



AUCKLAND CITY, A MOSAIC OF CULTURES

ARTS ALIVE

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

FORESKIN'S LAMENT

Welcome to the fourth production of Auckland Theatre Company's 1999 Season, *CULTURE OF DESIRE*, Greg McGee's classic *FORESKIN'S LAMENT*.

In the two decades that have passed since the play's 1980 Theatre Corporate premiere, much has changed, not only in rugby but in New Zealand society itself. Some might say the two are so closely intertwined it can be difficult to discern a difference. Undoubtedly, our culture and national self-image have been powerfully influenced by the game and its ethos. Greg McGee's dramatic depiction of its ethics is therefore a revealing study of a country as much as its most popular sport. In our own vernacular, peppered with our own humour and peopled with characters we instantly recognise, the play debunks the great myth New Zealand. It unmasks true motives behind easy manners and "mateyness", reveals once-inconceivable capabilities and suggests that perhaps we may not be such "jolly good fellows" after all. And if that is true, what then are we? Foreskin poses the question at the conclusion of the story you are about to see: "Whaddarya?" Two decades on, at the brink of a new millenium, the inquiry seems more appropriate than ever. Now, our response may be tempered less with innocence than a hardness borne of experience. What in 1980 was premonition has become reality. Today, the play and its title have a whole new resonance.



It is our privilege to welcome the many artists joining ATC for the first time with this production, most particularly Roy Billing who created the role of "Tupper" for its premiere. Coincidentally, Set and Costume Designer John Verryt marked his debut with that same production. We especially welcome as Director Paul Minifie, Associate Director of Theatre Corporate at the time of the play's genesis.

As ever, we salute our cultural partners, particularly Vector. We gratefully acknowledge the continuing support of Rydges Hotel, Montana Wines, TVNZ, Air New Zealand, BDO, Consultus, Canon and NewstalkZB. Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC is also most thankful for the support of Roberta Tills and her team at Sky City Theatre.

For those of you revisiting *FORESKIN'S LAMENT*, or seeing it for the first time, we hope you enjoy this magnificent New Zealand work and look forward to seeing you at *DEATH OF A SALESMAN* in September.

Simon Prast
PRODUCER

AUCKLAND
THEATRE
COMPANY



where flavours meet



CIRCA
RESTAURANT & BAR

Corner Federal & Kingston Street
Auckland City
AUCKLAND
Telephone 09 - 375 5922
Facsimile 09 - 375 5901
Toll Free 0800 755 900



RYDGES
AUCKLAND

*Dear Auckland Theatre Company Patron,
When we talk of culture our thoughts often first go to the dramatic or visual arts. But few New Zealanders would dispute the prominence of rugby in our cultural identity. Like our chain of hotels, our sporting prowess stretches throughout the country, from inner city Auckland to the Deep South.*

Rydges is excited about all aspects of New Zealand culture - from rugby to theatre. That's why our support of FORESKIN'S LAMENT, which combines the two, is particularly rewarding.

It is good to see the return of this seminal New Zealand play - one that examines part of our nation's character through cultural means. It is a timely reminder of how things have and haven't changed for us.

Join us for a drink or a meal before or after the show, we're just one block from Sky City Theatre. Circa is now under the guidance of Iain Joyce, an award winning British Chef.

We join you in enjoying this revival of a seminal New Zealand play.

John Clarke
General Manager
Rydges Auckland

Foreskin's Lament



A tribute to Jim Macaulay (December 19, 1929 - May 13, 1999)

Jim Macaulay proved them wrong - you can mix business with pleasure. As chairman of the Auckland Theatre Company, he also chaired the former Mercury Energy Limited, while holding a long line of other directorships. Jim helped Mercury undertake a long and beneficial relationship with the theatre. By demonstrating that 'show business was good business', the company lent its support to the

Theatre Company's 1995 production of 'The Learner Stand'. Following this hit with customers, we and our guests went on to enjoy 'Travels With My Aunt' in 1996, 'All My Sons' in 1997 and last year's production of 'Twelve Angry Men'. With Jim's passing earlier this year his friends at VECTOR Limited, as the electricity lines company Jim chaired is now known, wanted to pay tribute. VECTOR's sponsorship of 'Foreskin's Lament' is heartfelt thanks to a previous chairman and a friend - a businessman who passed on the skills of the Boardroom to those who take the stage, and was never quite above bringing theatre to the Boardroom. We look forward, once again, to being entertained.



A CHRONOLOGY OF NEW ZEALAND RUGBY

1870

First rugby match in New Zealand at Nelson.

1875

First tour of New Zealand by a provincial team (Auckland) and the first inter-provincial match (Auckland Clubs v Dunedin Clubs at Dunedin, 22 September).

1876

First inter-collegiate match (Nelson College v Wellington College, 20 June).

1879

First rugby unions (Canterbury and Wellington) founded.

1882

First visit to New Zealand by an overseas team (New South Wales).

1883

The use of the whistle by referees became generally accepted in New Zealand.

First New Zealand team assembled (toured New South Wales).

Points system of scoring adopted: try 1 point, conversion 2, other goals 3.

1887

First New Zealand representative died when William Millton, who captained the 1884 team in Australia, contracted typhoid 1888.

First visit to New Zealand by a British team.

1888-89

New Zealand 'Native' team toured New Zealand, Australia and Great Britain.

1892

New Zealand Rugby Football Union founded.

Scoring values revised: try 2 points,

conversion 3, penalty goal 3, dropped goal 4.

1893

First New Zealand team selected under the auspices of the NZRFU (toured Australia).

1894

First match against overseas team played by a New Zealand representative team in New Zealand (v New South Wales at Christchurch, 15 September).

Further revision of points system: try 3 points, conversion 2, penalty goal 3, dropped goal and goal from a mark 4.

1896

First visit to New Zealand by Queensland.

1897

First interisland game (at Wellington, 26 June).

1902

Ranfurly Shield presented to the NZRFU by the Governor of New Zealand, Earl of Ranfurly (Auckland was the first holder).

1903

First full-scale international match played by New Zealand (v Australia at Sydney, 15 August).

1904

First full-scale international match played by New Zealand at home (v Great Britain at Wellington, 13 August).

1905

First visit to New Zealand by a fully representative Australian team.

Value of the goal from a mark reduced to 3 points.

1905-06

First visit to the British Isles, France and North America by a fully representative New Zealand team.

1907

First encounter in New Zealand with professionalism when a national team, to be dubbed the 'All Golds', left for matches in Australia and England.

1908

First NZ Universities team toured Australia.

1910

First NZ Maori team visited Australia. First American team (American Universities) toured New Zealand.

1913

First full-scale tour of California and British Columbia by the All Blacks.

1919

NZ Services team won the King's Cup tournament in Britain.

1921

Visit of the first South African team. The NZRFU elected its first life member (George Dixon).

1924-25

The 'Invincibles' won every match on tour of Britain, France and British Columbia - the only team to do so on full-scale tour 1926 First visit to Victoria by the All Blacks (the 1888 Native team and the 1910 Maori side had played at Melbourne). First radio commentary on a rugby match in New Zealand (and probably in the world) made by Alan Allardyce at Christchurch when he gave a commentary on the Christchurch v High School Old Boys game, 29 May.

1926-27

Tour of France, England, Wales and Canada by NZ Maori.

1928

All Black tour of South Africa.

1929

New Zealand lost all matches in an international series for the first time (defeated in all three tests in Australia).

1930

New Zealand wore white jerseys in tests against Great Britain to avoid clashing with dark blue worn by the visitors.

1931

Bledisloe Cup presented by Lord Bledisloe, Governor-General of New Zealand, for competition between Australia and New Zealand.

The last season for New Zealand's traditional 2-3-2 scrum and the wing forward when the two-fronted scrum was outlawed by the International Board.

1934

New Zealand lost the Bledisloe Cup for the first time.

1937

South Africa won a test series against New Zealand for the first time. Two previous series (1921 and 1928) were drawn.

1939

First visit to New Zealand by Fiji.

1945-46

2nd NZEF army team (the 'Kiwis') toured Britain and France at the conclusion of the Second World War.

1948

Value of the dropped goal reduced from 4 to 3 points.

New Zealand admitted to International Rugby Board.

1949

New Zealand played six tests and lost them all - four against South Africa and two against Australia.

1956

New Zealand won a test series against

South Africa for the first time.

1961

First visit to New Zealand by France.

1962

First visit to New Zealand by England.

1969

First visit to New Zealand by Wales.

First visit to New Zealand by Tonga.

NZ Rugby Museum Society established by enthusiasts in Palmerston North.

1971

British Isles won a test series in New Zealand for the first time.

1972

Value of a try increased from 3 to 4 points. First direct telecast by satellite of test match (NZ v Wales at Cardiff).

1973

Scheduled South African tour of New Zealand cancelled after Government intervention.

First visit to New Zealand by Victoria.

1975

First visit to New Zealand by Scotland.

First visit to New Zealand by Romania.

1976

First visit to New Zealand by Ireland.

First visit to New Zealand by Western Samoa.

First visit to New Zealand by Cook Islands. New Zealand toured Argentina for the first time.

1977

All Blacks played in Italy for first time.

1978

NZ Rugby Museum moved into permanent quarters in Palmerston North.

All Blacks achieve 'grand slam' for the first time by beating Ireland, Wales, England and Scotland (the Invincibles did not play Scotland).

1979

First visit to New Zealand by Argentina.

1980

First visit to New Zealand by Italy.

1981

Two South African tour matches in New Zealand cancelled on police advice. All Blacks play in Romania for the first time.

1982

NZ Maori tour Wales and Spain.

1984

New Zealand made first separate tour of Fiji.

1985

New Zealand tour of South Africa cancelled after legal action; replacement tour to Argentina.

1986

All Blacks named in 1985 team for South Africa make unauthorised tour there; declared ineligible for test against France and suspended from first test against Australia. Last interisland match played.

1987

First Rugby World Cup was played in New Zealand and Australia. Sixteen countries competed and the Webb Ellis Trophy was won by New Zealand with France as runner-up.

Chester, R.H; McMillan, N.A.C; Polenski, R.A: The Encyclopaedia of New Zealand Rugby, 1981, Maa Publications, Auckland.



An Auckland representative team which toured the rest of New Zealand in 1875. From *The Encyclopaedia of New Zealand Rugby* Published by Maa Publications.

Foreskin's Lament was workshopped by Playmarket at Victoria University in May 1980. The actors were supposed to have read the play beforehand, but obviously hadn't (they were busy after all and most had to work on several plays that week). As they meandered through the first few pages, I could see them rapidly reach the conclusion that this was a rough-trade sort of play, and most of them immediately brought out their rough-trade accents - Cockney.

That was where we were as recently as 1980 - NZ actors didn't seem to have a frame of reference for a full range of NZ accents.

They could do middle class like the mimick-BBC then in vogue amongst NZ newsreaders, but they didn't do the full monty newzild.

As the week progressed under Mervyn Thompson's enthusiastic encouragement, the actors relaxed into their own voices and revelled in them. And the reading - no costumes, props, most still on the page - that cast gave at the end of the week still ranks amongst the most intense performances I've ever witnessed. It guaranteed the play got a professional production, opening at Theatre Corporate in October of that year.

Some rugby people were up in arms. They felt I'd breached the faith, spilt the beans, broken the magic circle of male silence on what really went on in dressing sheds up and down the country.

It opened at Circa in Wellington the next year, 1981, and I remember sitting behind

that great All Black, Ken Grey. I was in awe of Ken Grey, not only because he was a lynch-pin of the great All Black pack of the late sixties, but also because he'd come out against Apartheid back in 1970 and his stand had finished his All Black career and also had a hugely detrimental effect on his standing at his Petone Club. When the lights went up at half-time, Ken and his wife didn't move from their seats, and I felt trapped behind them. Finally, Ken's wife turned to him, shocked and said "It wasn't really like that, was it?" This was Ken's

Foreskin's Lament

by Greg McGee

cue to say what I'd heard many rugby players say to their wives in similar circumstances - "No, no dear, this is completely over the top." But Ken Grey was made of different stuff and he said, simply "It was worse."

The play seemed to anticipate the social upheaval of 1981. Some of the Wellington anti-tour marches had a banner across the front screaming Whaddarya? and the play became a temporary focus for the anti-tour sentiment, which also embraced a myriad of other antis - anti-Muldoon, anti-the-rural-marginal-seats (which had held the country ransom and were doing so again in 81) and anti-rugby. This last was unfortunate, because rugby has always reflected NZ society, not created it. In those days, however, we were a much more immature society and anyone with pretensions to an intellect was supposed to hate rugby. It took a long time, till 87 and the World Cup, for rugby to rehabilitate itself.

The Circa production of the play was so successful it transferred to the State Opera House and the Governor-General, Sir David Beattie was invited to attend. Patricia Bartlett, the anti-smut crusader, got wind of Sir David's attendance and sent a copy of the play to the Queen, with all the swear-words ringed (there were apparently 53) and implored Her Majesty to stop Her representative in NZ from giving this unholy piece of smut his and indeed Her official endorsement. Sir David went anyway, and told me he enjoyed it.

Patricia also warned the Queen that what you couldn't see from just reading the play was the Naked Men.

There were Naked Men everywhere, exhibiting themselves in front of the unsuspecting public.

I had also worried about the Naked Men when I wrote it, but wondered what exactly I was supposed to do about them - have them all shower in their jock-straps? I was particularly worried when my land-lord of the time told me he was taking his 70 year old widowed mother to the show. I warned him about the Naked Men. He decided to take the chance. Half-way through Act 1, when the inevitable happened and there were penises (peni?) for Africa on stage, my landlord's mother lent over to him and said, with a wistful smile, "You know, dear, I never thought I'd see any of those again."

I have no idea how relevant this play is to an audience in 1999, but I hope that, like my landlord's widowed mother, a modern audience will get the odd jolt of recognition from the past.

Greg was born in Oamaru in 1959 and educated at Waitaki Boys' High School and Otago University (LLB 1973). He writes with special authority about rugby having played for Otago; for South Island in 1970; for New Zealand Universities in 1971 & 1973; as a junior All Black on the 1972 tour of Australia; and he was an All Black Trialist in 1972-1973.

Greg's writing career began

with *Foreskin's Lament*, which was started in Italy and eventually completed in New Zealand. After many hours of work-shopping, Greg's first play had its world premiere at Theatre Corporate in 1980. Responses include 'Make no mistake about it this play marks a quantum leap forward in New Zealand drama.' - Peter Wells, *NZ Listener* - and 'The most substantial and satisfying dramatic work by a local playwright to appear on the stage... a new maturity has been reached in New Zealand writing for the theatre.' - Mike Nicolaidi, *ACT*. Greg's further theatre work includes *Tooth & Claw*, *Out in the Cold*, *Whitemen* and the



North & South/Mark Smith

Greg McGee

recently premiered *This Train I'm On*. In addition to theatre, Greg has written many television dramas including *Erebus: The aftermath*, *Marlin Bay*, *Old Scores* and the historic saga *Greenstone*. Greg wrote, and produced through his production company Screenworks, *Street Legal*. Further to this, Greg worked with Anthony McCarten on *Via Satellite*, which featured, at Cannes in 1998. Greg has

received many awards for his work; 1981 Best NZ Play for *Foreskin's Lament*; 1983 Best NZ Play jointly for *Tooth & Claw* and *Out in the Cold*; 1988 Best NZ TV Drama Writer for *Erebus: The aftermath*, *Marlin Bay* and with Tom Scott, *Fallout*; 1992 Best NZ Screenplay with Dean Parker for *Old Scores*. He also received international recognition with the 1993 Writers Guild Foundation of America International Screen and Television Writers Film Festival Award with James Griffin for *Marlin Bay*. Greg held the position of National President of the NZ Writers' Guild from 1996 to 1998.



HARD EARNED

"The real strength behind rugby in New Zealand"

PAUL MINIFIE Director

Paul, an accomplished director and actor, returns to direct after a five-year hiatus. During this time Paul has been restructuring, refurbishing and developing The Maidment Arts Centre at The University of Auckland. Paul's directing credits include *Ladies Night*, *Private Lives*, *Sweeney Todd* and *Gypsy* for the Mercury Theatre, *The End of the Golden Weather*, *The Elephant Man* and *Summer of the Seventeenth Doll* for Theatre Corporate, *Twelfth Night* and *The Importance of Being Earnest* for Centrepoint Theatre. His numerous stage credits include *The Wind in the Willows*, *The Herbal Bed* and *All My Sons* for Auckland Theatre Company, *My Fair Lady* at the Aotea Centre, *Titus Andronicus* at the Maidment Theatre, *Cat on a Hot Tin Roof*, *The Cherry Orchard*, *The Crucible* and *The Three Musketeers* for the Mercury Theatre, *King Lear*, *Cabaret*, *Three Sisters* and *The Winter's Tale* for Theatre Corporate, and the lead role of Galileo in *The Life and Times Of Galileo* at Downstage Theatre. For film and television Paul has appeared in *Jack Be Nimble*, *Citylife*, *Hercules - The Sword of Veracity*, *Xena* and *One West Waikiki*.



JOHN VERRYT Set and Costume Designer

Auckland based designer John Verryt started his design career at Theatre Corporate and the Mercury Theatre, designing for both opera and theatre, including *The Barber of Seville*, *Porgy and Bess*, *The Sex Fiend*, *Amadeus*, *Private Lives* and *The Rose Tattoo*. More recently, John has established himself as one of Auckland's most respected set and costume designers. His work includes *Cyrano de Bergerac*, *King Lear* (for which he won the 1996 Chapman Tripp Award for Costume Designer of the Year) and *Gold*, all for Theatre at Large, and *Forbidden Memories* for Douglas Wright Dance Company. For Opera New Zealand John designed *Carmen* in 1993, followed by *Lucia de Lammermour* in 1996, which has recently had a season at the LA Opera Centre. Last year he designed the sets and costumes for *Gianni Schicchi* and *The Spanish Hour*, and most recently the set for *La Boheme*. John has designed numerous productions for Auckland Theatre Company, including *Someone Who'll Watch Over Me*, *The Learner's Stand*, *Market Forces*, *Skylight*, *Social Climbers*, *Twelve Angry Men* and *The Cripple of Inishmaan*. John's first ever design was for the world premier of *Foreskin's Lament* at Theatre Corporate in 1980.



PAUL BARRETT
Larry

Paul is an actor, musical director and teacher. He made his professional debut at Circa Theatre in 1980, after having completed a Bachelor of Music with Honours at Victoria University. He has subsequently performed in over 80 productions throughout New Zealand, Britain and Australia. Highlights include *Amadeus*, *The Wind and the Rain* for Downstage Theatre, *Hayfever* and *Sleuth* for Centrepoint Theatre, *Chinchilla*, *As You Like It* and *Private Lives* for Fortune Theatre. Paul was a resident actor and musical director at the Court Theatre from 1985-1996 and was made an Associate Artist in 1996. Highlights from this period include *The School for Scandal*, *The Wind in the Willows*, *Single Spies*, *A Streetcar Named Desire*, *Arcadia* and *Long Days Journey Into Night*. In 1996 Paul moved back to his hometown of Wellington and has since performed in *Lady Windermere's Fan* and *The Heretic* at Circa Theatre. As a musical director, work includes *Sweeney Todd*, *She Loves Me*, *Gypsy*, *The Boys from Syracuse* and *Little Shop of Horrors*. Film and television work includes the acclaimed short feature *Signing Off*, *A Crack in Time* and *McPhail and Gadsby*. Paul teaches acting, musical theatre and voice at a number of performing institutions and has recorded over 400 voiceovers for television commercials, corporate videos and documentaries. For Auckland Theatre Company Paul performed in the critically acclaimed *Masterclass*. Paul has not played rugby since primary school.



ROY BILLING
Tupper

Roy performed the original role of Tupper in the 1980 Theatre Corporate premiere of *Foreskin's Lament*. Since then he has performed many theatre roles in New Zealand and Australia. These include *Glide Time* for Circa Theatre, *She Stoops to Conquer* and *Oliver* for the Mercury Theatre, *Hamlet*, *Kabaret*, *A Doll's House*,



Sweeney Todd, *Pygmalion*, *The Bloomsbury Set*, *The Merchant of Venice* and *A Christmas Carol* for Theatre Corporate. In Australia, Roy performed in *Other People's Money* for Ensemble Theatre, *Tales of Dark Knitting* for Belvoir St Theatre and *Chilling and Killing* and *My Annabel Lee* for Griffen Theatre. Roy's television credits include in Australia *Dog's Head Bay*, *Water Rats*, *Minder* and *E Street*. In New Zealand these include *Coverstory*, *Gliding On*, *Inside Straight* and *Mortimers Patch*. New Zealand films include *Old Scores*, *Savage Islands* and *Beyond Reasonable Doubt*. In Australia they include *The Dish*, *Siam Sunset*, *Doing Time for Patsy Cline* and *The Roly Poly Man*. Roy received the New Zealand Television and Film Award for Best Supporting Actor for *Old Scores* in 1992 and Best Actor Award for Lead in a TV Drama series for *Inside Straight* in 1985. This is Roy's first performance for Auckland Theatre Company.

ROSS GIRVEN
Ken

Born and raised in West Auckland, Ross grew up in a family for whom rugby has always been a passion. Getting up in the middle of the night to watch or listen to rugby or crowding around the T.V. on a Saturday afternoon was always a special and unforgettable experience. Playing rugby from age five to fifteen led to a love of the great game that is just as strong today as it was then. Theatre intervened. While performing the lead role in his school production Ross was concussed while captaining the high school team during a rep game which left him in hospital. A decision had to be made...a rugby career was over and a theatre career had begun. It's a delicious irony to Ross that 22 years later he is an actor in the theatre, playing the captain of a rugby team who is concussed during the game and who faces a life altering decision. Ross has enjoyed a career that has encompassed plays, film, television, musical theatre, rock and roll, touring and unemployment. He is currently based in Sydney and is thrilled to be involved in this, his first production for the Auckland Theatre Company.



BRUCE HOPKINS
Mean (Fred)

Originally from Stewart Island, Bruce came to acting via a diploma in P.E (yet to be framed) from Otago University, a season of commercial crayfishing with his Dad, and 10 years as a professional dancer in NZ & Australia. Prior to the dance days, rugby, waterpolo and surf lifesaving were the main occupiers of time and energy. Senior rugby in Otago saw Bruce having 'set toos' on the field with two All Blacks of the time, 1976, (if they see this show and read this bio, Bruce would like to take this opportunity to apologise for his part in the incidents!) and realising it was time to get out of the front row. A shift to the far north to begin crayfishing saw a move to the side of the scrum...however, before the season was up Bruce was seduced by the world of contemporary dance, and dreams of All Blackhood, were swapped for tights, size 9 ballet pumps and a sparkling new dance jock (quite different to the sports jockstrap of the day). Anyway here we are 20 years later and now, past (rugby), and present (acting), become one and the same thing. Much admiration and respect to Greg for his courage and talent. Once again it is a pleasure to be working with Paul, ATC their production team, and also with my fellow thespionic practitioners...remember, stay calm under the high ball.



MICHAEL LAWRENCE
Clean (Lindsay)

Trained at Theatre Corporate, Michael performed in *The Wind in the Willows*, *Julius Caesar*, *Twelve Angry Men* and *The Herbal Bed* for Auckland Theatre Company, *The Birthday Party*, *True West*, *The Homecoming*, *The Caretaker*, *The Boat*, *The Lucky Spot*, *Exile* and *Hitting Town* at the Maidment Theatre, *Equus* at the Galaxy Theatre and *East, A View from the Bridge*, *Three Musketeers*, *M Butterfly*, *Burn This*, *The Homecoming*, *Twelfth Night* and *Death of a Salesman* at the Mercury Theatre and *King Lear*, *The Trial*, *Bad Jelly the Witch* and *Children's Theatre* for Theatre Corporate. Independent productions include *Out in the Cold* (New Zealand Tour). Television and film performances include, respectively, *Duggan*, *High Tide*, *Private Eyes*, *Open House*, *Out in the Cold* and *Fluff*, *The Painting*, *East End Rockers*, *The Vistant*, *Came a Hot Friday* and *Savage Islands*. Michael is an ex-Auckland premier Rugby League player.



STEPHEN LOVATT
Irish

Trained at the New Zealand Drama School, Stephen's stage debut was as Romeo in Downstage Theatre's production of *Romeo and Juliet*. Since then performances include *Summer of the Seventeenth Doll* at Downstage Theatre, *Titus Andronicus* at the Maidment Theatre, *Arcadia* at Circa Theatre (for which he received Performance of the Year at the Wellington Theatre awards), *The Changeling* at the Watershed Theatre and *Waiting for Mr Goodbar* at Lino Theatre in Melbourne. For Auckland Theatre Company, Stephen performed in the 1994 production of *The Seagull*. Television credits include *Duggan*, *Lawless*, *Xena*, *Medivac*, *Mysterious Island*, *High Water* (Montana Masterpiece Theatre) *Plain Clothes* and *Ray Bradbury Theatre*. For film, he has appeared in *Savage Honeymoon*, which featured at Cannes this year, *Dirty Dave* and *The Last Tattoo*.



NICOLA MURPHY
Moira

Nicola graduated from the New Zealand Drama School in 1993 and holds a BA in English and Drama from Otago University. Recently seen on *Shortland St* as junkie Jean Byrroughs, Nicola's other television credits include *Coverstory*. For film Nicola has played lead roles in *Jack Brown Genius*, *Wild Blue* and *Magik and Rose*. Theatre performances include the premiere of *Waiora* at the International Festival of the Arts; *She Stoops to Conquer* and *The Learner's Stand* at the Court Theatre and the New Zealand tour of *Blue Sky Boys*. This is Nicola's first performance for Auckland Theatre Company. Like Moira, Nicola recently did an O.E and whilst in Spain, the only news from home that managed to infiltrate the Spanish papers was some minor victory of the All Blacks. However she did meet a Spaniard who had seen *An Angel At My Table* seven times and was full of admiration for Janet Frame. Long live the All Blacks and all that...and long live our *other* ambassadors!



RACHEL NASH
Pat

Trained at Theatre Corporate, this is Rachel's first performance for Auckland Theatre Company. She was a core company member at Centrepoint Theatre for four years. Highlights of her time there include *Pack of Girls*, *The Odd Couple*, *Ladies Night*, *Private Lies*, *The Sex Fiend* and *Taming of the Shrew*. Auckland performances include *Trojan Women* and *A Play without a Title* with Public Works. Rachel has a long association with theatre for children, most recently with the Alan Duff Books in Homes programme and *Sinbad the Sailor* at the Maidment Theatre. Rachel has also featured on *Shortland St*. Rachel's rugby experiences include playing touch, training with the local teams for *Pack of Girls*, dining with John Kirwan, tackling Zinza Brooke, and being in the same dressing room as the Auckland Blues while they were taking a spa.



KARL URBAN
Foreskin (Seymour)

For Auckland Theatre Company Karl has performed in *The Herbal Bed* and *Julius Caesar*. Other stage performances include *Our Country's Good* for Taki Rua Depot. Television credits include *Xena*, *Hercules*, *Amazon High*, *Small Town Blues*, *Coverstory*, *Pathways*, *Shortland St*, *White Fang*, *Homeward Bound*, *Shark in the Park III* and *Ette Rout - Pioneer Woman*. Film credits include *The Price of Milk*, *Via Satellite* and *Heaven*. Carl was recently nominated for Best Supporting Actor for his work in Anthony McCarten's film *Via Satellite*. Karl has not played rugby since secondary school.



Auckland Theatre Company
Presents

**FORESKIN'S
LAMENT**

By Greg McGee

Presented by arrangement with Playmarket

Foreskin's Lament was first performed at Theatre Corporate, Auckland 30 October 1980
This is the fourth production of the 1999 Culture of Desire
Foreskin's Lament opened at Sky City Theatre 30 July 1999

Characters, in order of appearance

Irish
Mean
Ken
Larry
Tupper
Foreskin
Clean
Moira
Pat

Stephen Lovatt
Bruce Hopkins
Ross Girven
Paul Barrett
Roy Billing
Karl Urban
Michael Lawrence
Nicola Murphy
Rachel Nash

Director
Designer
Lighting Designer
Wardrobe
Stage Manager
Technical Manager
Props
Flyman
Mechanist
Sound
Stagehands

Paul Minifie
John Verryt
Vera Thomas
Elizabeth Whiting
Fritha Walker
T.O. Robertson
Suzanne Gratkowski
Neil Fenwick
Bernie Brown
James Woods
James Moran
Nick Reimink
Third Stage Ltd.

Set Construction

There will be a 15-minute intermission
AUCKLAND THEATRE COMPANY

Producer
Associate Producer Marketing
Business Manager
Production Manager
Patron Services
Administration Assistant

Simon Prast
Amy Drury
Susanne Ritzenhoff
Ross Joblin
Leal Butler
Carly Tawhiao

TRUST BOARD

Hinemoa Elder Chair Tim MacAvoy Simon Prast David Haywood
John Taylor Marc Spendlove Dayle Mace

RUGBY



THE ORIGINS

The most enduring and widely known tale of the origins of rugby was that a pupil at Rugby School in Warwickshire in England, William Webb Ellis, disregarded the rules of football as it was played at the time and picked up the ball and ran with it.

A plaque at the school and numerous books on the history of the game perpetuate the tale, even though Ellis's run was purported to have occurred in 1823 yet rugby recognisable as the forerunner of the game played today was not common until about 30 years later. The only historical evidence to support the Ellis story is contained in an article written in *The Meteor* (The Rugby School magazine) on 22 December, 1880, 57 years after the alleged event. The author, Matthew H. Bloxham, although an old boy of the school, was not a witness to Ellis's effort, having left school in 1820, three years before. His testimony was reliant on the evidence of unidentified observers. It was refuted by a contemporary of Ellis's who wrote: "I remember William Webb Ellis perfectly. He was an admirable cricketer, but was generally regarded as inclined to take unfair advantages of football. I should not quote him in any way as an authority."

Ellis probably did pick up the ball and run with it, but what is in contention is that by so doing, he originated rugby.

Football in some form or other had been played in England long before the advent

of William Webb Ellis and indeed long before the founding of Rugby School. It is generally believed that the Romans introduced a rough-and-tumble game played with a pig's bladder in which any number of players could take part. English townsmen adopted this pastime and games involving hundreds of people were played in the streets, resulting in much damage to person and property.

Gradually rules of a sort evolved, especially in the public schools. In some cases, where there was a shortage of grass fields, a dribbling game akin to soccer developed. At schools like Rugby, set among acres of green fields, a game involving bodily contact was favoured.

The main feature of the game as played at Rugby before 1823 was the maul. The object of the game was to drive the maul over the opposing team's goal line and so be given the opportunity to kick a goal. Handling the ball was in vogue at Rugby before Ellis's time but running with it was not.

The handling game spread to the universities and a number of clubs began to take it up. By the 1860's it was quite widespread but there was still no set of

uniform rules. However, most teams consisted of 20 players and scoring was by goals, the scoring of a try did not count for points. It simply gave a team the right to 'try' to kick a goal, which counted one point. A team could therefore cross its opponents' line 10 times and end up with no points if no goals were kicked. On the other hand, the opposition could cross the line once and, if successful in kicking the goal, win the match.



The First Union

The Football Association was formed in 1863 to administer the game popularly known as soccer but it was not until 1871 that the adherents of the handling code formed the Rugby Football Union. The first international rugby match was played in the same year between England and Scotland, although the Scots did not form their union until 1873. Played with teams

Early Rugby in New Zealand

The first game of rugby played in New Zealand took place before the Rugby Football Union was formed. From early European times football in various forms had been played but from the description of the game in local papers, it is certain that the match between Nelson College and Nelson Football Club, played on 14 May 1870,

the following year. Auckland adopted rugby in 1873 while Hamilton followed suit in 1874. By 1875 the game had become established all over the colony and a team representing Auckland clubs undertook a two-week southern tour. Matches were played (and lost) against teams from Wellington, Dunedin, Christchurch, Nelson and Taranaki.

First New Zealand Unions

In 1879, unions were formed in Canterbury and Wellington, indicating that the game was becoming more formally organised. Other unions soon followed but it was not until 1892 that the New Zealand Rugby Football Union was formed to administer the game at national level.

Even before the New Zealand Rugby Union came into being overseas tours had been arranged. In 1882 the first rugby team from overseas visited New Zealand when New South Wales toured both islands late in the season. In 1884, a New Zealand team, wearing blue jerseys with a gold fern, returned the visit, winning all its matches in New South Wales. New South Wales sent another side to New Zealand in 1886 and the first British team to visit arrived in 1888. The New Zealand Native Team became the first from the colony to visit Britain when it undertook the longest tour ever in 1888-89. The first national side to take the field under the auspices of the New Zealand Rugby Football Union did so in 1893, when 10 games were played on a tour of Australia.

Since 1893, New Zealand has sent teams to every major rugby country and to some countries where the game is very minor. At the same time, the NZRFU has been host to players from all corners of the world. The game is spreading all the time and although rugby players in some countries may not be too sure where New Zealand is, it is certain they would have heard of the All Blacks.

OF THE GAME

of 20, the game took place in Edinburgh and was won by the home team. Both sides scored a try but the Scots goaled theirs to give them the victory.

was played under rugby rules.

Credit for the introduction of rugby to New Zealand goes to Charles John Monro, son of Sir David Monro, Speaker in the House of Representatives from 1860 to 1870. Charles Monro, who was born at Waimea West, was sent to Christ's College, Finchley in England to complete his education and while there he learned the rugby game. On his return to Nelson he suggested that the local football club try out the rugby rules. The game must have appealed to the club members for they decided to adopt it.

Nelson College also chose to adopt rugby and a game was arranged between town and school. It took place at the Botanical Reserve on Saturday 11 May 1870, the club side winning by two goals to nil. As far as is known, this was the first football match in New Zealand to be played under rugby rules.

A visit to Wellington by Monro later in 1870 resulted in a game being arranged between Nelson and Wellington. This match was played at Petone on 12 September and was won by Nelson by two goals to one.

In 1871 the game became organised in Wellington and had spread to Wanganui by

Below: A game of football in progress at Rugby school about 1850

Illustration and story: *The Encyclopedia of New Zealand Rugby*, Published by Moe Publications.



AMANDLA!



Holding the ground in the centre of Rugby Park

Early in the morning of Saturday July 25 1981, hundreds of thousands of South Africans, mainly white, gathered around their television sets to watch the first live telecast of a rugby football match from overseas. It came from Hamilton, New Zealand, where the Springboks were due to meet the first strong challenge of their controversial tour. Because of apartheid, it had been many years since the South African rugby side had been able to travel abroad to play their traditional rivals. Now they had been invited to New Zealand despite much opposition. This tour would open more doors, surely?

When the first scenes appeared from the far away field, a good many of them, but not all, watched in horror. For a huge band of



demonstrators had stormed the park and were standing in the middle of the ground, arms linked, facing outwards to the ring of police surrounding them. As time went by, and nothing changed except that it became clear that the police were actually *negotiating* with the protesters, the horror changed to fury. But for others, their delight knew no bounds.

In a unique way, by the magic of modern technology, the solidarity of human beings protesting against a great evil reached out instantly across the oceans and right into the perception of both the oppressors and the oppressed. That first live telecast of the Springboks overseas was meant to boost the morale of the white rulers, but it did precisely the opposite, it shocked and bewildered them, and thrilled the blacks.

With the whole world watching, many New Zealanders showed that day that they really do care. They care about apartheid - yes. But the intensity of their effort was expressing more than that. It was an equal concern for racial justice here at home, and for the kind of country they want New Zealand, Aotearoa, to be.

Below: Tutu squad practice "flanking" in Burnley Tce, Mt Eden on the way to the Auckland game. Excerpt and Photos from *By Batons and Barbed Wire* Tom Newnham, Real Pictures Ltd, 1981

COMING ATTRACTIONS

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



www.auckland-theatre.co.nz



ACKNOWLEDGMENTS

Auckland Theatre Company gratefully acknowledges the invaluable support of the following

PLATINUM



DIAMOND



GOLD



SILVER



BRONZE



CRYSTAL



ATC receives major funding from these organisations



Auckland Theatre Company would like to thank
 Greg McGee
 Brendan Telfer
 Murray Deaker
 Oliver Lee
 Sound Archives Nga Taonga Korero
 Ponsonby Rugby Club
 TVNZ Archives
 Eden Park
 NZ Rugby Museum (Palmerston North)
 Bob Luxford
 NZ Rugby Union (Amanda Temperton)
 The University of Auckland
 First Scene
 John McDermott
 Arch & Jane from In-house Design
 Bill Paynter
 Hodder Moa Beckett Publishers
 Edge Presentations
 Oceania Audio
 Students of The School of Performing and Screen Arts, Unitec



Sky City Auckland Ltd.
 Heather Shotter General Manager Marketing & Communications
 Jill Birch Marketing Manager Attractions

Sky City Theatre
 Roberta Tills Manager
 Leigh Robertson Operations Manager
 Mike Jones Supervisor
 Rowena Knight-Brown Coordinator
 Neil Fenwick Head Technician

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

LINDAUER

Special Reserve

PROUD SPONSORS OF
NEW ZEALAND
THEATRE



BOTTLE PAINTED BY
ANNA HOLLINGS