



ATC COMING ATTRACTIONS

Arthur Miller **ALL MY SONS**



All My Sons By Arthur Miller
Directed by David Berthold
Designed by John Harding
Maidment Theatre from May 22
Book Maidment: 308 2383



David Hare
skylight



Skylight by David Hare
Directed by Colin McColl
Designed by John Verryt
Herald Theatre from July 17
Book Ticketek: 307 5000

Terrence McNally
Master Class



Master Class by Terrence McNally
Directed by Sarah Peirse
Designed by Tracy Grant
Herald Theatre from September 11
Book Ticketek: 307 5000



Roger Hall
social Climbers



Social Climbers by Roger Hall
Directed by Cathy Downes
Designed by John Verryt
Maidment Theatre from November 13
Book Maidment: 308 2383



Margaret
and
Noel's



Come down and experience the atmosphere and entertainment of the Claddagh Irish Pub
Join in our Tuesday and Thursday night sessions or enjoy our live music on Friday through Sunday evenings
OPEN FOR LUNCH DAILY

Basement Area
372 Broadway, Newmarket
(opposite Levene)
Phone 522-4410

BRIAN FRIEL
Molly SWEENEY

Welcome to the second production of the 1997 Montana International Season, Brian Friel's hauntingly poetic **MOLLY SWEENEY**.

This is ATC's third Irish play. Frank McGuinness's **SOMEONE WHO'LL WATCH OVER ME** (ATC 1994) and Friel's **DANCING AT LUGHNASA** (ATC 1995) certainly struck a chord with Auckland audiences and their emotional impact lingered long after closing night. Mr Friel's latest work, set in "LUGHNASA's" fictional village of Ballybeg, is similarly affecting. The tale of **MOLLY SWEENEY**, related simply and directly to an audience, has a cumulative power that is rare in any play. Molly Sweeney has been blind since she was 10 months old. Her world is received and defined by her other senses, and yet is complete. With good intent, the two men of the piece attempt to "fix that which is not broken". They seek to give her sight. The physical, moral and spiritual implications of this quest, expressed through Brian Friel's gentle and seductive writing, make for an evening of unforgettable theatre.

ATC welcomes director Fiona Samuel, last seen on stage with Geraldine Brophy (Molly) and Ross Duncan (Mr Rice) in **DANCING AT LUGHNASA**. The "LUGHNASA" connection continues with third cast member Stuart Devenie (Frank Sweeney), who played Father Jack in that play's Wellington production. Designer John Harding (**UNCLE VANYA**) and Lighting Designer Bryan Caldwell (**ARCADIA**) complete a first class creative line-up.

MOLLY SWEENEY is the inaugural production of the refurbished Herald Theatre. We take this opportunity to thank the Auckland City Council and Greg Innes and his team at the Aotea Centre for driving through an extremely tight building schedule to have the venue ready for this production. We trust you will agree that the finished product is now an asset for the artists and audiences of the city.

ATC welcomes **Montana** as Principal Sponsor and gratefully acknowledges the continuing support of **Creative New Zealand**. We are indebted to **TVNZ, ATV, The Carlton Hotel, Air New Zealand, Auckland City's Arts Alive, NZI, Albany Toyota, Arthur Andersen, Canon and NewstalkZB** for their generous and continuing support. Special thanks to Rodney Walshe at the Irish Consulate and Noel and Margaret Kenihan at the Claddagh Irish Pub in Newmarket.

To our subscribers and patrons, we hope you enjoy this remarkable new play in the newly refurbished venue.

From us all at ATC, very best wishes for 1997. See you at **ALL MY SONS**.



Photo: Lethem Gailnes

Simon Prast
PRODUCER



AUCKLAND THEATRE COMPANY



Dear Auckland Theatre Company Supporter

It has been said that the health of the arts in a society are indicative of the health of its civilisation. The arts often challenge us to look at the familiar with new eyes, keeping social attitudes from becoming moribund and thus keeping our society vital and alive whilst celebrating our diversity.

The connection between wine and the arts is as old as western civilisation itself. It is thus entirely appropriate that Montana, New Zealand's leading wine maker, is the sponsor of the Auckland Theatre Company's Montana International Season.

We congratulate Simon Prast and the entire Auckland Theatre Company team for the tremendous success the season's opening production of **'Arcadia'** enjoyed, and trust you, the audience, will enjoy this production of **'Molly Sweeney'** as much. Congratulations too to the Herald Theatre on their successful renovations which provide Auckland with much-needed upgraded professional theatre space.

Kind regards

Peter Hubscher
Managing Director
Montana Wines Ltd

Photo: Mark Smith



Dear Friends

On behalf of the Aotea Centre and Auckland City, I'd like to welcome you to the "new" Herald Theatre for Auckland Theatre Company's season of **Molly Sweeney**. We trust you will find the venue improvements will enhance your enjoyment of the production.

Auckland City's vision for a city that is exciting and alive with arts, culture and entertainment, has been the inspiration behind the Aotea Centre Board of Management's decision to redevelop the Herald Theatre. Auckland City has supported this vision with the funding required to transform the Herald into one of the finest intimate theatres in Australasia.

One of the Aotea Centre's Core Values is a commitment to take initiatives which will co-ordinate and strengthen organisations involved in the performing arts in Auckland and New Zealand. The redevelopment of the Herald Theatre is just such an initiative. Providing innovative arts organisations, such as Auckland Theatre Company, with a venue befitting their level of excellence, is a very tangible way for the Aotea Centre and Auckland City to support the artistic and cultural life of this city. Providing you, the audience, with a more comfortable and welcoming experience is a way to show our appreciation for your ongoing support.

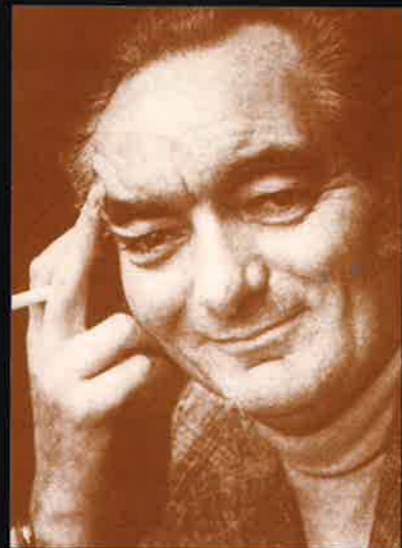
So sit back in your new, cushioned theatre seat and enjoy the show!

David Hay
Deputy Mayor, Auckland City
Chairman, Aotea Centre Board of Management



Brian Friel has been recognised as Ireland's greatest playwright since the first production of **Philadelphia, Here I Come!**, in Dublin in 1964. In succeeding years he has dazzled us with plays that speak in a language of unequalled poetic beauty and intensity. It makes no difference that some of the plays have been box office hits and some of them flops. His talent has been consistent with such dramas as **Translations**, **Dancing at Lughnasa**, and **Wonderful Tennessee**.

Brian Friel maps out our imagination. He gives utterances to those ill-defined notions which we have about our lives together within rapidly changing modern societies. His talent is to use the art of drama - text, technicians, actors and audiences - to make us think imaginatively about our place in a difficult materialist and scientific world. He does this so that we may come to know what this new knowledge means to us. For Friel to continue as the map-maker of our imaginations he



BRIAN FRIEL

From: Michael Etherton, author of Contemporary Irish Dramatists, Macmillan, 1989 and R. Pine, Brian Friel and Ireland's Drama, Routledge, London 1990.

must go to the very roots of dramatic art each time he begins a new play.

Friel's Ireland is a complexity of loyalties, horrors, hopes, confused time sequences, hostilities of the sacred and profane, a constant probing of its role as victim, a continual belief in the restoration of a way of living and thinking which was beneficent and provident but which has somehow turned tragic and punitive. The phenomenon of Brian Friel is made possible by the combination of two matrices: the tension between a known, secure, but receding and fading heritage and an unknown, beckoning, tantalising future which baits and challenges.

SYNOPSIS

The story of Molly Sweeney is told by three people - Molly herself; Mr Rice, the brilliant ophthalmologist who operates on her to restore her sight; and Frank Sweeney, Molly's husband, who makes it his mission to ensure that his wife will see again.

As these deftly interlocking monologues reveal, the three characters collide with wildly differing expectations.

Molly, blind since infancy, is completely at home in her unsighted world. She hears, smells, tastes and touches with care and accuracy, yet is aware that others perceive her as disadvantaged and deprived. And secretly to herself, she acknowledges a phantom desire: "Yes, I did want to see. For God's sake of course I wanted to see."

Enter Frank C. Sweeney, middle

aged, unemployed and a fervent follower of worthy causes. Within days of meeting Molly he determines first to understand her condition, and then to find a cure for it.

He tracks down Paddy Rice, once a high-flying international surgeon, now working in obscurity in a regional hospital in north west Donegal. Together the two men entice the eager-to-please Molly towards an operation that could possibly restore her sight - an operation with massive consequences for all three of them.

If the operation is successful, Molly will become one of the handful of people in medical history to have lost sight and then regained it.

Mr Rice sees this surgery as a once-in-a-lifetime opportunity to restore his career. Frank sees his wife about to

inherit a whole new world - maybe he will inherit it too.

And Molly? What does Molly see?

As Molly, Frank and Mr Rice tell of their journey towards the operation, and of what happened after it, Brian Friel weaves a profound and revealing meditation on the difference between vision and knowledge; between seeing and understanding.

*Tell all the Truth but tell it slant —
Success in Circuit lies
Too bright for our infirm Delight
The Truth's superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind —*

— EMILY DICKINSON

GERALDINE BROPHY - *Molly Sweeney*



Geraldine has appeared for most NZ theatres over the last 14 years. She has many classical roles to her credit, including Titania, Beatrice, Wilde's Gwendolyn, Chekhov's Sonya, Medea and Shaw's St. Joan. Favourite contemporary work includes **LES LIAISONS DANGEREUSES**, **DEATH AND THE MAIDEN**, **WILD HONEY**, **A STREETCAR NAMED DESIRE**, **CAT ON A HOT TIN ROOF** and the Court Theatre production of **ARCADIA**.

In 1995 she appeared in the highly acclaimed ATC production of Brian Friel's **DANCING AT LUGHNASA**. During 1996 Geraldine was based in Wellington where she performed exclusively in NZ Premiere works, most notably Lorae Parry's **EUGENIA** (which had a sell out season at the Watershed), the International Festival of the Arts commissioned work **RICORDI**, John Vikidas award-winning play **TZIGANE**, and Fiona Samuel and David Geary's exciting collaboration **ONE FLESH**. Geraldine is the recipient of the Chapman Tripp Theatre

Award for Best Actress in a supporting role, 1996, for **TZIGANE**.

Geraldine returns to Auckland where she has completed filming her role in **HOME MOVIE**, written and directed by Fiona Samuel for Montana Sunday Theatre Series 2 (TV One) and recently played Lady Croom in the highly popular ATC production of **ARCADIA**.

STUART DEVENIE - *Frank Sweeney*



Stuart has worked in theatre, radio, television and film in New Zealand for the past 25 years. He has been Associate Artistic Director for the Court Theatre (Christchurch), Artistic Director for Centrepoint Theatre (Palmerston North), and was a founding councillor for Circa Theatre in Wellington. In 1995 Stuart toured New Zealand in **THE NEW ROCKY HORROR SHOW**, as Frank N' Furter. His most recent stage work in Auckland has included **ASSASSINS** at The Watershed and directing **RAW** at the Basement Theatre. For ATC, Stuart performed in Roger Hall's popular **MARKET FORCES**, and played the title role in Chekhov's **UNCLE VANYA** - both at the Herald Theatre in 1996.

ROSS DUNCAN - *Mr Rice*



Ross trained at NZ Drama School in 1971 and with the Mercury Theatre as an apprentice actor for the following two years. After acting and directing at theatres around the country, in 1981 he joined Theatre Corporate performing in schools with the Community Theatre Company, then with the resident company for five years, appearing in such plays as **KING LEAR**, **THREE SISTERS**, **WAITING FOR GODOT**, **TOM & VIV** - and many more. From 1986 to 1992, Ross was a member of the Mercury Theatre Company. Highlights of those years were **THE NORMAL HEART**, **BREAKING THE CODE**, **THE SOUND OF MUSIC**, **HAMLET** and **SHADOWLANDS**.

Television appearances include **MARLIN BAY**, **SHORTLAND STREET**, **PLAINCLOTHES**, **HERCULES** and **XENA**. Theatre work with ATC includes, **DANCING AT LUGHNASA**, **TRAVELS WITH MY AUNT**, **MARKET FORCES** and **ARCADIA**.

FIONA SAMUEL - Director



Photo: Mark Smith

Fiona studied at the New Zealand Drama School, graduating in 1980. Since then she has worked as an actor, writer and director in theatre, radio, television and film. Her work as an actor includes the short films **LEMMING AID** (Special Jury Prize, Cannes 1994) and **STROKE**; television series **CLOSE TO HOME**, **ROCHE** and **THE MARCHING GIRLS**; and theatre throughout New Zealand. Auckland appearances include **ORACLES AND MIRACLES** (Mercury 1990), **TWELFTH NIGHT** (Watershed 1992), **LASHINGS OF WHIPPED CREAM** (Watershed 1993) and **DANCING AT LUGHNASA** (ATC Herald Theatre 1995).

Fiona has written a number of award winning radio plays, among them **BLONDE BOMBSHELL** and **A SHORT HISTORY OF CONTRACEPTION**. For the stage, she has written **THE WEDDING PARTY**, **LASHINGS OF WHIPPED CREAM** (A Session with a Teenage Dominatrix) and **ONE FLESH**. Works for television are **THE MARCHING GIRLS**, **FACE VALUE**, a trilogy of monologues, and **OVERNIGHT**, winner of Best Television Drama at the 1996 NZ Film & Television Awards. Her most recent work has seen her directing her own scripts - the theatrical shorts **BITCH** and **SONG OF THE SIREN**, soon to be seen in the 1997 International Film Festival; and **HOME MOVIE**, a television drama for Montana Sunday Theatre Series 2, to be screened on TV One later this year.

JOHN HARDING - Designer



John's set and costume designs include **MACBETH** (Aotea Centre), **HAMLET, VIA SATELLITE**, **WEED**, **THE CRUCIBLE**, **THE MERCHANT OF VENICE** (Mercury), **OLEANNA** (ATC Herald Theatre 1995) **BRAINDEAD - THE MUSICAL**, **OTHELLO**, **CABARET** (Watershed) and **TOSCA** (Hawkes Bay Opera). As well as stage productions, John designs for television and teaches stage design and prop construction. John's last design assignments for ATC were the highly acclaimed productions of Edward Albee's **THREE TALL WOMEN** (Herald Theatre 1995), directed by Raymond Hawthorne and **UNCLE VANYA** (Herald Theatre 1996). John has also designed the forthcoming ATC production of **ALL MY SONS** by Arthur Miller (opens May 22, Maidment Theatre).

BRYAN CALDWELL - Lighting Design



Bryan is a theatre and event lighting designer who has worked with most of Auckland's leading theatre companies, principally in collaboration with his partner, set and costume designer Tracey Collins. His recent theatre designs include **INTO THE WOODS**, **ASSASSINS**, **THE CHANGELING** and **ALADDIN** for Watershed, **PINOCCHIO** at the Aotea Centre, **GISELLE** for Auckland Ballet Company at Bruce Mason Theatre, **STILL SPEEDING** for Maidment Youth Theatre, and **FORBIDDEN MEMORIES** for the Douglas Wright Co. at the Maidment Theatre. Event lighting includes **THE AXIS ADVERTISING AWARDS** in Auckland and Wellington, and the DB Warriors opening match at Ericsson Stadium in 1995. Bryan also creates theatrical installations with Tracey, exploring performance energy and design in Art environments. **OUR NAME IS OBJECT** was voted **Best in 1995** in both Art and Theatre end-of-year-reviews, and **I HAD A THOUGHT** presented at Artspace last year is being developed for a national tour. For Auckland Theatre Company, Bryan created the lighting designs for

UNCLE VANYA, (Herald Theatre 1996), and **ARCADIA** (Maidment Theatre 1997).

AUCKLAND THEATRE COMPANY

P r e s e n t s



By Arrangement with The Gate Theatre, Dublin
First produced in the Gate Theatre, Dublin, 9 August 1994
Herald Theatre, Auckland - from April 10
Second Production of the 1997 Montana International Season

Director
Designer
Lighting Design
Stage Manager
Set Construction
Wardrobe
Properties

Fiona Samuel
John Harding
Bryan Caldwell
Gregory Smale
Third Stage
Elizabeth Whiting
Arts Bandits

C A S T

Molly Sweeney
Frank Sweeney
Mr Rice

Geraldine Brophy
Stuart Devenie
Ross Duncan

Music composed by Zbigniew Preisner from the film soundtrack, *Three Colours: Blue*

Curtain Call Music composed by Turlough O'Carolan (1670-1730)

Two tunes for the harp: Bidget Cruise and Máire Dahll (*Blind Mary*)

There will be a 15 minute intermission

Auckland Theatre Company

Producer
Assoc. Producer
Assoc. Producer
Business Manager
Patron Services Manager
Publicity & Marketing Consultant

Simon Prast
Teresa Sokolich
Amy Drury
Susanne Ritzenhoff
Leal Butler
Diana Goulding Promotions

Trust Board

Jim Macaulay Chairman Tim MacAvoy Judith Tizard MP David Stubbs Hinemoa Holmes Simon Prast

SIGHT AND THE ADULT MIND

An infant merely learns. This is a huge, neverending task, but it is not one charged with irresolvable conflict.

A newly-sighted adult, by contrast, has to make a radical switch from a sequential to a visual-spatial mode, and such a switch flies in the face of the experience of an entire lifetime. Conflict and crisis are inevitable if the perceptual habits and strategies of a lifetime are to change.

Such conflicts are built into the nature of the nervous system itself, for the early blinded adult who has spent a lifetime adapting and specialising his brain must now ask his brain to reverse all this.

Moreover, the brain of an adult no longer has the plasticity of a child's brain - that is why learning new languages or new skills becomes more difficult with age. But in the case of a man previously blind, learning

to see is not like learning another language; it is, as Diderot puts it, like learning language for the first time. In the newly sighted, learning to see demands a radical change in neurological functioning and, with it, a radical change in psychological functioning, in self, in identity.

This change may be experienced in literally life-and-death terms.

Valvo quotes a patient of his as saying, 'One must die as a sighted person to be born again as a blind person,' and the opposite is equally true: one must die as a blind person to be born again as a seeing person.

Oliver Sacks

Excerpted from the chapter 'To See and Not See', from the book AN ANTHROPOLOGIST ON MARS.



WAIORA

WRITTEN BY HONE KOUKA
DIRECTED BY MURRAY LYNCH



MAIDMENT THEATRE
MAY 8-16 \$25/\$18
BOOKINGS 09 308 2383

creative
nz

ARTS COUNCIL OF NEW ZEALAND THEATRE AWARD

Macaulay
Salon

28 Lorne Street
City
Telephone 358 5469



Ateoa Centre Performing Arts Society
supporting the Ateoa Centre
Performing Arts Trust

An Invitation to view a very special private collection

Approximately 350 original paintings, drawings & sculptures dating from 1890 to the present time including: **Tapper, Blomfield, Horner, Reid, Albrecht, Coop, Syme, Goldberg, McCann** (Window), **Greer Twiss** (Sculpture), **Norman Sayer** (Sculpture), and many more.

**Sunday 4 May 12noon - 4pm
and Monday 5 May 11am - 2pm**

Enjoy a glass of wine as you stroll through the specially built gallery owned by Dr Lindsay Poole at Moorfields, Shepherds Road, Whitford. Enjoy the magnificent views and gracious surroundings around "Moorfields".

Tickets \$12.50 incl gst
Children under 12 free - accompanied by a Parent or Guardian

All proceeds will be distributed by Ateoa Centre Performing Arts Trust to foster, encourage and assist in training, instruction, tutoring and education in all aspects of the performing arts throughout New Zealand.

For further information about ACPAS events, The Ateoa Centre Performing Arts Trust or to make a donation pledge, please contact ACPAS, the Secretary

PH: 575 0680

Fax: 575 0681

ATC DONORS

Gold

Mrs Harriet Friedlander
Erika & Robin Congreve

Silver

Graeme Edwards
Mrs Dorothy Kirkwood
Mr JG Lane
Peter Rae
The Fireplace Ltd
Dr & Mrs MB Spencer

Bronze

T Cooper
SM Coxon
J Hocking
Richard Macdonald
Barbara Marshall
R Porterfield
A Thompson-Davies
Mr John Keesing
Patti Rose
Clare Anthony
Fran Baker
Ms Diane Bush
Mrs J Gladwell
Joanna Goanna
Dr Elizabeth Harding
Mr & Mrs FD Jones
JS Novelle
Marianne Simpkins
GW Daniel
B Harris
Ms BN Currie
AE & PB Farrell
Dr & Mrs J Gavin
Mrs JK Hirst
Miss Bernice Horne
Beryl Martyn
Judy McDonald
Mr & Mrs PR & PJ Needham
Dr & Mrs R & D Schell

Mrs JC Keats
Mrs Jenny Richards
Chris & Arthur Berman
Eunice & John Defries
Ms Bettina Foubister
Monica Asher
Brooke Borkan
R & J Carroll
Linda Cartwright
Ms BR Dobson
GB Dyson
Anne Ferguson
Grant Harris
Miss Jay Hobby
Sue & Murray Johns
Jyoti Khanna
Mr & Mrs RK Logan
J & P McDougall
Ms E O'Donnell
Mr WA Snelling
PJ Verner
Dr ML Vidulich
Bettina Ward
Shirley Way
John Blyth & Associates
R & L Goodin
Leo Harper
Ian Jespersen
Judith McGrath
S & J Hines
Mr & Mrs A Maskill
Gillian Sutton
Carol Ann Bradford
Susan E East
ME Everton
Steve & Susie Walker
The Powells
Mr & Mrs Sheppard
Ms Lucy Bishell
Mr & Mrs Joan Bradwell

Mrs Betty Sinclair
BR & DM Hutchinson
Norman & Ethne Mahoney
BE Brill
TE Armour
N & S Bamber
Mr & Mrs W Bettle
Sandra & Peter Bolot
Mr FK Brown
Dr Stuart Brown
Patricia Browne
C Chan
AEE Clark
Mrs S Fitzgerald
WP Gowan
DM Heasman
Dr BL Hoskin
Sally Hughes
Mrs Rosemary Johnstone
Ms N Journeaux
Mr Eric J Keaney
PW Speary & LA Skinner
Dr Mary Langdon
Mr Seng Poh Lee
Jennifer A Macmillan
MA Malaghan
Dr Brian McKay
Karen M Miller
Dr Tom Morris
JR Nicoll
R & V O'Driscoll
Susan Sweetman
Haruko Thomas
PR Warman
Ms L Way
Debbie Whale
Sylvana Whyborn
Barbara Wilson
John Yeoman
Gracious Living Ltd

Dick & Alison Cobb
Mr & Mrs Connor
T & R Hitchcock
JR & PD Aubin
Graham & Annie Beattie
Tom & Dorothy Cloher
Mr & Mrs R & S Compton
D & G Dodd
STJ Gilbert
Dr & Mrs J & H Gunn
Dawn Hutson
Caroline List
Dr & Mrs RF Meyer
R & F Narev
Ms S Overton
Cynthia Sparling
L & W Webb
SB Whitlock
G & R Jennings
Mr & Mrs ME Corkill
Elizabeth de Silva
Dale Hern
CJ Perkins
Marise Hainey
DM Greig
JH Hall
M Hudson
SA Cameron
Elizabeth Predergrast
A Gibbs
A Day
J Simpson
Eileen Williams
M Jenkinson
Mrs S Pickering
J & J Pezaro
Seamus Arnold
Damien Kerkin
Jean Lawry
Russell & Wendy Croucher
Mr PM McConachy
Donald B Hargrave
Wyn & Steve Hoadley
Floortje Bastin

Thank you also to those donors who wish not to be named.

SUBSCRIBE NOW

Fill in this coupon and send or write to: **Auckland Theatre Company**
Freepost 4437
PO Box 1312 Shortland St
Auckland

Name: _____

Address: _____

Phone No: _____

ACKNOWLEDGMENTS

The Auckland Theatre Company gratefully acknowledges the invaluable support of the following

PRINCIPAL SPONSOR



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Molly Sweeney Production

acknowledgments to:

Foundation for the Blind
Mark Anderson
Aotea Technical & Production Staff
First Scene
Arch & Jane - In House
John McDermott
Bill McColl - TVNZ Operations
Gay Cusack - TVNZ Graphics
Bill Paynter



Chairman Cr David Hay
Deputy Chairman Mrs Rosemary Horton
Mr Bob Harvey
Mr Ross Johns
Professor Sir Hugh Kawharu
Ms Pauline Kingi
Professor Heath Lees
Mr Peter Menzies

Cover Photo: John McDermott
Title Treatment: In-House - Arch McDonnell
Programme: Pix Design - Bill Paynter
Compiled by: Diana Goulding Promotions



PROUD SPONSORS OF THE ARTS.

Through their support of opera, ballet, live theatre and classical music across the country, TV One is please to be able to help more New Zealanders experience the richness of the arts.

one



TVN 8692



MONTANA

proudly supporting

NEW ZEALAND

Arts



theatre at large