



Arthur Miller **ALL
MY
SONS**

Welcome to **ALL MY SONS**, the third production of ATC's 1997 Montana International Season.

I played Willy Loman in a 1979 Auckland Grammar School production of **DEATH OF A SALESMAN**. This was my introduction to Arthur Miller and an experience that diverted me from a career in law to one in theatre. Given this early and deeply personal connection with the playwright, it was my privilege to include **ALL MY SONS** in our 1997 playbill to commemorate its 50th anniversary. It was Miller's first Broadway hit, predating **DEATH OF A SALESMAN** by two years, and its success secured his place (alongside Tennessee Williams) at the forefront of modern American drama. In his introduction to the play, Miller relates its genesis: "During an idle chat in my living room, a pious lady from the Middle West told of a family in her neighbourhood which had been destroyed when the daughter turned the father in to the authorities on discovering that he had been selling faulty machinery to the Army. The war was then in full blast. By the time she had finished the tale, I had transformed the daughter into a son and the climax of the second act was full and clear in my mind". For an audience viewing **ALL MY SONS** in the late 1990's, its potency remains undiminished, particularly in its exploration of the family dynamic, the conflict of generations and the concept of social responsibility. The volcanic passion unleashed in the Keller family's sleepy suburban backyard is thrilling, terrifying and testament to Miller's unsurpassed craft as a story-teller for any age.

ATC is especially pleased to welcome as director David Berthold, Associate Director of the Sydney Theatre Company. David has worked in most of Australia's major theatre companies and internationally for the English National Opera and the London Theatre School at the Edinburgh Festival. His productions for STC include 6 world premieres of new Australian works, Brad Fraser's **POOR SUPER MAN** and Sam Shepard's new play **SIMPATICO** starring Greta Scacchi. Fresh faces to ATC among the **ALL MY SONS** cast include Paul Minifie (Joe Keller), Lisa Chappell (Ann Deever), John Leigh (George Deever) and Calum Gittins (Bert).

ATC welcomes Mercury Energy as Production Sponsor and gratefully acknowledges the continuing support of Montana as Principal Sponsor and 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. Similarly, tonight's performance would not have been possible without the unstinting hospitality of the Maidment Theatre team.

The experience of **ALL MY SONS** has been likened to that of "a bullet on a straight, clean trajectory that rams an audience back in its seat." To our subscribers and patrons, we hope you enjoy a similar reaction.

From us all at ATC, very best wishes for 1997. See you at **SKYLIGHT**.



Photo: Latham Gaines

Simon Prast
PRODUCER

“Mercury Energy
congratulates
the Auckland Theatre
Company on its
centre stage role
as Auckland's
premier producer
of professional drama.”



Mercury Energy



**AUCKLAND
THEATRE
COMPANY**



Dear Auckland Theatre Company Patron

It is hard to believe that we are already half way through the Montana International Season with this third production, Arthur Miller's classic **ALL MY SONS**. Hard to believe too that it is fifty years since the play's debut; it seems as relevant today as it was five decades ago.

Montana is delighted with the continuing success and high calibre of Auckland Theatre Company's productions. We trust that you, the audience, enjoy this ageless theatre work. Like fine wine, some things just get better with time!

Kind Regards

Peter Hubscher
Managing Director



Dear Patron

Mercury Energy is proud to be associated with the Auckland Theatre Company's 50th anniversary production of **ALL MY SONS**.

In this year of anniversaries we are doubly honoured to celebrate the fifth birthday of the Company and applaud its exciting contribution to Auckland's cultural scene.

Best Wishes

Mr Jim Macaulay
Chairman - Mercury Energy



COMING ATC ATTRACTIONS

David Hare

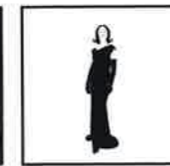
skylight



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 Glimbers



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

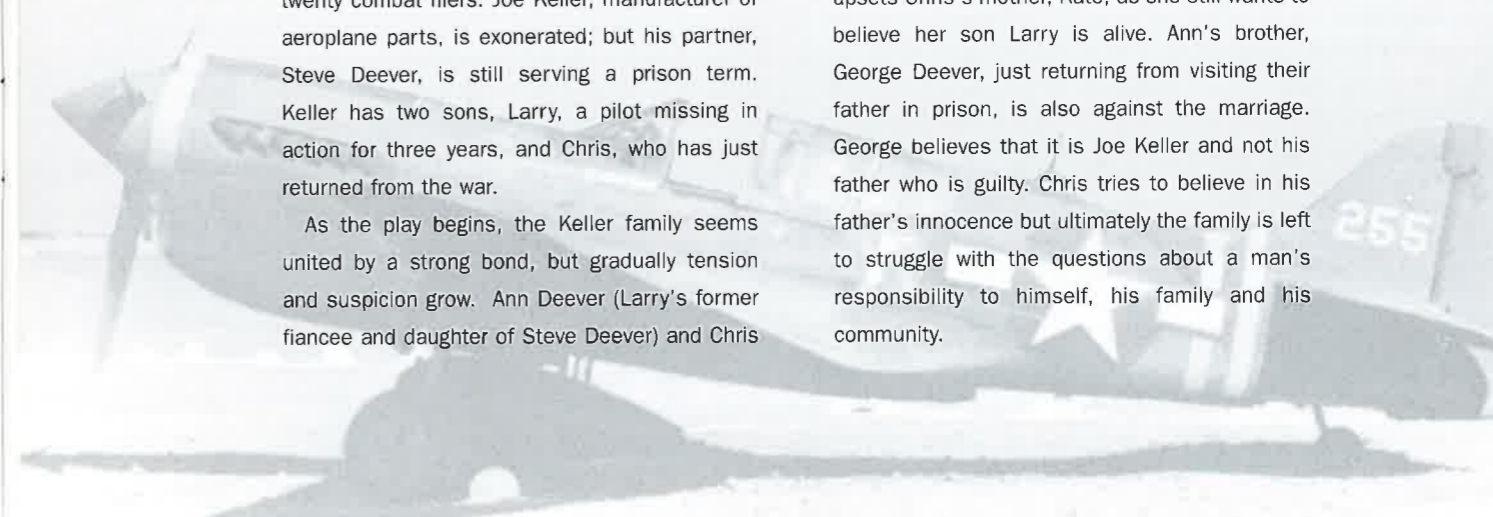


ALL MY SONS SYNOPSIS

During World War II, a shipment of defective cylinder heads caused the death of more than twenty combat fliers. Joe Keller, manufacturer of aeroplane parts, is exonerated; but his partner, Steve Deever, is still serving a prison term. Keller has two sons, Larry, a pilot missing in action for three years, and Chris, who has just returned from the war.

As the play begins, the Keller family seems united by a strong bond, but gradually tension and suspicion grow. Ann Deever (Larry's former fiancée and daughter of Steve Deever) and Chris

Keller are in love; they have been writing to each other and plan to marry. This announcement upsets Chris's mother, Kate, as she still wants to believe her son Larry is alive. Ann's brother, George Deever, just returning from visiting their father in prison, is also against the marriage. George believes that it is Joe Keller and not his father who is guilty. Chris tries to believe in his father's innocence but ultimately the family is left to struggle with the questions about a man's responsibility to himself, his family and his community.



Arthur Miller was born on October 17, 1915, and spent his formative years in the close Jewish neighbourhood of Harlem in New York City. Arthur's father, Isadore, a devout Jew, taught his children about the importance of ethical behaviour and the duty of all people to become politically involved in the world. The Jewish neighbourhood in which the family lived provided a rich verbal tradition of storytelling. At the age of eight, Arthur saw his first movie and stage play. He preferred theatre and decided one day he would write for the stage.

Upon graduating from high school Miller attempted to gain admittance into the University of Michigan but failed. He worked in his father's coat factory and attempted to develop a singing career on the side. In 1934 he was finally accepted at the University of Michigan. He felt drawn there not only because of the democratic attitudes of the student body but also because the unconventional faculty were willing to discuss social issues and ideas such as Marxism in the class-rooms. While there, Miller began the process of becoming a playwright. In 1935 he wrote **NO VILLAIN**, a play about a garment factory strike that pitted a father against his college-educated, socialist son. He won the University Theatre's prestigious Hopwood Award, winning it again the next year for **HONOURS AT DAWN**. During his senior year he began work on **THE GREAT DISOBEDIENCE**. The play stirred in Miller a conviction that his art should help to change society. Commenting on society and the human condition in powerful ways continued to be a personal goal for all his future works.

When Miller and his college girlfriend, Mary Grace Slattery, graduated in 1938 they moved to New York where Miller got a job with the Federal Theatre Product for \$23 a week. In accepting this position, he turned down a \$250 a week job as a writer for 20th Century Fox. He feared that Hollywood would destroy his will to write about important subjects and perhaps his ability to write at all.

In 1940 he and Mary married despite their families objections she was Catholic. In 1941 when the US joined World War II, Miller was rejected from service due to an old football injury. To compensate, he wrote patriotic plays for the radio. In 1943 he was recruited to work on a screenplay of Ernie Pyle's work for a movie he titled **HERE IS YOUR WAR**. The project ended just as Miller had feared, with too many people wanting too much control of the script and story line. Miller dropped out of the project feeling more than ever that he did not want to be involved with Hollywood.

The year 1944 brought many new experiences as the Miller's first child, Jane, was born and Arthur had his Broadway debut with **THE**



ARTHUR MILLER

MAN WHO HAD ALL THE LUCK. Unfortunately, the play opened and closed after only four performances.

Miller was discouraged by this failure, and decided to abandon the theatre when by chance he met drama critic John Anderson. Anderson had been intrigued by **THE MAN WHO HAD ALL THE LUCK** and encouraged Miller to continue playwriting. This chance encounter renewed Miller's self-confidence and he decided to try writing one more play.

It was with this resolve that he began work on **ALL MY SONS**. After two years of painstaking rewrites, **ALL MY SONS** was completed only to be rejected by several producers. Finally Elia Kazan and Harold Clurman, two major forces in the American theatre, saw the power in the play. Miller was thrilled to have Kazan direct the production which opened in 1947. The play was critically acclaimed, winning the Drama Critics Circle Award and establishing Miller as an important writer, launching him into a new world of fame.

By 1948 he was ready to begin work on his next project, a play that would become **DEATH OF A SALESMAN**. Miller wanted people to question society's view of success by showing the impact on the common man of false ideals of success. The production, once again directed by Kazan, became a huge success. Winner of the Critics Circle Award, Tony Award, Theatre Club Award and the Pulitzer Prize for Drama, the play is considered Miller's masterwork.

In 1950 Miller and Kazan approached Hollywood to discuss a film idea only to find Hollywood was not interested in them. This was the time of the 'Red Scare' or 'McCarthyism' started by Senator Joseph McCarthy. Certain actors, writers and directors were blacklisted because they were perceived to be 'communist' or 'leftist'. Kazan and Miller were in that group.

By 1951 the Senate hearings, sponsored by the House Un-American Activities Committee (HUAC), started and the blacklist of artists and intellectuals increased. Miller wanted to speak out and found a metaphor in the Salem witch trials of 1692. **THE CRUCIBLE** tells of the hysteria, the truth it rejected and the lies it spawned. While the play was not popular when first performed on Broadway in 1953, it has certainly become more appreciated in later years.

In 1955 Miller's next play, **A VIEW FROM THE BRIDGE**, was not well received. Invited to Brussels, Belgium, for the premiere of **THE CRUCIBLE**, Miller was denied a renewal of his passport due to the HUAC investigator accusing the producers of having a communist on staff. Later, subpoenaed by HUAC to testify about his political affiliations and those of his friends, he refused to disclose names of friends and colleagues who belonged to leftist organisations and Miller was charged with contempt. Ironically, although a believer in the rights of free thought of the individual and being drawn to the ideals of socialism, he never committed himself to the political movement and was not a member of a communist party.

Due to his time away from home and growing commitments he had grown apart from Mary, so they divorced and went their own ways.

While in Hollywood, Miller had taken a great interest in Marilyn Monroe and they were soon married. The marriage between the prize-winning playwright and the screen goddess Marilyn, caused quite a sensation. He gave up his career in New York to be with her, to support her against her many problems. The only writing he did during this time was a short story **THE MISFITS**, for Esquire magazine. It became the basis of a screenplay he wrote for Marilyn to show her she could do quality acting. During filming Marilyn had a breakdown and when the movie was complete Miller knew that his relationship with her was over. They divorced in 1962. The following year Miller married Austrian photographer Inge Morath; they remain together to this day and have one daughter Rebecca.

In 1964, after an eight year absence, he returned to the stage with **AFTER THE FALL**, a highly personal play based on his life with Marilyn. That same year he and Inge went to Germany, visiting concentration camps and attending Nazi criminal trials in Frankfurt.

He became fascinated by the dynamics of guilt and denial: "how we - nations and individuals - destroy ourselves by denying that this is precisely what we are doing.", resulting in the play **INCIDENT AT VICHY**.

THE PRICE, a heart-wrenching confrontation between two brothers produced in 1968, has so far been Miller's final stage success. He has continued to write, but recent works such as **THE AMERICAN CLOCK (1980)** and **DANGER: MEMORY!** (1987) have attracted smaller audiences. **BROKEN GLASS**, focusing on society's reaction to the rise of the Nazis in the 1930's briefly returned Miller to Broadway in 1994.

Despite the failure of these recent works, Miller is thought of as America's greatest playwright. **DEATH OF A SALESMAN** has been produced to great success around the world.

A highly acclaimed 1994 Broadway production of **DEATH OF A SALESMAN** starring Dustin Hoffman was filmed for television, where it was seen by 25 million people. **AFTER THE FALL** had a very successful 1990 revival in England where if anything Miller's plays are more appreciated than in his home nation. **THE CRUCIBLE** was finally filmed in 1996, with the playwright's participation in the process. It was nominated for an Academy Award, for Best Screenplay (1996).

Arthur Miller's writing is molded by his life experiences, his curiosity about the nature of human behavior, and his desire to enlighten audiences on issues of social value.

Miller continues to write plays that challenge the audience to participate in the process of rethinking old attitudes and approaches.



The original Broadway production

"What did your pop want? . . . I mean if you had to say the one thing he wanted most, the one thing that occurred to him most often, what would it be?"

' . . . my cousin sitting there had also entered my dreams not long before. . . as I approach I see two goatlike fawns walking on their hind legs. They are playing handball against the wall. They are my cousins, Abby and Buddy. The smack of the hard black ball against their forehooves is tremendous, thrilling.'

"He wanted a business for us. So we could work together," my cousin said. "A business for the boys."

This conventional, mundane wish was a shot of electricity that switched all the random iron filings in my mind in one direction. A hopelessly distracted Manny was transformed into a man with purpose: he had been trying to make a gift that would crown all those striving years; all those lies he told, all his imaginings and crazy exaggerations, even the almost military discipline he had laid on his boys, were in this instant given form and point. To be sure a business expressed his own egotism, but love, too. That homely, ridiculous little man had after all never ceased to struggle for a certain victory, the only kind open to him in this society - selling to achieve his lost self as a man with his name and his sons' names on a business of his own. I suddenly understood him with my very blood.

DAVID BERTHOLD - DIRECTOR



David is the Associate Director of Sydney Theatre Company and Director of New Stages, STC's research and development arm. His productions for STC include six world premieres: David Williamson's **THIRD WORLD BLUES** (Sydney Opera House), Nick Enright's **BLACKROCK** (now a feature film), Louis Nowra's **THE JUNGLE**, Tony McNamara's **THE JOHN WAYNE PRINCIPLE**, Elaine Acworth's **SOLITARY ANIMALS** and Vanessa Bates' **DARLING OSCAR**, as well as Stephen Sewell's **IN THE CLUB** and Louis Nowra's **THE PRICE OF PRAYER**, two instalments in **SYDNEY STORIES**, presented as part of the STC Wharf Theatre's tenth anniversary celebrations. Other STC productions include Brad Fraser's **POOR SUPER MAN**, Karin Mainwaring's **STIFFS** and Sam Shepard's new play **SIMPATICO**, starring Greta Scacchi. As Artistic Associate of Queensland Theatre Company, David directed **THE HEIDI CHRONICLES**, **DIVING FOR PEARLS**, **JUMPING STORIES**, **HOTEL SORRENTO** and **COMPOSING VENUS** and was responsible for the creation of QTC's New Writing Program. Other productions in Queensland include **ROAD** (La Boite Theatre) and **THE BARBER OF SEVILLE** (Opera Queensland). In 1992 he won the Brisbane Critic's Award for his Contribution to Theatre in Queensland and in 1993 served on the Queensland Government's Arts Advisory Committee. David has also worked with the Melbourne Theatre Company, Playbox, Anthill Theatre, the English National Opera, the London Theatre School at the Edinburgh Festival, the International Festival of Young Playwrights (Interplay), the HVTC and the University of Newcastle Department of Drama, on productions of **ROMEO AND JULIET**, **TWELFTH NIGHT**, **THREE SISTERS**, **PEER GYNT**, **CLOUD NINE**, **THE CARETAKER**, **MASTER CLASS**, **MAGIC AFTERNOON**, **THE SONG ROOM**, **THE THREE CUCKOLDS**, Byron's **MANFRED**, Britten's **NOYE'S FLUDDE**, **THE PERFECTIONIST**, **A HARD GOD**, **US OR THEM** and **THE ONE DAY OF THE YEAR**.

JOHN HARDING - Designer



John's set designs include **MACBETH** (Dir: Michael Hurst, Herald Theatre), **HAMLET** (Dir: Michael Hurst, Watershed), **VIA SATELLITE** (Mercury), **CABARET** (Watershed), **WEED** (Mercury), **THE CRUCIBLE** (Mercury), **THE MERCHANT OF VENICE** (Mercury), **OLEANNA** (ATC, Dir: Raymond Hawthorne, Herald Theatre), **BRAINDEAD - THE MUSICAL** (Watershed) and **OTHELLO** (Watershed), **THREE TALL WOMEN** (ATC, Herald Theatre, Dir: Raymond Hawthorne) and **MOLLY SWEENEY** (ATC, Herald Theatre, Dir: Fiona Samuel). As well as stage productions, John designs for television and teaches stage design and prop construction.

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 the Watershed, **PINOCCHIO** at the Aotea Centre, **GISELLE** for the Auckland Ballet Company at the Bruce Mason Theatre, **STILL SPEEDING** for the 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), **ARCADIA** (Maidment Theatre, 1997) and **MOLLY SWEENEY** (Herald Theatre, 1997).

LESLEY BURKES - Costume Designer



Trained in England in design, couture, and historical costume, Lesley has been combining costume and fashion design since the mid-seventies. She ran the Mercury Theatre wardrobe department until 1989 and during this time was responsible for the creation of many outstanding costumes, including **MADAM BUTTERFLY**, **LES LIAISONS DANGEREUSES**, **TALES OF HOFFMAN**, **TWELFTH NIGHT**. Freelance assignments for film, television and theatre included the first two years of **SHORTLAND STREET**. Recent collaborative work with her partner, designer John Harding, includes **HAMLET** (Watershed, Dir: Michael Hurst) and **THREE TALL WOMEN** (ATC, Herald Theatre, Dir: Raymond Hawthorne). Since 1991 Lesley has been operating her own company La Sposa Design, one of the few truly haute couture design houses in Auckland.

"The first church is in the skull, and there the gods
face in two directions."
(Arthur Miller)

"Sins of the past bring sins of the present, and so bring
down the house."
(Aeschylus).

CAST

LISA CHAPPELL - Ann Deever



Lisa has many television, film and theatre credits to her name. Most people will remember Lisa in her lead role as Chelsea in all three series of the hit television show **GLOSS**. More recently Lisa played the core cast role of Bronwyn in the hip television series **CITY LIFE**. Other television appearances include **SHARK IN THE PARK**, an ongoing guest role in **SHORTLAND STREET**, and **HERCULES**. For theatre Lisa has appeared in **MERCHANT OF VENICE**, **MACBETH**, **HAMLET AND CHICAGO**. She has also produced and directed musical theatre productions including **GIRL TALK**, **THE WHOPPA SHOW**, **UP THE GARDEN PATH** and **JACK BROWN GENIUS**. Her film appearances include the support lead in **DESPERATE REMEDIES**, and two short films **DIRTY DAVE** and **THE PASSENGER**.

STUART DEVENIE - Jim Bayliss



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 recent stage work in Auckland includes **ASSASSINS** at the Watershed and directing **RAW** at the Basement Theatre. And for ATC, Stuart performed in Roger Hall's popular **MARKET FORCES**, played the title role in Chekhov's **UNCLE VANYA** and has just completed his engagement in the role of Frank Sweeney in Brian Friel's **MOLLY SWEENEY**.

JODIE DORDAY - Lydia Lubey



Jodie is a skilled actor and dancer. For five years she was lead dancer/comedienne and assistant choreographer at Burgundys of Parnell. Jodie made her debut with ATC in the 1995 production of Brian Friel's **DANCING AT LUGHNASA**, receiving strong critical acclaim for her role as Chris. Since then Jodie has appeared with Centrepoint Theatre in **A MIDSUMMER NIGHTS DREAM** and Roger Hall's **SOCIAL CLIMBERS**. For television she has appeared in **XENA**, **SHORTLAND STREET**, **COVER STORY**, **LETTER TO BLANCHY** and has recently completed filming a lead role in **HOME MOVIE**, a Montana Masterpiece Theatre for TV ONE, written and directed by Fiona Samuel.

CALUM GITTINS - Bert



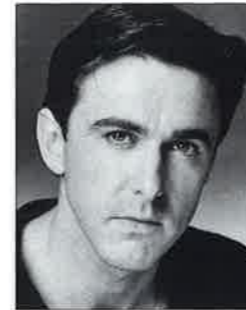
This ATC production of **ALL MY SONS** is Calum's first professional stage engagement. As the son of Paul Gittins and Philippa Boyens, he is not entirely new to the world of theatre. He is currently attending Form 1 at Auckland Normal Intermediate. Calum's interests include sport, movies, reading, computers, listening to loud music and not listening to his parents.

BRENDA KENDALL - Sue Bayliss



The highly successful ATC production of Roger Hall's **MARKET FORCES** in 1996, marked Brenda's return to the stage for the first time since 1986 when she performed in **A STREETCAR NAMED DESIRE** and **PASS IT ON** at Wellington's Downstage Theatre. Brenda has spent the ensuing years as a stand-up comic, a dialogue writer on **SHORTLAND STREET** and acting in film and television. Her film credits include Jane Campion's **ANGEL AT MY TABLE**, Peter Jackson's **BRAIN DEAD** and Niki Caro's **THE SUMMER THE QUEEN CAME**. Her television roles include **MORTIMER'S PATCH**, **MARCHING GIRLS**, **BETTY'S BUNCH**, **TRUE LIFE STORIES** and **PLAINCLOTHES**.

ANDREW LAING - Frank Lubey



Andrew is a graduate of the New Zealand Drama School (Toi Whakaari) and has worked extensively in NZ Theatre. In recent years he toured Australia with **BLOOD BROTHERS** and the **NEW ROCKY HORROR SHOW**. He appeared in Nigel Triffitt's **THE FALL OF SINGAPORE** for the Sydney Theatre Company before returning home to play John Wilkes Booth in **ASSASSINS** (Watershed). Recent appearances include a brief stint on **SHORTLAND STREET** as Nigel Bailey, and **THE WORLD GOES ROUND** at Sky Theatre. Andrew's last appearance for ATC was as Brian, the ruthless new boss, in Roger Hall's **MARKET FORCES** (ATC, Herald Theatre & Maidment Theatre, 1996).

JOHN LEIGH - George Deever



John is probably best known for his core-cast role in **SHORTLAND STREET** as Lionel Skeggins. Less well known are John's stage and film performances in which he has played a variety of different roles. For theatre John played the role of Sebastian in Shakespeare's **TWELFTH NIGHT** (Watershed) and Phillip Marlowe in **HAMBURGER SHOW** (Galaxy). For film, John has appeared in Peter Jackson's **THE FRIGHTENERS**, Grant Lahood's **CHICKEN**, Dale Bradley's **ONCE ON CHUNUK BAIR** and played Lawrie in **BRADMAN** directed by Peter Tait.

PAUL MINIFIE - Joe Keller



Paul is a very accomplished actor and director, we welcome him back to the Maidment stage for the first time since 1994. Paul also happens to be the Director of the Maidment Theatre. Among his many stage appearances are **MY FAIR LADY** (Aotea 1992), **TITUS ANDRONICUS** (Maidment 1994), **CAT ON A HOT TIN ROOF**, **THE CHERRY ORCHARD**, **THE CRUCIBLE**, **THE THREE MUSKETEERS** (Mercury), **KING LEAR**, **CABARET**, **THREE SISTERS**, **THE WINTER'S TALE** (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 **CITY LIFE**, **HERCULES - THE SWORD OF VERACITY**, **XENA WARRIOR PRINCESS** and **ONE WEST WAIKIKI**. Paul has directed such productions as **THE IMPORTANCE OF BEING EARNEST** and **BLITHE SPIRIT** (Centrepoint Theatre), **SWEENEY TODD** by Stephen Sondheim, **SHIRLEY VALENTINE**, starring Ilona Rodgers, **SHADOWLANDS** (Mercury) and **SUMMER OF THE SEVENTEENTH DOLL** (Theatre Corporate).

ILONA RODGERS - Kate Keller



Ilona trained at the Bristol Old Vic. Theatre appearances in the UK include **THE SON OF OBLOMOV** (with Spike Milligan, West End). Television appearances included **THE AVENGERS**, **THE SAINT**, **THE BEVERLY HILLBILLIES** and **DR WHO**. In New Zealand Ilona has many film, television and stage credits. Voted twice as Best Actress for her outstanding performance in the television series **GLOSS** and Winner Best Actress in the Australian Logie Awards for her role in **1915**, Ilona is one of New Zealand's most accomplished actors. Theatre appearances in NZ include: **HEDDA GABLER** and **THE CHERRY ORCHARD** for Theatre Corporate, **THREE SISTERS**, **MACBETH**, **AGNES OF GOD**, **WILD HONEY** and **THE RIVALS** for Mercury Theatre; and Roger Hall's **BY DEGREES** (ATC Herald Theatre, 1994). Ilona's last appearance for ATC was in the highly acclaimed play by Edward Albee **THREE TALL WOMEN**. Ilona has completed the television directors course at South Pacific Pictures and looks forward to tutoring and furthering her career behind the camera.

ERIK THOMSON - Chris Keller



Erik has recently returned from Australia where he was a core-cast member of Channel 9 television series: **PACIFIC DRIVE** (appearing in over 360 half-hour episodes). Prior to leaving for Australia, Erik performed in television series such as **HERCULES**, **XENA WARRIOR PRINCESS**, **THE ISLANDS OF ADVENTURE**, **PLAIN CLOTHES**, **MARLIN BAY** and **HIGH TIDE**. His stage appearances for ATC include **SOMEONE WHO'LL WATCH OVER ME**, **ANGELS IN AMERICA** and **LOVELOCK'S DREAM RUN**. He appeared as Cassio in **OTHELLO** (Watershed) and Demetrius in **TITUS ANDRONICUS** (Maidment). Prior to coming to Auckland, Erik performed in a number of Court Theatre productions such as **HAMLET**, **GYPSY** and **LADIES NIGHT** and for Fortune Theatre in **WEED**, **THE WOMAN IN BLACK** and **GLORIOUS RUINS**.

AUCKLAND THEATRE COMPANY

Presents

ALL MY SONS

by Arthur Miller

First Publication: New York, 1947

First Production: Coronet Theatre, New York, 29 January, 1947

Maidment Theatre, Auckland

May 22 - June 21, 1997

Third Production of the 1997 Montana International Season

Director*	David Berthold
Designer	John Harding
Lighting Design	Bryan Caldwell
Costume Design and Wardrobe	Lesley Burkes
Stage Manager	Fritha Walker
Director in Training	Oliver Driver
Set Construction	Third Stage
Properties	Arts Bandits
Lighting Operator	Greg Smale

**By arrangement with the Sydney Theatre Company*

Cast (in alphabetical order)

Ann Deever	Lisa Chappell	Frank Lubey	Andrew Laing
Jim Bayliss	Stuart Devenie	George Deever	John Leigh
Lydia Lubey	Jodie Dorday	Joe Keller	Paul Minifie
Bert	Calum Gittins	Kate Keller	Ilona Rodgers
Sue Bayliss	Brenda Kendall	Chris Keller	Erik Thomson

There will be a 15 minute intermission

Auckland Theatre Company

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Assoc. Producer	Teresa Sokolich
Assoc. Producer	Amy Drury
Business Manager	Susanne Ritzenhoff
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James Littlewood	Sue Braatvedt	Katrina Todd
Stephen Bradshaw	Jonathan Godber	

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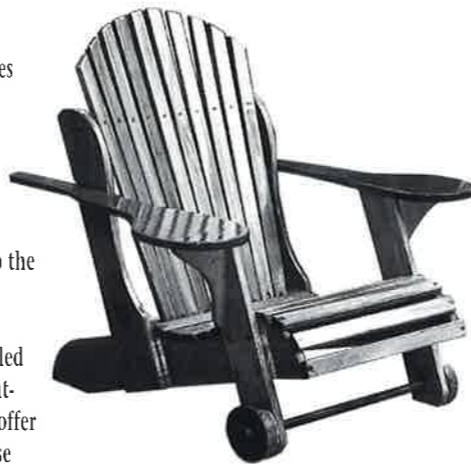
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The North

A Monologue with Slide
Projection by William Yang
7-12 July

"Because I look the way I look, it has always been a struggle to fit in, and I have had to negotiate my place in this culture." In *The North*, acclaimed solo performer William Yang (*Sadness, The Face of Buddha, China Diary*) presents the fourth in his series of pictorial reflections on his life and heritage. From his earliest childhood in the dry land of North Queensland, Yang traces his life story, examining his Chinese-Australian assimilated family, his identity as an openly gay Asian living in Sydney, and what being Australian means to him.

Herald Theatre

The Aotea Centre's Herald Theatre is committed to the continuing growth and development of drama in Auckland. In order to reflect our dedication to local and visiting international productions, the Herald Theatre has undergone a major refurbishment, with an emphasis on patron comfort. Excellent refreshment facilities and improved technology ensure that the Herald Theatre will deliver the complete theatre experience for you. We look forward to seeing you at the Herald Theatre and welcome your comments about the renovations

"An impeccably crafted, sensitive and uncompromising new work... The North is a slide show extraordinaire. It sets the senses quivering, exhilarates mind and imagination."
The Sun Herald

"Single-handedly he has transformed the notion that a 'slide evening' is, by definition, terminally boring."
The Canberra Times

Yang's monologue is accompanied by a haunting soundscape composed by artist/musician Colin Offord (featuring an instrument of Offord's own invention: the Great Island Mouthbow).

Booking Details

Herald Theatre, Aotea Centre, 7 - 12 July.
Monday - Tuesday 6.30pm,
Wednesday - Saturday 8.00pm.
Tickets: \$27 Adult, \$21 Concession
Book Ticketek 09-307 5000,
or at any Truetone Music Store.

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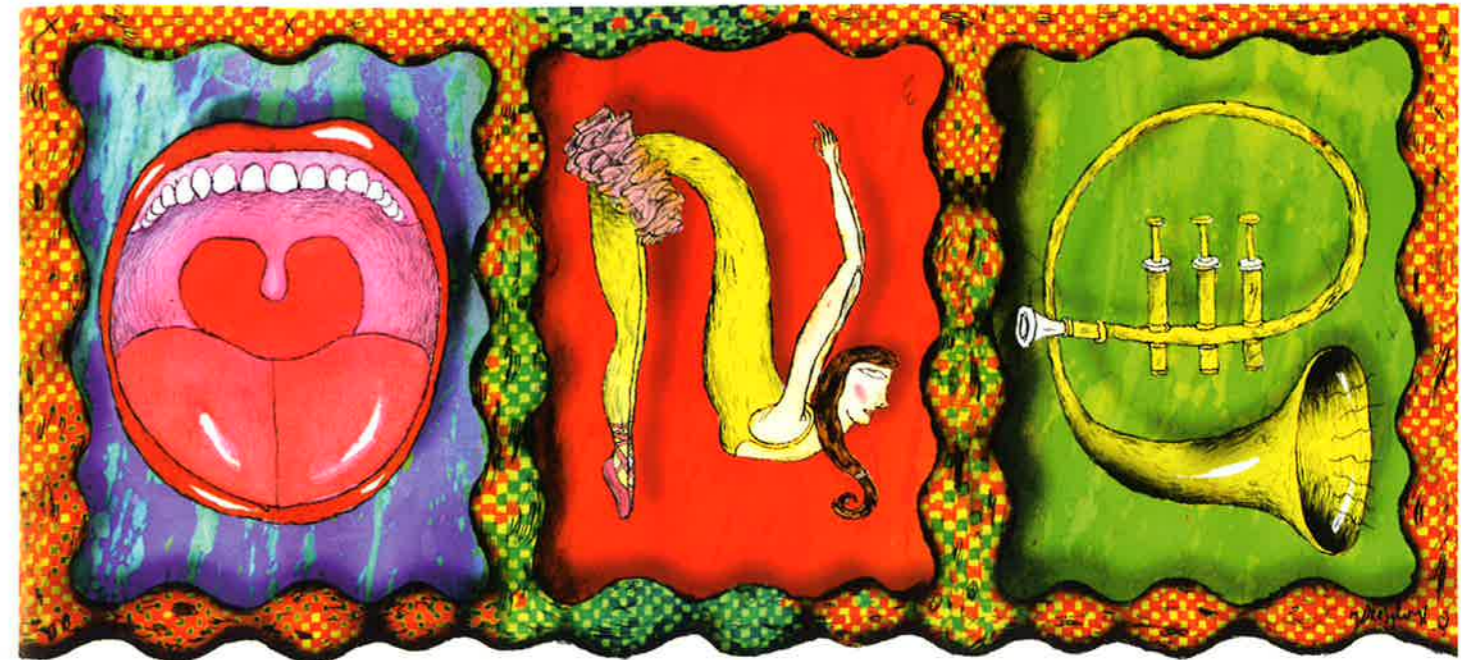
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