 1989; and this year calls amounting to £319,000. There is now a new select breed of people in Britain who might be called deficit millionaires. Fernanda Herford, with an admirable lack of self-pity, reflects that 'I have to say I was the sitting target - I trusted, which was my fault'. By the time she became a deficit millionaire, her underwriting agents Gooda Walker had ceased trading, and Anthony Gooda, from being a sociable, wide-trawling agent, had become one of the most reviled figures in

the market. There are three current options for Mrs Herford: file for bankruptcy, put herself into the hands of the Lloyd's Members Hardship Committee, or sue those with whom she dealt for professional negligence. For the moment, she is suing. And one other thing as well: 'we're now doing bed - and - breakfast'.

'We are about avoiding bankruptcy and leaving the Name in an ongoing financial situation,' Dr Mary Archer (head of the Hardship Committee) says.

Plights vary (especially when there is spouse wealth), but what this effectively means in the case of a single person is that the Name will have to hand over to Lloyd's all his or her money - inheritances, lucky days at the lottery - received over a three-year period, and sell anything other than 'a modest and only home'. Lloyd's will take a charge on the Name's house after death. The Name will be allowed, again if single, something between £7,000 and £12,000 per year for the three-year period of the deal: anything earned above this figure is to be handed over. Finally, the settlement insists that Lloyd's can claim money from the Name after the three years are over if it is Lloyd's related money: profit from open years, profit from stop-loss policies, or money received after Lloyd's has been successfully sued. This last clause is especially unpalatable for some members: first, Lloyd's loses your pot of gold through incompetence, then you go bust, then the Hardship Committee goes through your pockets, then your court case wins you back some of the money you shouldn't have lost to begin with, whereupon The Hardship reappears and snatches that back off you too.

The 1980's were particularly rich in bad things happening throughout the world, with the bill for them winding up at Lloyd's.

Of course, to a certain extent insurers

not only like but depend upon catastrophes. A businesswoman recalled to me the quietly sinister professional satisfaction with which an underwriter friend of hers had greeted the Japan Air Lines jumbo-jet crash of 1985. This is, after all, the logic of the business: if there weren't any burglars, no one would need house insurance against theft. But catastrophes, in a perfect insurance world, should come at the right intervals - just often enough to scare policyholders, harden rates, and extract as much profit as possible before the next payout. The European storms of 1987 were said to be the worst for 200 years; and so they may have been, except that this didn't prevent Nature coming back for a second bite, and with just as much gourmandizing, destructiveness, only three years later. Bad for business. Then there were the various hurricanes - notably Alicia, Gilbert and Hugo; the destruction of the Piper Alpha oil rig in the North Sea; the Exxon Valdez oil spill; and the 1989 San Francisco earthquake.

These well-publicized losses were not in themselves threatening to Lloyd's; indeed, there is something sexy about being associated with famous disasters. Lloyd's insured the Titanic, paid out 100 million dollars for the 1906 San Francisco earthquake, covered Hitler's private Junkers airplane, made a fortune out of 'death and spare parts' policies during the V-1 and V-2 raids on London, underwrote the San Francisco-Oakland Bay Bridge, did well out of the Gulf War. Far less glamorous, and far more damaging to Lloyd's Names, was the increasing realization through the Seventies and Eighties of the magnitude of present and future claims in two particular areas: pollution and asbestos. This was 'long-tail' business, in which the policy might be activated many years after it was written... Once the claims

began coming in, once American lawyers started getting busy and American courts generous, the bill became enormous and continuing.

First, there is a moment, a key and usually insouciant moment, when the Name has unprotected financial intercourse with Lloyd's, when he or she acknowledges the principle of unlimited liability.

Second, there is a time gap when things are hunky-dory, when you really do seem to be getting something for nothing. Third, there is a calamitous realization that you are lost, that your life has changed forever, and that others will unsympathetically point the finger at you and seek to use you in a moral argument. That's what comes of wanting too much out of life/being greedy/not thinking about the consequences of your actions/listening to the siren voices of financial voluptuousness.

Seduction and betrayal. The first approach comes when you are most relaxed: on the golf course, in your bath in Wimbledon, around the dinner table. 'The entertaining is prodigious,' Fernanda Herford confirmed. Clive Francis, a former Royal Air Force squadron leader, told me; 'I was hooked by flattery and greed'... The atavistic appeal of Lloyd's was just as big, if not bigger, for new money as for old money. Buster Mottram describes himself as being 'mesmerized by the Lloyd's myth'. The daughter of a trade unionist, herself a woman of manifest common sense, told me, 'I grew up on a council estate, and there is a sense of achievement in becoming part of an establishment.' This normal human vanity was played upon with brutal success in the eighties.

Extracts from Julian Barnes, *Letters from London 1990-1995*, London, Picador, 1995, Chapter 10 "The Deficit Millionaires".

Amy's View

By Paul Smith
Director Arts
The British Council London

Auckland Theatre Company's last production, *Closer* by Patrick Marber, revealed the vitality and perceptiveness of modern British playwriting as it analysed the fast changing mores of a turn of the Millennium society. And, as we look back over thirty years, we can outline a great tradition of British dramaturgy in which *Closer* stands. The standard reference book lists over two hundred contemporary playwrights in the UK whose work is produced internationally, most of them in New Zealand too.

A few great dramatists straddle that thirty year evolution. Pinter and Stoppard are two of these, and so is David Hare whose remarkable new work *Amy's View* is ATC's latest production.

Hare's has been a powerful and unique voice in British society and culture over recent decades. Though nothing like as polemical or as doctrinaire, he is in many ways a Shaw for our age - deconstructing and rebuilding the forces and factors, assumptions and prejudices which make

our modern society function or dysfunction, and placing the individual aspirant or the evolving human relationship within this.

There is no divide in Hare's plays between politics, culture and society. All are created of human need and the human deed. Hare has explored in depth the seemingly fixed pillars and institutions on which our society claims to depend and, in *Amy's View* the family and its interlocking relationships are as much a critical part of our social structure as they are the private forum of our feelings, our purpose and our worth.

The British Council is delighted to support ATC in its production of this moving and important play, as we were with the earlier production of *Closer*. The culture and society of New Zealand and Britain overlap considerably and are bound by thousands of family ties. Such drama enables us to explore such relationships that much more discerningly.



Auckland Theatre Company would like to thank Paul Smith, Barbara Procter and The British Council for their support. Paul departs The British Council New Zealand to take up the position of Director, Arts, The British Council, London. ATC congratulates him on this new and exciting position and wishes him well for the future.

DAVID KAYROUZ

Born and bred in Auckland, David originally trained as an engineer, owning a company that designed and manufactured metal furnishings. However his desire to follow more individually "the creative urge" found its focus in the fine arts, particularly drawing and painting



Outreach and numerous groups in Auckland, David also worked with established artists, had individual works selected for various exhibitions and in 1993 exhibited twenty works in a co-operative exhibition at the Mairangi Bay Arts Centre. In 1994 he left for Europe with the desire to study Western Art at its source. After visiting major art centres he was permanently based in London working at the National Portrait Gallery and the Tate Gallery. Here his copy work was commissioned for the Ritz Casino London and buyers in England and the USA purchased other works. To continue in this vein, David moved to Paris where he worked as a copyist in the Louvre and the Musée d'Orsay. While living in Paris he continued the development of his own work which resulted in his first solo exhibition "Separate Lives"; a series of figurative works commenting on the people of Paris. The success of this exhibition led to another in Bourges, the latter including landscape and some copy work. While in Europe, David played in various orchestras as a violinist. 1996 was spent in Germany where he made landscape studies of the Ruhr area. These paintings formed the basis of a successful exhibition with more figurative work. In 1997, David returned to NZ, completing several commissioned works and devoting a fair amount of time to his music. Now settled in Devonport where he has his studio, he works towards "continuing his own passage". ATC commissioned David to provide the paintings and drawings on the *Amy's View* set.

MONEY FOR ART'S SAKE

On Sunday 9 May, ATC will host an auction of the artwork featured on the set of *Amy's View*. The Cézanne/Impressionist style paintings and drawings were specially commissioned for the production from local artist David Kayrouz. To complete the occasion ATC invites you to meet the artist, the cast and members of the ATC Trust Board. Drinks and refreshments will be available. All proceeds will go to the Auckland Theatre Company. Viewing is possible from 11am with the Auction at 12 noon. If you are interested in attending or wish to receive a catalogue please contact Carly on 309.3395. We hope you will join us for this fun fundraiser: Money for Art's Sake, indeed.

COMING ATC ATTRACTIONS

the cripple of
Inishmaan
19 May - 19 June Maidment Theatre



FORESKIN'S LAMENT
29 July - 21 August Sky City Theatre



DEATH OF A SALESMAN
8 September - 16 October Maidment Theatre



THE bookclub
13 October - 20 November Herald Theatre



Cabaret
11 November - 11 December Sky City Theatre



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The FOUNDING 100 was established on 27 July 1998. Its aim is to aid and support Auckland Theatre Company by raising funds for activities such as an education programme and theatre workshop that are in addition to the company's core business. Please contact Amy Drury on 309.0390 or write to PO Box 6513 Wellesley St. Auckland for more information.

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