



AUCKLAND CITY, A MOSAIC OF CULTURES

ARTS ALIVE

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

closer

It is my pleasure to welcome you to the first production of Auckland Theatre Company's 1999 Season, CULTURE OF DESIRE, Patrick Marber's award-winning CLOSER.

The experience of falling in and out of love (and the slippery moments in between) has inspired innumerable plays, poems, songs, novels, and paintings. Indeed most creative expression attempts to make sense of this often-senseless state, from its first blissful rush to that last stab of pain: all the shaking, the aching, and the breaking. With CLOSER, Patrick Marber, one of Britain's hottest new playwrights, turns a youthful eye and razor wit to the subject. Dissecting the deeds committed in its name, he exposes the exquisite intricacy of human behaviour when we are in close emotional proximity, using words to conceal, kindness to betray, and cruelty to proclaim (or justify) our feelings for another. The lethal accuracy of Marber's writing is surpassed only by his audacious comedic style. The play has been described as a PRIVATE LIVES for the 1990's, and, as with Coward, fulfilling the comedy reveals the more somber subtext. To that extent, we have shared much laughter during the rehearsal process. I hope yours tonight is a similar response. After all, LOVE demands a good sense of humour.



I take this opportunity to thank the four gifted performers you are about to see for their spirit and "spunk" in bringing the characters to life. Similarly I extend great thanks for the artistry of Set and Costume Designer Dorita Hannah and Lighting Designer Bryan Caldwell for their creation of the "world of the play".

As ever, we salute 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, 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 and congratulates him on the magnificent foyer refurbishment. We are certainly pleased to christen the new facilities with this production.

As we begin a year of endings, we wish you prosperity and fulfillment of your heart's desires.



Simon Prast
PRODUCER

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A MESSAGE FROM OUR
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Dear Auckland Theatre Company Patron

Desire.

The desire to find solace in love. The desire to balance reason with passion. The desire to resist temptation.

...And, when desire goes horribly astray...

The essential character in CLOSER is the human face of us all. It is this very humanity that ravel and unravels itself to eventually reach no conclusion. As we as voyeurs look on, we see four people embark on a tempestuous journey of self-discovery.

Desire.

The desire to quiet the appetite. The desire to indulge.

Take time this summer to enjoy some of life's finer things - sunshine, music, friends, good food and wine, and great theatre!

Montana is proud to join with the Auckland Theatre Company to continue its partnership as Principal Sponsor and welcome you to this exciting 1999 season CULTURE OF DESIRE.

The first in this series will surely whet your appetite and provide a thought-provoking start to this challenging theatre season.

Peter Hubscher
Managing Director



CLOSER by Patrick Marber

No art edges closer to us than theatre. Reading seduces our privacy, painting offers intimacy and our inwardness surrenders to music. Cinema can overwhelm with nearness, but to be close is to be human, to be relating and to be present - and human relationship presently experienced is the raw material uniquely of theatre.

Patrick Marber's *Closer* has quickly become, for many of us, the finest British play of, and about, the nineties - not least for taking this dramatic form of closeness and drawing from it a vivid exploration of contemporary relationships and a stark representing of the needs of love in an intrinsically unloving world.

And what makes *Closer* such potent theatre is that the text is written to be realised on stage through that three-way human encounter which is germane to all effective drama - character to character before us, in absurd acted make-believe until given life, authenticity and sympathy by the growing relationship with, completing the trio, ourselves as audience. The real test of truth and feeling in such great plays as Marber's, is how close and then closer, the Alices, Dans, Larries and Annas of the stage can get to us.

Yet in the all too contemporary world of *Closer*, the more we share the same world, interlinked by computer and regimented by common languages, the more mysterious, hidden and unidentifiable we individually become. The generic discourse cannot perhaps reach the inner soul, such that, in Alice, Marber has created a woman to whom characters and audience alike yearn closeness but who, as the play ends, remains an enigma.

In the great late twentieth century tradition of British playwriting, Patrick Marber creates words which deflect, provoke and evade our feelings as much as they describe and define them. They tease open some minds and explore some moments but they can also conceal and condemn other minds and moments to mystery and loss.

At the risk of irritating with an already jaded concept, *Closer* is a play for the millennium for as, in our billions, we turn the year, however wild the party and gregarious the group, we shall all feel the chill of another thousand year loneliness for humanity to mould. It's getting closer.

The British Council applauds the Auckland Theatre Company for producing such a demanding but powerful contemporary British play and is proud to be a sponsor of the production.

Paul Smith
Director of The British Council

Close and Personal

Tom Shone meets Patrick Marber

"*Closer* isn't autobiographical, but then again, every moment of it is resonant either to my own life, or to friends who have told me the sad stories of their love affairs," says the 34-year-old Marber when I meet him at the National, a bashful man with big baleful eyes, who spends most of our lunch burying his gaze in the tablecloth. "On some level I believe there is no such thing as an honest relationship. The best you can hope for is an honest relationship with yourself."

"One of the starting points for the play was that I hadn't, since the film *sex, lies and videotape*, seen anything that put my generations' romantic concerns in any kind of perspective. Soap does that to some extent, but soap is about working class people and my plays are about middle-to-lower middle-class people. I just wanted to see something that expressed the conversations I was having - that my friends were having - that people in their thirties were all exploring. Sort of post-feminist masculinity... and - oh, all that s***..." He breaks into a big grin.

Marber's self-consciousness has undoubtedly to do with the fact that, with only two plays under his belt, the role of playwright still feels relatively new to him. Or maybe he can still sense his old partner in television comedy, Steve Coogan, at his shoulder, ready to poke fun at anything resembling playwrightly pretension. "Writing this play was really difficult," says Marber, "but it has given me the confidence to think that maybe I'm a proper writer as opposed to a comic trying his hand at playwriting, which is an

enormous leap for a comedian. You know, there are all these comedians writing books, and so on."

His transition from TV comedy to "serious" literary writing isn't as big a leap as all that, in fact, if you look at the edge of cruelty that ran beneath Marber's work. Marber is, after all, partly responsible for the creation of Alan Partridge, a fictional alter ego of Coogan: the "chat-show host from hell", whose weekly programme descended into such perfectly simulated chaos - one week a "guest", played by Marber himself, even died on air - that many viewers, unaware the show was a spoof, phoned in to complain.

"Great comedy is always sadistic. Any good comedy takes a joke and runs with it into a strange place. With Alan, we always enjoyed humiliating him. The starting point was always, what was the worst thing that could happen. We just wanted to punish him and torture him, but for him to triumph as well." Partridge was certainly a great comic creation - a man seemingly immune to embarrassment but whose heart squirms with the secret knowledge of his own mediocrity.

"Alan is all of us, really. We all feel a bit more vulgar and ugly than we pretend to be. He knows he is a disaster on some deep level, but he can't show that or the world will eat him for breakfast. He's all front."

It isn't too fanciful, perhaps, to see something of the same doleful disjunction running through Marber himself, who, despite his enormous success - despite the

audiences to see *Closer*, despite the critical plaudits it has attracted, not to mention the fan letters from the likes of Tom Stoppard - feels himself to be a rather lazy, shambling and shambolic man: one of the brightest young stars in the young theatrical firmament judges himself a waster.

"You only have to look at my output," he says. "My output is minimal: two plays in two and a half years. It's nothing." It's no use disagreeing with him. No use pointing to his television work; or, before that, to his work on radio for the show *On the Hour*; or, before that, to his four-year slog as a stand up. These are nothing to Marber, convinced of his own sloth. "I wasted my twenties," he tries to explain. "I was a stand up comedian and I was gambling, and I was very unhappy - relentlessly unhappy for a long period of my life." The gambling started when he went up to Oxford; attendance of a poker club soon turned into regular trips to London casinos; he would arrive back at Oxford in the early hours, bleary-eyed and decidedly poorer, and head straight into his first tutorial.

What sort of gambler was he? "Impulsive, ill-disciplined. You know, that's why I say I'm lazy. I feel in my heart that I'm this ill-disciplined shabby fellow slinking off into the small hours to piss my life away. And in the casino I'd be like a dervish of anxiety. I don't remember ever enjoying it, just sweating and worrying but feeling very alive, feeling absolutely, viscerally connected to the lonely, soul-destroying nature of it."

Does he gamble still? He plays poker occasionally, he says. "I am that most dangerous thing: a compulsive who thinks he's not compulsive any more. The alcoholic who likes a little tippie every now and again." There's no real contradiction, perhaps, between Marber's self-perceived laziness and his determination: fear of one feeds the other. His "wasted" years certainly gave him the subject matter for his first play - *Dealer's Choice*, which revolved around a poker game - and fuelled his interest in sharply drawn dramatic structure: the perfect rescue from lazy, formless days.

Marber's grasp of dramatic form is even sharper in *Closer*. "It was always part of the conception of the play that I would write about big ugly emotions contained within some, hopefully, formally beautiful structure," he says: "Which makes it crueler, I think. I'm certainly not on the character's shoulders. I'm seeing them from a distance." His tinkering with the play - adding new lines, deleting others, eliminating "formal blips" - have continued throughout rehearsals for the performances at the larger Lyttelton. [The play opened at the National's smaller Cottesloe Theatre.] How does he think the play will take to the change? "I think it will be slightly funnier." But then, as Marber knows, and his career amply illustrates, tragedy isn't all that different from comedy: it's simply comedy viewed up close.

Tom Shone, *The Sunday Times*, 26 October 1997. Courtesy of *The Sunday Times*.

Patrick Marber Playwright

Born in London, and educated at Oxford, Patrick

Marber had his first play, *Dealer's Choice*, developed at the Royal National's Studio. It opened at the National Theatre's Cottesloe auditorium in February 1995 with Patrick directing. Subsequently, it

transferred to the Vaudeville Theatre in the West End. In 1995 *Dealer's Choice* won the Evening Standard Award for Best Comedy and the Writers' Guild Award for Best West End Play. It has been produced in Melbourne, Zurich, New York, Chicago, Connecticut, Vienna and Montreal. *Closer*, Marber's second play, was commissioned by Sir Richard Eyre, the acclaimed director and former artistic director of the National, and opened at the Royal National Theatre's Cottesloe auditorium in May 1997, also directed by the author. It transferred to the larger Lyttelton auditorium in October of the same year winning the 1997 Time Out Award for Best West End Play and the 1997 Evening Standard Award for Best Comedy. *Closer* transferred to the West End in March 1998. It won the 1998 Olivier Award for Best New Play. Other theatre includes directing '1953' by Craig Raine at The Almeida, and *Blue Remembered Hills* by Dennis Potter at the National. For television Marber wrote and directed *After Miss Julie* for the BBC Performance series and *The Curator* for the BBC2 series *Coogan's Bluff*. His extensive television work also includes writing and appearing in *The Day Today*, *The Paul Calf Diary*, *Knowing Me Knowing You* and the BAFTA Award-winning *Three Fights, Two Weddings and a Funeral*.



Photo: Andrew Palmer

SIMON PRAST
Director

Simon graduated from Theatre Corporate Drama School in 1984. As producer of the Auckland Theatre Company for the last seven years, he is responsible for presenting over 27 productions to Auckland audiences. In 1998 Simon made his directorial debut with the critically acclaimed production of *Twelve Angry Men* for which he and Auckland Theatre Company received recognition from Aucklanders as Best Production in the New Zealand Herald and Listener Magazine. Simon is also well known to Auckland audiences for his performances at Theatre Corporate and the Mercury Theatre, which include *The Rose Tattoo*, *Glorious Ruins*, *Via Satellite*, *The Merchant of Venice*, *Cat on a Hot Tin Roof* and *Romeo and Juliet*. Throughout New Zealand he is recognised for his many television parts including those in *Hercules*, *Xena*, *Shortland Street* and *Gloss*. In 1998 Simon played the lead in Garth Maxwell's *When Loves Comes*, which recently featured at the Sundance and Toronto Film Festivals.



DORITA HANNAH
Designer

Dorita comes to the Auckland Theatre Company's production *Closer* with fifteen years experience in theatrical design and theatre architecture. Her most recent involvement with the company was designing *Travels with My Aunt* in 1996. Other Auckland productions include *Shadowlands* at the Mercury Theatre in 1991 and *Henry 8* at Art Space Gallery in 1992. She has done much work in Wellington including *Farewell Speech* and *Lashings of Whipped Cream* at Circa Theatre in 1993 and *Henry 8* at Taki Rua. Dorita also designed *Nga Tangata Toa* and *Whaea Kairau* for Taki Rua's bicultural theatre company Te Roopu



Whakaari as well as costumes for *Ricordi!*: a performance piece commissioned by the 1996 International Festival of the Arts. In 1996 Dorita's set for *The Visit* at Downstage Theatre won Best Set Design in the Chapman Tripp Theatre Awards. As a member of the Performing & Interactive Arts Design Guild of Aotearoa NZ, Dorita has initiated and coordinated *Out of the Dark*, a National Exhibition & Symposium on Theatre Arts Design, which was included in the 1998 International Festival of the Arts. She is currently working on New Zealand's participation at the Prague Quadrennial, an international exposition on theatre architecture and design. Dorita is a Senior Lecturer in Theatre Design at Victoria University.

BRYAN CALDWELL
Lighting Designer

Bryan's first design was for Inside Out Theatre's *The Lover and Beloved* at the Mercury Theatre, Auckland in 1987. From that start, Bryan lit over fifteen productions for the Mercury Theatre including *The Cherry Orchard*, *The Rose Tattoo*, *The Secret Rapture*, and *Ladies Night*, while continuing to light Inside Out Theatre's productions of *The Decline and Fall of a Good Family*, *The Song of the Civilised Thief*, *The Crossing*, and *The Spectacle of One*. As a freelancer Bryan has lit and production managed ten productions for the Watershed Theatre including *Cabaret*, *Into The Woods*, *Assassins*, *Hamlet*, and *Pinocchio*, and over thirty productions for independent companies, dance, and commercial events. Bryan has had a close collaboration with Production Designer Tracey Collins since 1988, recently co-producing and designing *Alice in Wonderland* at the Bruce Mason Theatre, and the installations *I Had A Thought* and *Our Name is Object* at Artspace, Auckland. For the Auckland Theatre Company, Bryan created the lighting designs for *The Wind in the Willows*, *Vita and Virginia*, *Julius Caesar*, *Twelve Angry Men*, *Honour*, *Masterclass*, *All My Sons*, *Arcadia*, *Molly Sweeney* and *Uncle Vanya*. This year Bryan is being enticed into new lighting challenges: developing light/music interfaces for the electronic music of Pitchblack, designing his first opera *La Boheme* for Opera NZ, and interior lighting design.



MARTON GSOKAS
Daniel

For Auckland Theatre Company, Marton has previously appeared in *Julius Caesar*, *Arcadia*, and *Angels in America*. Other Auckland productions include *Kvetch* and *Frontmen* at the Maidment Theatre and *Anglophiles* at the Watershed Theatre. Marton's Wellington performances include *Closer*, which won a 1998 Chapman Tripp Award for Best Production, *Glorious Ruins* and *Amy's View* for Circa Theatre and *Te Whanau a Tuanui Jones* for the Taki Rua/Depot Theatre. Christchurch audiences have seen him in *Icarus' Mother* at Canterbury University; *Today's Bay* at Christchurch Repertory and *Dancing at Lughnasa* and *Casement* at the Court Theatre. Marton has appeared in Australia in the Melbourne Theatre Company's production of *The Herbal Bed* and in the Australian tour of *Ladies Night*. His film credits include *Broken English*, *Twilight of Gods*, *Game with No Rules* and *Plain Tastes*. For his role in *Broken English* Marton was nominated for Best Supporting Actor at the New Zealand Television and Film Awards. *Broken English* also won the award for Best Film at the Verona Film Festival. For television Marton has appeared in *Xena*, *Hercules*, *Shortland Street*, *Wildside*, *Halifax f.p.* and *GP*, for which he was nominated Best Actor at the Australian Film Award. Marton trained at the New Zealand Drama School.



SOPHIA HOWTHORNE
Alice

For the Auckland Theatre Company Sophia has previously appeared in *The Wind in the Willows*, *Social Climbers* and *The Seagull*. Other Auckland performances include Little Red Riding Hood in *Into the Woods* at the Watershed Theatre, Lavinia in *Titus Andronicus* at the Maidment Theatre and Juliet in *Romeo and Juliet* at the Herald Theatre. Sophia also performed in *The Sound of Music* and *The Crucible* at the Mercury Theatre and has appeared on the Wellington stage as Kate Hardcastle in the Downstage Theatre production of *She Stoops to Conquer*. Sophia's film performances include *When Love Comes*, which recently featured at the Sundance and Toronto Film Festivals, *Savage Honeymoon*, which will open later this year, and *Destroying Angel*. Sophia won the TVNZ Young Achievers Award in 1995, which enabled her to study opera in New York. Sophia trained at Limbs, The performing arts school, Danceworks and The Actors Space.



THERESA HEALEY
Anna



For the Auckland Theatre Company Theresa has previously appeared in *Honour, Uncle Vanya* and *Three Tall Women*. Other Auckland productions include *Via Satellite, The Merchant of Venice, Private Lives* and *Rose Tattoo* at the Mercury Theatre and in *Macbeth* at the Aotea Centre. She has also performed in Wellington in *Baby Doll, Secret Rapture, Black Halo* and *Via Satellite* at Circa Theatre. Dunedin and Christchurch have seen Theresa in *The Share Club, The Foreigner* and *Objection Overruled* at the Fortune Theatre and *Bus Stop* at the Court Theatre. Theresa played the much-loved nurse Carmen in Shortland Street with other television credits including *Destination Planet Earth, Double Booking, Bread and Roses*, and *Marlin Bay*. Theresa's film appearances include *Hercules & Xena* (Universal Studios Theme Park Production), *Angel Wings, Bread and Roses, Taking Liberties, Casual Sex* and *Kitchen Sink*. Theresa was trained at the New Zealand Drama School.

JEFFREY THOMAS
Larry



Jeffrey has been a writer and actor for twenty years. As an actor he has worked in New Zealand, Australia and the UK with leading roles in series like the BBC's *Bowen A'I Bartner, Shark in the Park* and the mini-series *The Sound of Silence* for which he was nominated best supporting actor. He has written for several TV series including *Gloss, Marlin Bay* (one episode of which was nominated for best TV script) and most recently *Plainclothes*. In the Welsh language he devised and wrote many episodes of the successful TV drama series *Mwy Na Phapur Newydd*. His stage play *Playing the Game* was first performed at Circa Theatre, and a revised version was subsequently produced in the UK, first at Theatr Clwyd and then The King's Head, London whence it transferred to the West End. He has written two books, including a collection of stories for children, and also written and directed one short film, *Making Money*. More recently he has appeared regularly in the US television series *Hercules* playing Jason the legendary leader of the Argonauts. For Auckland Theatre Company Jeffrey performed in the critically acclaimed *Someone Who'll Watch Over Me*.

Auckland Theatre Company
Presents

closer

By Patrick Marber

Closer was developed at The Royal National's Studio and opened at the Cottesloe Theatre, May 1997
CLOSER opens on Broadway, with the author as director, in March 1999
This is the first production of the Montana 1999 CULTURE OF DESIRE season

Characters, in order of speaking

Alice
Dan
Larry
Anna

Sophia Hawthorne
Marton Csokas
Jeffrey Thomas
Theresa Healey

Director
Designer, Set and Costume
Lighting Designer
Wardrobe

Simon Prast
Dorita Hannah
Bryan Caldwell
Flona Nichols
Elizabeth Whiting
Fritha Walker
David Bell
T.O. Robertson
Michael Hodgson
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ASM/Props
Technical Manager
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Stagehand
Set Construction

Internet scene software written by

Paul Groothuis

Music by björk 'Homogenic'

There will be a 15-minute intermission

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Hospital

It is a mighty force that of mere chance, absolutely irresistible yet manifesting itself often in delicate forms such for instance as the charm, true or illusory, of a human being.

Chance
Joseph Conrad

Studio

'I don't believe,' said Mr Prendergast, 'that people would ever fall in love or want to be married if they hadn't been told about it. It's like abroad: no one would want to go there if they hadn't been told it existed. Don't you agree?'

'I don't think you can be quite right,' said Paul; 'you see, animals fall in love quite a lot, don't they?'

'Do they?' said Mr Prendergast. 'I didn't know that. What an extraordinary thing! But then I had an aunt whose cat used to put its paw up to its mouth when it yawned. It's wonderful what animals can be taught. There is a sea lion at the circus, I saw in the paper, who juggles with an umbrella and two oranges.' 'I know what I'll do,' said Grimes. 'I'll get a motor bicycle.'

Decline and Fall
Evelyn Waugh



London Fuck IRC

I am moved by fancies that are curled around these images, and cling:

The notion of some infinitely gentle infinitely suffering thing.

Preludes
T S Eliot

Aquarium

Oh, life is a glorious cycle of song,

A medley of extemporanea;
And love is a thing that can never go wrong,
And I am Marie of Romania.

Dorothy Parker

Gallery

Elyot: Let's savour the delight of the moment. Come and kiss me darling, before your body rots, and worms pop in and out of your eye sockets.

Amanda: Elyot, worms don't pop. Elyot: (kissing her) I don't mind what you do, see? You can paint yourself bright green all over, and dance naked in the Place Vendome, and rush off madly with all the men in the world, and I shan't say a word, as long as you love me best.

Amanda: Thank you dear. The same applies to you, except that if I catch you so much as looking at another woman, I'll kill you.

Private Lives
Noel Coward

At Home

Infidelity is as much about the drama of truth-telling as it is about the drama of sexuality. It is only because of sexuality that we think about truth at all; that we find honesty and kindness at odds with each other.

The successful lie creates an unnerving freedom. It shows us that it is possible to for no one to know what we are doing. The poor lie - the wish to be found out - reveals our fears about what we can do with words. Lying, in other words, is not so much a way of keeping our options open, but of finding out what they are. Fear of infidelity is fear of language.

Monogamy
Adam Phillips

Lapdance Club

The drive was interminable. Had he missed a turn or was this itself the next abode: a coffin that you endlessly steer through the placeless darkness, recounting and recounting the uncontrollable events that induced you to become something unforeseen. And so fast! So quickly! Everything runs away, beginning with who you are, and at some indefinable point you come to half understand that the ruthless antagonist is yourself.

Sabbath's Theatre
Phillip Roth

Restaurant

Don't ever tell anybody anything. If you do, you start missing everybody.

The Catcher In the Rye
J D Salinger

Museum

What thing is love for (well I wot) love is a thing.
It is a prick, it is a sting.
It is a pretty, pretty thing;
It is a fire, it is a coal
Whose flame creeps in at every hole.

The Hunting of Cupid
George Peele

Surgery

To every action there is always an opposed and equal reaction: or the mutual actions of two bodies upon each other are always equal, and directed to contrary parts.

Principia Mathematica
Issac Newton

Hotel

'Goodbye,' he said to her at the station and left her in tears. Only at home several hours later, when this curious anger had subsided, did it occur to him what he had done. He imagined her body, which had pranced stark naked in front of him that morning, and when he realised that this beautiful body was lost to him because he himself, of his own free will, had driven it away, he inwardly called himself an idiot and had a mind to slap his own face.

Laughable Loves
Milan Kundera

Postman's Park

[Human lives] are composed like music. Without realising it, the individual composes his life according to the laws of beauty even in times of greatest darkness.

The Unbearable Lightness of Being
Milan Kundera

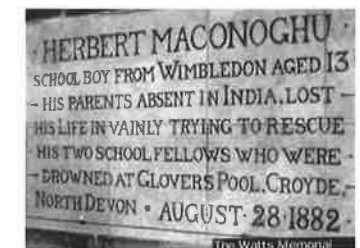
Postman's Park

The public gardens known as Postman's Park were laid out in 1880 on the site of the former churchyard of St Botolph, Aldersgate, and set amongst the commercial buildings of the City of London.

Its name derives from the General Post Office which formed its southern boundary; it was a welcome green space used by postmen between spells of duty.

In 1887 the artist GF Watts R.A., suggested that Queen Victoria's Golden Jubilee be marked by a memorial commemorating the stories of the many acts of heroism in everyday life. In his letter to *The Times* Watts wrote, 'The character of a nation as a people of great deeds is one, it appears to me, that should never be lost sight of. It must surely be a matter of regret when names worthy to be

remembered and stories stimulating and instructive are allowed to be forgotten.' The idea was not taken up and The Watts Memorial of Heroic Deeds we see today, a 50-foot long open gallery, was undertaken by Watts himself. He also erected the first of the glazed Doulton tablets which line its walls. In his address at the opening ceremony in 1900, the Bishop of London said that they were opening not merely a public space, but something which was intended to be a record of high and noble deeds. The Park and memorial to this day remain largely unchanged.



Photos by Hugo Glendinning

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The FOUNDING 100 was established on 27 July 1998. Its aim is to aid and support Auckland

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Auckland Theatre Company wishes to thank all donors, including those who do not wish to be named, for their continuing support.

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Darryl Callaghan of PC Rentals
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HE Perry Ltd.
Light FX
Mike Skinner
Perfex
Paul Haywood
Macaulay Salon
The Edge
Mike James of Resene Paint
School of Architecture Victoria
University, Wellington
Charlotte Wotherspoon



The Maidment Arts Centre
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Violet Ryan	Box Office
Mark Burlace	Technical Manager
Andrew Malmo	Technician
Justin Hardingham	Front of House Manager

Cover Photo: John McDermott
Title Treatment: In-House - Arch McDonnell
Programme: Pix Design - Bill Paynter
Compiled by: Amy Drury