

PILLOWMAN

BY MARTIN McDONAGH



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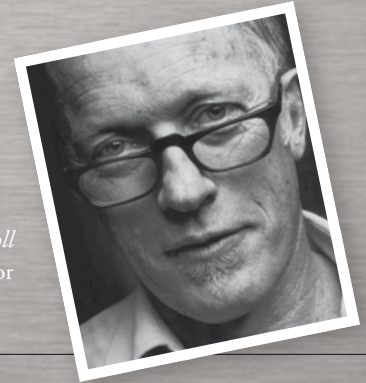
Welcome to an evening with *The Pillowman*.

Martin McDonagh's play has mesmerised audiences in London New York and Melbourne, so we are pleased to bring you the New Zealand premiere production of this powerful and audacious new work. It marks a new development in McDonagh's writing – away from the realistic folksy Irish settings of his earlier plays *The Cripple of Innishmaan* and *The Beauty Queen of Leenane* (both presented by Auckland Theatre Company) to a surreal yet strangely familiar world of dreams and nightmares.

The Pillowman owes much to Grimm's fairytales; but where those stories were correctives for wayward children, *The Pillowman* might be seen as a corrective for wayward adults!

Fifteen years ago Auckland Theatre Company presented its first

Colin McColl
Artistic Director



season of work. The creation of the company, to fill the void left by the untimely closure of Mercury Theatre, was the vision of one man, Simon Prast. Through his leadership, his downright theatrical chutzpah and his small team's hard work, Auckland Theatre Company was birthed and grew very quickly into the foremost theatre company in the country. I am proud to have been part of that original season and it's been my great pleasure to invite Simon back to Auckland Theatre Company to direct *The Pillowman* – a highlight of our 15th birthday season.

My thanks to him and to his stellar cast and creative team for bringing their energies and talents to this difficult yet rewarding script.

Enjoy the experience.

Colin

SIMON PRAST

DIRECTOR'S NOTE

This is my third encounter with Martin McDonagh. In 1999, I directed *The Cripple of Inishmaan*. A year later; I produced *The Beauty Queen of Leenane*. Both works, set on the ravaged west coast of Ireland, appalled and appealed in equal measure. His characters, so richly drawn, were mad or murderous or both. Most importantly, they revelled in their predicament (perhaps a trait unique to the Irish). Even as their hopes and dreams evaporated, they never lost gusto, well and truly putting the fun back into dysfunction. The worse things got, the funnier they were to behold. This inverse correlation is McDonagh's signature. Anyone can do violence and invective. To have an audience rolling in the aisles whilst viewing the same: now that's a world-class talent at work. And that is Mr McDonagh, arguably the leading playwright of his generation.

His latest work is vivid, visceral and hilarious. To a cast and creative team, all is provided: an ominous world, idiosyncratically inhabited, and disturbingly littered with unspeakable implements of death and destruction. As with Pinter or Stoppard or Albee, it is bravura writing. Nothing on the page is accidental, incidental or without specific purpose. Precision punctuation must be rigourously honoured for the script to make sense. Such precision also releases the script's vast mine of comedy, allowing it to soar and identifying it as a modern classic.

Directing *The Pillowman*, I have adhered to McDonagh's 'road map' as closely as I could. Blessed with a world-class cast, the most and best I could offer was constant reference back to the script. It is all there on the page. We learn scripts swiftly but not always accurately and can be masters of the paraphrase (when acting, I am the guiltiest). *The Pillowman* is a complex and confronting tale that demands absolute accuracy in its delivery. The cast never once cowered from the task at hand and rehearsals were a joyful workout of mind, body and soul. A pure pleasure.

The story you are about to witness conjures highly disturbing images which, if we have done our job right, will not leave you in a hurry. It takes no prisoners. The musicality and muscularity of its writing, its blasphemous wit, its integrity and intelligence take you seriously as human beings. In dangerous times, this 'resensitisation' is the greatest gift theatre can give an audience.

On behalf of all *The Pillowman* cast and crew, we hope you enjoy the ride.

And be kind to your children!

Simon Prast.



THE PILLOWMAN

BY MARTIN McDONAGH

Cast

Katurian Craig Parker *Tupolski* Jonathan Hardy *Ariel* Michael Hurst
Michal Gareth Reeves *Father* Oliver Driver *Mother* Bonnie Soper *Girl* Brooke Williams

Creative

Director Simon Prast *Set Design* John Verryt *Lighting Design* Bryan Caldwell
Costume Design Elizabeth Whiting *Sound Design* Eden Mulholland

Production

Production Manager Mark Gosling *Technical Manager* Bonnie Burrill
Senior Stage Manager Aileen Robertson *Lighting and Sound Operator* Robert Hunte *Props Master* Bec Ehlers
Set Construction 2CONSTRUCT *Costume Construction* The Costume Studio *Wardrobe Supervisor* Petra Verweij

The Pillowman was first presented by the National Theatre at the Cottesloe, London, directed by John Crowley, on November 13, 2003.

The production was subsequently produced on Broadway by the National Theatre, Robert Boyett Theatricals LLC and RMJF Inc. in association with Boyett Ostar, Robert Fox Arielle Tepper, Stephanie P. McClelland, Debra Black, Dede Harris / Morton Swinsky / Roy Furman / Jon Avnet in association with Joyce Schweickert, opening at the Booth Theatre, New York City, on April 10, 2005.

The Pillowman is the fifth Auckland Theatre Company production for 2007. This production was first performed at the Maidment Theatre on Thursday 23 August, 2007. *The Pillowman* is approximately 2 hours and 45 minutes long including a 15 minute interval.

Please remember to switch off all mobile phones, pagers and watch alarms.



Proud to be the selected wines of
Auckland Theatre Company

The logo for The Great Catering Company, with the text "theGREATcatering company" in a lowercase, sans-serif font, where "GREAT" is in all caps and "catering" is in lowercase.

Proud to be the selected caterers for
Auckland Theatre Company

MARTIN MCDONAGH

All of McDonagh's theatre works were first written in a nine-month burst of creativity in the middle 90s, which took him from the dole queue to literary stardom, awards ceremonies and a legendary spat with Sean Connery.

Six of his plays are set in rural Ireland where his parents were born, but McDonagh was born and raised in London. When he was 24, his elder brother left to study screenwriting in Southern California. Their parents had returned to Ireland two years earlier. Left on his own for the first time, living in the family home, McDonagh turned to a number of unpublished stories he had been writing since his teens and fashioned them into a play about an unsuccessful writer of short stories.

Later he found himself writing in the voice of Ireland's Aran Islands – his father's birthplace and the destination for summer holidays when McDonagh was a child. His two trilogies of Irish plays were widely rejected until the Druid Theatre in Galway took a punt on McDonagh's unnerving mix of comedy and cruelty in *The Beauty Queen of Leenane*. The play was an instant and international success, quickly transferring to London's Royal Court Theatre and later to Broadway.

The playwright found himself fered in both London and New York as the latest enfant terrible of theatre, a role which unsettled him.

The Pillowman is Martin McDonagh's most recent play. It may well be his last. In a sense it was also his first – though five others reached the stage before it.

"You think it's what you want, then of course it's nothing like you expect." he would tell the Guardian newspaper years later.

A press furore erupted after he took the Most Promising Newcomer prize at the 1996 Evening Standard Theatre Awards. At the ceremony, the staunchly Irish McDonagh brothers reacted loudly and negatively to a toast to the Queen. "Drunken eejit stuff" McDonagh has said. "The next thing I know there's a hand on my shoulder and Sean Connery is standing over me saying "Shut up or leave" in that James Bond voice of his. It was surreal. I mean, is this guy supposed to be a Scottish Nationalist or what?" McDonagh was briefly notorious as the man who told James Bond to "f**k off".

More lasting fame was assured by 1997 when four McDonagh plays were playing at once in London, a feat accomplished by only one other playwright – Shakespeare.

What drew audiences to the Irish plays also disturbed some critics: McDonagh's bleakly comic vision of a dark world populated by cruel and semi-grotesque characters. "I suppose I walk that line between comedy and cruelty" McDonagh has said "because I think one illuminates the other. We're all cruel, aren't we? We're all extreme in one way or another at times and that's what drama, since the Greeks, has dealt with. I hope the overall view isn't

just that though, or I've failed in my writing. There have to be moments when you glimpse something decent, something life-affirming even in the most twisted character. That's where the real art lies."

In 2001, McDonagh returned to his long-neglected first play, *The Pillowman*. His rewritten version premiered at the Royal National Theatre in London in 2003, featuring Jim Broadbent and David Tennant (currently the tenth incarnation of television's *Doctor Who*). The play won that year's Olivier Award for Best New Play and moved to Broadway where it received a Tony Nomination for Best Play, losing out to John Patrick Shanley's *Doubt*. An American critic hailed McDonagh as "the first great twenty-first century dramatist".

Despite all this, McDonagh has often expressed his disdain for theatre, claiming that he only wrote plays because he was too naïve to know it wouldn't help him get hired to write movies. He cites Sam Shepard's *True West* and David Mamet's *American Buffalo* amongst a handful of plays he has actually enjoyed. "Mostly the whole theatre thing just makes me intensely uncomfortable... I react just like my parents – you know, "Theatre is not for the likes of us".

Alongside the raw rock of Nirvana, The Sex Pistols and The Pogues, McDonagh's formative influences included the films of Martin Scorsese, Sam Peckinpah and Sergio Leone. In 2005, McDonagh himself became an Academy Award-winning film director, picking up the Oscar for his first short film *Six Shooter*. And in 2006 he told *The New Yorker Magazine* that he had no

intention of writing any more plays. "I think I've said enough as a young dramatist. Until I've lived a little more and experienced a lot more things and I have more to say that I haven't said already, it will just feel like repeating the old tricks... I just want to write for the love of it. And also grow up, because all the plays have the sensibility of a young man". McDonagh's first feature film *In Bruges* is scheduled for release in 2008.



DARK HISTORY OF FAIRYTALES

Lisa Samuels – Associate Professor Department of English University of Auckland



Martin McDonagh's *The Pillowman* (2003) goes to the heart of our social concerns about the safety of children, the power of the state over our bodies and lives, and the power of art to resist and reveal culture's delusions. A pathological society is formed by pathological families, and this cautionary play about fascism and child abuse is here to make us look at these pathologies.

The script comes dressed in its Kafkaesque clothes: a mortally paranoid view inhabits every character and room. The stories within the play, however, are grounded in fairy tale, a genre that for centuries has allowed children and adults to peer together into allegories for real social threat and the hope for comfort and escape. Many fairy tales could be described as comparatively gentle versions of the horror tales that Katurian writes. The witch fattens Hansel and Gretel, planning to eat them; Briar Rose/Sleeping Beauty lies imprisoned in thorns for a hundred years while everyone in her family and kingdom dies; and the Pied Piper – the fairy tale character most present in *The Pillowman* – punishingly takes away all the children of a town. As McDonagh's play engages with real social fears, so the Pied Piper tale is based on some unclear, but certainly unhappy, event in late medieval Germany. Much current scholarship theorises that the children of Hamlin were recruited to join a pilgrimage or new colonising of areas

of Eastern Europe. The Pied Piper thus emerges as a thief of the future, a de facto 'killer' of the children of Hamlin, as well as an agent of socio-economic displacement and takeover.

The Pied Piper legend also lays bare the duality of our feelings about the status of our children: his music draws out and does away with both rats and children. Hence children are lumped together with disease-carrying animals that appear in our homes, eat our food, and generally make a mess – instead of being seen as our living future, an investment in the what-we-will-become. In *The Pillowman*, this rat attitude to children produces not only the miseries of Katurian and Michal but also the pained cruelty of Tupolski and Ariel, who suffered from alcohol-fueled violence and parental rape in their own childhoods. The play's lesson is, very directly, that cruelty to children creates future child abuse and enables a torturing police state. McDonagh has taken the currency of his own youthful observations of suffering and turned it into social art payback. He has also linked his drama to one of the few fairy tales that does not provide some happy escape – the children of Hamlin never come back; the only child left behind is lame and lonely.

“There are no happy endings in real life” – Katurian

But there is hope in this play, linked to the power of the word and the artistic imagination. Energetic and excruciating dialog provides the closest thing to uncomfortable humor about who gets to control language – as Humpty Dumpty puts it, ‘which is to be master?’ Katurian tries to come up with the right words to stave off police torture and death, Tupolski and Ariel assert what utterances mean while also trying to establish the relations among confession, fiction, evidence, and acts. And Michal assumes, in his destroyed mind, that his brother’s fiction describes a child-killing world that is meant to be enacted.

In the logic of fairy tales, we need to observe such struggles with meaning in order to have some hope of making sense of the

world. As Bruno Bettelheim argued, if children can encounter fairy tale versions of dangers, fateful encounters, and triumphs, they might be stronger in meeting the dangers and triumphs in their own lives. This combination of threat, hope, and fantastical arbitrariness enlivens hundreds of other artistic works – from Angela Carter’s short stories to the Czechoslovakian animated film *Krysar* – that have extended the genre of fairy tale in recent decades.

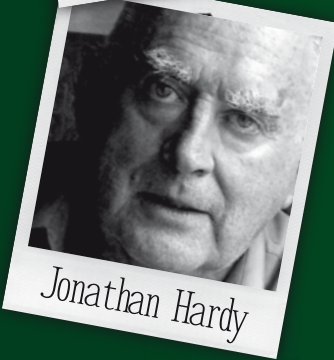
But drama has an extra power because of its embodiment. Those are real people on stage, acting out stories of fascism and violence. McDonagh saves until the end the break-through moment of those real people – he drops what Bertolt Brecht called ‘the fourth wall’ and has one of his characters speak directly to us. Art has voices beyond the grave and into the future, the play gives room to hope. McDonagh thus makes a strong gesture to the relief that most fairy tales give. Taking us into the dark domain of human suffering, they also give us light. Seen in this way, *The Pillowman* wants to be like the outrageous Jesus of the murdered girl in one of Katurian’s stories. This play wants to sacrifice itself on the chance that its participant-witnesses – we, the audience here – will learn from the murderous errors the play depicts. Learn, and make the future a different place.



CAST



The Pillowman will be Craig's eighth production with Auckland Theatre Company. Favourites include *Rosencrantz And Guildenstern Are Dead*, *The Judas Kiss*, *Arcadia* and, from way in the distant past, *The Seagull*. Craig has been based in London for several years but was seduced back last winter, with the promise of beige polyester and facial hair, for the Silo production of Roger Hall's *Glide Time*. Most recently, he took drugs and destroyed a marriage as Guy Warner on *Shortland Street*.



Jonathan is a well known senior New Zealand actor, director and writer. New Zealand and British trained, Jonathan has performed for major British companies and all the State theatre companies in Australia, where he is much awarded especially for his classical works. Most recently he won considerable acclaim for his role as Nero in *Paul* by Howard Brenton, Ron Elisha's *Renaissance*, his Feste in *Twelfth Night* and Deputy Governor Danforth in *The Crucible*. For Auckland Theatre Company this is his third association with Martin McDonagh having played Johnny Pateen Mike in the *Cripple of Inishmaan* and directed the *Beauty Queen of Leenane*. As a writer he has had several films produced, presently *Wishbone*. He and *The Pillowman* co-actors Craig Parker and Michael Hurst, are well known internationally among science fiction fans for their involvement in *Hercules*, *Lord Of The Rings* and *Farscape*. Apart from being a noted acting teacher, Jonathan also spends much time in the development of new play scripts. This is his twentieth year as a heart transplant recipient and his forty-eighth year as an actor.



Michael has appeared in several Auckland Theatre Company productions including *The Duchess Of Malfi*, *Rosencrantz And Guildenstern Are Dead*, *The Rocky Horror Show*, *Travesties*, *Waiting For Godot* and the title role in *Goldie*. Directing credits include *Twelfth Night*, *Hamlet*, *Macbeth*, *Othello*, *Romeo And Juliet*, *Measure for Measure*, *The Merchant Of Venice*, *King Lear*, *The Tempest*, *Cabaret*, *Lysistrata*, *Ladies Night*, the New Zealand feature film *Jubilee* and *Love Mussel*, a television comedy starring the late, great Kevin Smith. In 2003, Michael became an Arts Laureate of New Zealand, in recognition of his continuing contribution to New Zealand theatre. Michael has also been awarded the Officer Of The New Zealand Order of Merit (ONZM) for Services in the Arts. After an eight year stint as 'Iolous' in

the American television series *Hercules - The Legendary Journeys*, Michael returned to the stage in 2001 as 'The Player' in Auckland Theatre Company's production of *Rosencrantz and Guildenstern Are Dead*. He played Widow Twankey in *Aladdin* for AK03 (a pantomime show which he wrote and directed) and as Hamlet for his own company, The Large Group, co-founded with Christian Penny and Jennifer Ward-Lealand. In a career spanning over twenty-five years Michael has played both Macbeth and Hamlet (three times), Lear's Fool, Touchstone in *As You Like It*, Mozart in *Amadeus*, the MC in *Cabaret* (twice), Koko in *The Mikado*, Barry in *Ladies Night* (twice), Tiger Brown and the ballad singer in three different productions of *The Threepenny Opera*, French symbolist enfant terrible Arthur Rimbaud in *Total Eclipse*, King Herod in *Jesus Christ Superstar* and the central role in the groundbreaking Inside Out Theatre production of *The Holy Sinner* (twice).



Gareth Reeves

A graduate of The Hagley Theatre Company and Toi Whakaari: New Zealand Drama School, Gareth has performed in all the major theatres in New Zealand. Plays for Auckland Theatre Company include *The Crucible*, *Who's Afraid Of Virginia Woolf?* and *Caligula*. Other appearances in Auckland include *Observe The Suns Of Ulster Marching Towards The Somme*, *The Return* and *Hushabye Mountain* at Maidment Studios and *Plenty* at Silo Theatre. Television experience includes *The Insiders Guide To Love* - for which he won a New Zealand Film and Television Award for Best Actor in a Television Series. Film experience includes *Lord of the Rings* and the recently completed feature film *A Song Of Good*.



Oliver Driver

Oliver Driver was the Associate Director of Auckland Theatre Company from 2000 – 2003 during which time he established the industry training / audience development programme 2econd Unit, the ATC Literary Unit, the annual Play Reading Series, the Education Unit and the ATC Ambassador Programme. He became acting Artistic Director in 2003 before leaving to host the newly created TVNZ current affairs arts show, *Frontseat*. Theatre credits include: *Bash*, *Caligula*, *The Rocky Horror Show*, *Serial Killers*, *Rosencrantz and Guildenstern are Dead*, *Atrocities*, *The Blue Room*, *The Vagina Monologues*, *Bellbird*, *Ladies Night*, *Small God*, *New Gold Dream*, *The Talented Mr Ripley*, *The Shape of Things*, *Stones in his Pockets*, *It's in the Bag*, *Tape*, *Play 2*, *Play 2.03*, *The Goat*, *Glide Time*, *Twelfth Night*, *Based on Auckland* and *Bare*. Oliver is a board member and a Patron of the Silo Theatre, Host of *Almost Monday* on Newstalk ZB a member of Actors Equity and a responsible dog owner.



Bonnie Soper

A graduate of Unitec School Of Performing and Screen Arts, Bonnie's theatre credits include *The Ensemble Project* (Silo Theatre), *Balm In Gilead*, *Home Grown*, *On Our Own*, *La Morta Finta*, *At The Bay*, *Spirit Awakening*, *Spinning Tales*, *Watch This Space* and *Happy End* (Unitec). In 2006, Bonnie played the lead role in *The Devil Dared Me To* which was soon followed by another leading role in Arkles Entertainment's *The Map Reader*. Other credits include television commercial and music video appearances.



Brooke Williams

Prior to training at Toi Whakaari: New Zealand Drama School, Brooke performed in Court Theatre productions of *The Cherry Orchard*, *Great Expectations*, *The Lesson*, *South Pacific*, as well as numerous children's shows. Since graduating from Drama School Brooke has featured in the Gibson Group's series *My Story*, performed her award winning solo show *Porcelain Grin* in Wellington and Palmerston North and appeared in the New Zealand feature film *Kissy Kissy*. For Auckland Theatre Company she has performed in *The Crucible*. After *The Pillowman* Brooke will return to Wellington to feature in *I'm Not Rappaport* and *Urinetown* at Downstage Theatre.

CREATIVE TEAM

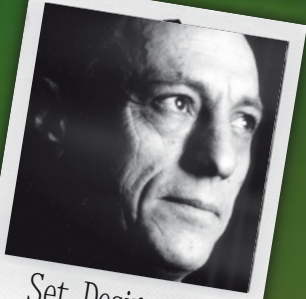


Director —
Simon Prast

Simon graduated from Theatre Corporate Drama School in 1984. He went on to perform at the Mercury and Downstage Theatres. His television appearances include *Gloss*, *Shortland Street*, *Hercules*, *Xena Warrior Princess*, *Erebus: The Aftermath* and *Serial Killers*.

His film appearances include *When Love Comes*, *The Sinking Of The Rainbow Warrior* and *You Move, You Die*. Simon was Auckland Theatre Company's founding director from March 1992 - February 2003. During his tenure, he produced and / or directed over sixty mainbill productions including *The Graduate*, *The Rocky Horror Show*, *Hair*, *Death of a Salesman*, *Haruru Mai*, *The Daylight Athiest*, *Wit*, *Art*, *Closer*, *The Judas Kiss*, *A Streetcar Named Desire* and *12 Angry Men* (which was voted 'Production of the Decade' by ATC Subscribers).

He directed the inaugural Auckland Festival, AK03, later voted 'Event of the Year' in the 2003 Metro Readers Poll. The same poll voted Simon 'Auckland Man of the Year', an acclaim he shared with then-Mayor John Banks! He now helms TWA, one of New Zealand's largest talent agencies.



Set Designer –
John Verryt

“I’m so happy to be designing The Pillowman. This completes a circle for me, having designed the sets for McDonagh’s The Beauty Queen of Leenane with Jonathan Hardy directing and The Cripple of Innishmaan with Simon, all with Auckland Theatre Company. All three are fantastic scripts with wonderful characters talking about the ‘Big Issues’ of life in such an accessible style. Of course the whole thing for me has become about violence, corpses and crucifying an actor which is remarkable fun and I hope quite disturbing to witness! Enjoy??”

Auckland based John Verryt trained at the Theatre Corporate and Mercury Theatre in Design for Live Performance. For opera his works include *Aida*, *Falstaff*, *Carmen* and *Don Pasquale* (NBR NZO), *Gianni Schicchi*, *The Spanish Hour* and *La Boheme* (ONZ) and *Lucia Di Lammermoor* (ONZ, LA Opera). Favourite dance designs include *Forbidden Memories* and *Inland* (Douglas Wright Dance Co.), *Fia Ola*, *Surface*, *Urban Youth Movement* and *Amata* (Black Grace Dance Co.) and *Tristan & Isolde* and *Commotion* (Michael Parmenter Dance Co.). John’s work for Auckland Theatre Company includes *Someone Who’ll Watch Over Me*, *Death of a Salesman*, *The Cripple of Innishmaan*, *Haruru Mai*, *Hair*, *The Songmakers Chair* and *Twelfth Night*. Other theatre designs include *Macbeth*, *Hamlet* and *Jack and the Beanstalk* (The Large Group), *The Candlestick Maker* and *The Pickle King* (Indian Ink Theatre Co.), *The Goat*, *Bad Jelly The Witch*, *Take Me Out*, *Plenty*, *Berlin* and *Tis Pity She’s a Whore* (Silo Theatre), *Cyrano de Bergerac* and *King Lear* (Theatre at Large), *The Barber of Seville*, *Porgy and Bess*, *Private Lives* and *The Rose Tattoo* (Mercury Theatre), and *Mother Courage*, *Foreskin’s Lament*, *Threepenny Opera* and *King Lear* (Theatre Corporate). Other design works include The Millennium Show Auckland Domain and Louis Vuitton Americas Cup Party (Inside Out Productions).

“Kneel down over here please so I can connect you to this battery” - Tulpolski



“The costume design for The Pillowman developed in discussion with Simon Prast, John Verryt and Bryan Caldwell. We first explored a Kafkaesque world. This was rejected as it informed the audience too quickly of the journey they were to undertake. Simon felt a neutral world, neither time nor country specific, suited the nature of the piece better. In terms of costume design, I had always visualised a fairly generic look for the main protagonists, in muted grays and fawns, referencing our neutral world. I was interested, however, in developing the characters in the stories in some way which would separate them from the “now” of the piece. In discussion with the team we felt that a heightened reality would serve the play well. We wanted to create a Norman Rockwell type of surrealism in which a sense of time remembered played a part. While we saw these scenes as brighter in terms of colour than the ‘now’ scenes, we were also aware that the two colours scripted in the play, red and green needed to be the most dominant. The nature of the play calls for graphic violence. The great challenge for the design team has been to make the violence totally realistic so that the audience cannot avoid confronting the issues it raises. A wonderfully adult play, a pleasure to design.”

Elizabeth’s recent costume designs for Auckland Theatre Company include *Sweet Charity*, *Twelfth Night*, *Doubt*, *The Duchess of Malfi*, *Equus* and *Waiting for Godot*. She has designed for a wide range of performing arts organisations in New Zealand, including Royal New Zealand Ballet, NBR New Zealand Opera, Auckland Festival, Black Grace, Court Theatre, Christmas in the Park, and Silo Theatre. She has also designed for PopUp Theatre, London. Elizabeth’s costume design work for *Equus* was accepted for the Prague Design Quadrennial 2007 as part of *Blow*, the New Zealand exhibit. This is the second time her work has been shown internationally.

“Can we get back to torturing the prisoner now? You’ve kept him waiting for ages” – Ariel



“The lighting design for The Pillowman is a shadow design – there is a bogey man lurking, found by a glimpse of a shift in the outline of the darkest corners of the room. Try not to blink while you strain your eyes into the shifty black... Ergh Argh.”

Bryan’s previous lighting design for Auckland Theatre Company was the musical *Hair*, for which he won the Audience Award for Best Lighting Design that year. Contrary to rumour, he has not retired from theatre lighting, but has travelled the world lighting the 150th Birthday Parties for Louis Vuitton, revealing a waka in the dawn fog under the Golden Gate Bridge in San Francisco, creating a video installation luring Aucklanders into some of the darkest alleyways around Queen Street and completing a physiology PhD researching tissue structure and its effect on electrical activation in the heart. Phew! His recent theatre designs include *Sons of Charlie Paora* at the Royal Court Theatre in London, *The Holy Sinner* at the Wellington International Festival 2006 and Black Grace’s *Amata* at this year’s Auckland Arts Festival.



“The sound design for The Pillowman is meant to be carefully insidious. Because the script is so strong the score needs to creep up on you like a well planned bump in the night - not so much a horror soundtrack as an ode to Stanley Kubrick. Sparse and deceptive with a strong core motif, the sound punctuates the dramatic peaks and troughs. Put simply, the dialogue and subject matter needs only subtle enhancement.”

Eden has been composing music for theatre and contemporary dance since 2000. His recent credits include *Where We Once Belonged* (The Next Stage for Auckland Theatre Company), *Lost Property* (Fidget Co, Belgium), *Miniatures* and *Dark Tourists* (with Malia Johnston). Eden was an engineer on Michael Parmenter’s Retrospective Tour and in 2006 he composed original work for Parmenter as part of a project arising from his 2005 Creative New Zealand Arts Fellowship. Eden has also designed sound for short films by Touch Compass Dance Trust, Atamira Dance Collective and Curve Dance Collective. Eden is the singer and composer for Motocade. They have released 2 EP’s and made five music videos in New Zealand. Later this year Motocade will be travelling to London to perform.

NEW YORK DRAMA CRITICS CIRCLE



The New York Drama Critics' Circle Awards were established in 1935 after critics became increasingly dissatisfied with the selection process for the Pulitzer Prize for drama. In 1934, the Pulitzer board had outraged local critics by overruling the recommendation of its own drama jury by choosing Sidney Kingsley's *Men in White* over Maxwell Anderson's *Mary of Scotland*. Suddenly the idea of establishing a second major drama award, whereby local critics would make the decisions, became increasingly appealing.

The Circle's first awards dinner was held at the Algonquin Hotel on April 5, 1936 where the first Poor Plaque was presented to Maxwell Anderson. In his acceptance speech Anderson extolled the virtues of the critics saying: "Except for the theatre critics of New York no body of men in the country is qualified by training, education and professional experience to render judgment on a season's plays."

Ten years later Anderson, having fallen out of favour, turned on the very people he had celebrated stating that critics bring "nothing but hopelessness, recklessness and despair," to the theatre.

Today, The New York Drama Critics' Circle Awards are given to the best new play of the season with additional awards for musicals and foreign and American plays. The members are affiliated with Time Out New York, the New York Post, the Village Voice,

the Bergen Record, USA Today, the New York Observer, the New York Sun, the Daily News, the Associated Press, Gannett Newspapers, New York Magazine, Variety, Back Stage, the Bloomberg News, the Star Ledger, the Wall Street Journal, Newsday, Time and Entertainment Weekly.

Previous winners for Best Foreign Play include:

- 2004-05: *The Pillowman* by Martin McDonagh
- 2002-03: *Talking Heads* by Alan Bennett
- 2000-01: *The Invention of Love* by Tom Stoppard
- 1999-00: *Copenhagen* by Michael Frayn*
- 1998-99: *Closer* by Patrick Marber*
- 1995-96: *Molly Sweeney* by Brian Friel*
- 1982-83: *Plenty* by David Hare
- 1979-80: *Betrayal* by Harold Pinter
- 1960-61: *A Taste of Honey* by Shelagh Delaney
- 1957-58: *Look Back in Anger* by John Osborne
- 1956-57: *The Waltz of the Toreadors* by Jean Anouilh
- 1954-55: *Witness for the Prosecution* by Agatha Christie
- 1949-50: *The Cocktail Party* by T. S. Eliot
- 1946-57: *No Exit* by Jean-Paul Sartre
- 1941-42: *Blithe Spirit* by Noel Coward
- 1940-41: *The Corn is Green* by Emlyn Williams

LAURENCE OLIVIER AWARDS



The Laurence Olivier Awards are regarded as the most prestigious awards in London theatre. Established in 1976 to 'recognise distinguished artistic achievement' they were originally called The Society of West End Theatre Awards, until Lord Olivier agreed to have his name associated with them in 1984.

The Awards are judged by four separate panels: the Theatre Panel, the Opera Panel, the Dance Panel and the Affiliates Panel. The Theatre Panel comprises five people chosen for their specialist knowledge and professional experience plus eight members of the theatre-going public.

For a play or musical to be considered it must be performed in a theatre represented in membership of the Society for at least 30 performances. Once proposed and seconded by members of the Society, the productions are then seen by the relevant panel. For the Theatre Awards, the nominations are decided by a postal ballot of all members of the Theatre Panel and all members of the Society. All the winners are chosen by relevant Panels in a secret ballot. Only the President of the Society, who counts the votes, knows the results until their announcement at the annual Awards Presentation.

The bronze Laurence Olivier Award presented to all winners was commissioned by the Society from the sculptor Harry Franchetti.

It represents the young Laurence Olivier as Henry V at The Old Vic in 1937.

Previous winners for Best Play include:

- 2007: *Blackbird* by David Harrower
- 2006: *On the Shore of the Wide World* by Simon Stephens
- 2005: *The History Boys* by Alan Bennett
- 2004: *The Pillowman* by Martin McDonagh
- 2003: *Vincent in Brixton* by Nicholas Wright
- 2002: *Jitney* by August Wilson
- 2001: *Blue/Orange* by Joe Penhall
- 2000: *Goodnight Children Everywhere* by Richard Nelson
- 1999: *The Weir* by Conor McPherson
- 1998: *Closer* by Patrick Marber*
- 1997: *Stanley* by Pam Gems
- 1996: *Skylight* by David Hare*
- 1995: *Broken Glass* by Arthur Miller
- 1994: *Arcadia* by Tom Stoppard*
- 1993: *Six Degrees of Separation* by John Guare
- 1992: *Death and the Maiden* by Ariel Dorfman
- 1991: *Dancing at Lughnasa* by Brian Friel*
- 1989/90: *Racing Demon* by David Hare

* Subsequently produced by Auckland Theatre Company.

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WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

Maidment Theatre

My Name is Gary Cooper

By Victor Roger

20 September – 13 October

My Name Is Gary Cooper jumps time zones and cultural divides to challenge our gaudy Technicolor images of island life and Hollywood dreams. Shocking, funny and full of machete-sharp dialogue, one of our most daring contemporary playwrights offers an insight into the darker side of Paradise. *My Name is Gary Cooper* stars Robbie Magasiva and Jennifer Ward-Lealand.

SILO THEATRE

Auckland

The Real Thing

By Tom Stoppard

31 August – 29 September

Tom Stoppard creates a playful theatrical structure riddled with acerbic humour and ironic paradoxes. Art, sex, sacrifice, and the politics of loving. This is a dazzling expression of *The Real Thing*.

CENTREPOINT THEATRE

Palmerston North

Ugly Customers

By Joe Musaphia

18 August – 22 September

Joe Musaphia's play about an elderly couple holding up a bank and demanding money (no gold coins thank you) is a hilarious look at the service (or lack thereof) provided by our financial institutions.

DOWNSTAGE THEATRE

Wellington

Who Needs Sleep Anyway?

By Roger and Pip Hall

18 August – 22 September

New Zealand's best-known and most successful playwright, Roger Hall, joins forces with daughter Pip Hall for the first time to create this comedy celebration of 100 years of bringing up babies in New Zealand.

CIRCA THEATRE

Wellington

The Winslow Boy

By Terrance Rattigan

1 September – 6 October

Rattigan's riveting drama based on a real-life cause celebre, *The Winslow Boy* is a tense, masterly story about one small man's fight for right against soulless authority and injustice.

FORTUNE THEATRE

Dunedin

The Twits

By Roald Dahl adapted by David Wood

28 September – 20 October

Have there ever been two more wretched people than Mr. and Mrs. Twit? Sloppy and smelly, they don't wash and they don't clean, but they do play nasty tricks on each other. *The Twits* is a fun-filled family production which promises to be disgustingly good.

COURT THEATRE

Christchurch

Who Wants to be 100?

By Roger Hall

25 August – 13 October

Meet the "inmates" of the Regina Rest Home, redefining the term "Grumpy Old Men". Restless, irrepresible and determined to enjoy their twilight years, join their crusade declaring war on illness, old age and everything else in a hilarious new play from one of New Zealand's best loved playwrights.

To find out what else is going on in Auckland be sure to pick up the latest copy of



AUCKLAND THEATRE COMPANY'S 15th YEAR ANNIVERSARY

Fifteen years ago there was a paucity of professional theatre in Auckland. Thanks to the vision and hard work of ATC's founder Simon Prast and his team of dedicated theatre professionals, Auckland Theatre Company now flourishes as the city's full-time resident professional company with a reputation for quality work that attracts audiences from the Greater Auckland region and beyond.

During his 12 year tenure, Simon produced and/or directed sixty main-bill productions for the Company. Auckland Theatre Company is thrilled to welcome Simon Prast back to direct

The Pillowman in this 15th Year Anniversary Season. To find out more about our past productions visit www.atc.co.nz and click on the plays link to access our archive.



The Graduate, 2003
by Terry Johnson



12 Angry Men, 1998
by Reginald Rose



The Rocky Horror Show, 2002
by Richard O'Brien

Auckland Theatre Company

Artistic Director Colin McColl *General Manager* Lester McGrath

Associate Director Artistic & Literary Roy Ward *Education & Second Unit Coordinator* Lynne Cardy

Associate Director Production Mark Gosling *Senior Stage Manager* Aileen Robertson *Technical Manager* Bonnie Burrill

Marketing & Sponsorship Manager Michael Adams *Marketing & Publicity Co-ordinator* Elissa Downey

Partnerships Co-ordinator Anna Connell *Audience Development Co-ordinator* Rachel Chin

Operations Manager Brendan Devlin *Box Office & Audience Liaison Manager* Alison Reid *Finance Officer* Kerry Tomlin

Box Office Assistant Helen Ross *Receptionist* Sue East

Photography John McDermott



ATC Board of Directors

Chair Kit Toogood, Dayle Mace, Gordon Moller, Declan Mordaunt, Patricia Watson

Maidment Theatre

Director Paul Minifie *Business Manager* Margo Athy *Box Office Manager* Blair Cooper *Technical Manager* Nik Janiurek

Front of House Managers John Humphries and Will Gaisford *Maidment Technician* Rob McDonald

Auckland Theatre Company would like to thank the following for their help with this production:

The Rod Hall Agency Limited of 6th Floor Fairgate House 78 New Oxford Street London WC1A 1HB, The Bolton Hotel, Murray, Robert and Paul at Crane Brothers, Glenda and Toaki at Croydon Studios, Lauryn Wati, John at Cambrian Plastics.

Auckland Theatre Company greatly appreciates the support of its Patrons and ATC Supporting Acts. Money donated through these schemes support ATC's Education and Literary Unit initiatives.

For more information about how you can join please contact Michael Adams on 09 309 0390 ext 68 or michael@atc.co.nz.

ATC Patrons - 2007

Margaret Anderson
Adrian Burr and Peter Tatham
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Kent and Diana Robertson
Lady Tait
Kit Toogood and Pip Muir
Aki and Jane von Roy
James Wallace
Evan and Katie Williams

ATC Supporting Acts - 2007

Our Standing Ovation Supporters
Jenny Smith
Andrew Guest
Fay Pankhurst

Our Curtain Call Supporters
Brian & Pam Stevenson
Charlotte Gilbert
Roger and Diane Hall

Auckland City Council proudly supports our stand out acts



AUCKLAND PHILHARMONIA ORCHESTRA

NBR NEW ZEALAND OPERA

AUCKLAND THEATRE COMPANY

We are also proud of the many other arts and cultural groups that contribute to making Auckland a world class city and the vibrant arts and cultural centre of the Pacific.

"POTENT PLAY, A TRIUMPH OVER STEREOTYPE... A DARK, CUTTING AND IRONIC VEIN OF HUMOUR COURSES THROUGH THE DRAMA."

EVENING POST (FOR RANTERSTANTRUM)



MY NAME IS
GARY COOPER.

BY VICTOR RODGER

Maidment Theatre
20 September – 13 October

Director / Roy Ward

Designers / Mark McEntyre, Elizabeth Whiting

Starring / Nora Aati, Goretti Chadwick, Damien Harrison,
Robbie Magasiva, Anapela Polataivao, Roy Snow,
Jennifer Ward-Lealand, Liesha Ward Knox

Originally commissioned by

Taki Rua Productions