



AUCKLAND
THEATRE
COMPANY

 THE LION
FOUNDATION
season of

WILLIAM
GOLDING'S

LORD OF THE FLIES

ADAPTED FOR THE STAGE
BY NIGEL WILLIAMS

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Welcome

Welcome to The Lion Foundation season of LORD OF THE FLIES, Nigel Williams' stage adaptation of William Golding's first and most famous novel.

Generally regarded as a fine example of post modernist writing, Golding's Cold War fable tells of a precarious civilization disintegrating under the pressure of raw nature. In this theatrical adaptation, and our re-imagining of the staging, we have explored parallels with human behavior in post disaster situations – referencing Hurricane Katrina, 9/11 and closer to home, the Christchurch earthquake – looking at why some people band together to help each other out and why others are driven to loot, vandalise, steal and even kill?



It's been a pleasure to head the large team of creative souls who have banded together to bring this work to the stage. Everyone involved has been absolutely committed to realising the spirit of Golding's message. Huge thanks to my creative team: my co-director Hera Dunleavy, set designer Tracey Collins, costume designer Kiri Rainey, lighting designer Phillip Dexter, and sound designer Eden Mulholland.

ATC studios have been a hive of activity during the creation of this work. Paulie Nicoll and our fabulous ATC production team created a jungle gym replica of our set in the rehearsal room. The costume wardrobe has been taken over by Kiri Rainey and her team of art finishers (headed by Steven Starkey, a dab hand with a nutmeg grater!) "breaking down" school uniforms and boys' clothes to show the disintegration. The disabled loo became a temporary drying room for "aged" school shirts, shorts, shoes and underpants! Props master Natasha Pearl has extended her skills to freeze-dry wild boar heads and create a dead, rotting parachutist. And a group of AUT students (mentored by Ross Brannigan) have been compiling and filming moving image for the production. It's been a humbling experience to see the skill and commitment of these theatre craftspeople.

LORD OF THE FLIES relies entirely on its youthful cast. We're lucky to have gathered together a dynamic and talented group of young actors whose dedication and fearlessness is impressive. My best wishes and thanks to them all. The cast is supplemented by fourteen Kings School choir boys (members of the prize winning All The Kings Men choir). Huge thanks to them and to Emma Featherstone, Head of Music at Kings, Kirsten McNeil Scouler Choirmaster, their parents, and to Lynne Cardy, Katy Maudlin and Kathy Russell at ATC for making the Kings boy's involvement all happen so effortlessly.

Colin McColl
Director

WILLIAM GOLDING'S
LORD OF THE FLIES
ADAPTED FOR THE STAGE
BY NIGEL WILLIAMS

Cast

Leon Wadham — Ralph | **Jordan Mooney** — Jack
Nathan Mudge — Roger | **Chris Bryan** — Bill
Zane Fleming — Piggy | **Anton Tennet** — Simon
Caleb Wells — Maurice | **Peter Daube** — Naval Officer
Mitchell Hageman + Harry Stanbridge — Sam
Murdoch Keane + Flynn Mehlhopt — Eric
Flynn Allan + Daniel Sewell — Perceval

Choir

Tom Buckley, James Turner, Freddie Schroder, Christopher Baxter, Thomas Lapsley, James Wharton, Thomas Clarkson, Finn Matheson, William Smith, Rick Zhou, Ryan Cruikshank, Oscar Smith, Louis Ralph, James Mead.
Kirsten McNeil Scouler — Choir Master
Emma Featherstone — Head of Music, Kings School

Creative

Colin McColl — Director | **Hera Dunleavy** — Co-Director
Tracey Collins — Set Designer | **Kiri Rainey** — Costume Designer
Philip Dexter MSc — Lighting Designer
Eden Mulholland — Composer & Sound Designer

Production

Paul Nicoll — Technical & Production Manager
Fern Christie — Company Manager | **Gabrielle Vincent** — Stage Manager
Natalie Braid — Assistant Stage Manager | **Katy Maudlin** — Chaperone
Steven Starkey — Wardrobe Supervisor | **Natasha Pearl** — Props Master
Rachel Marlow — Technical Operator | **Ross Brannigan** — AV Supervisor
Jonathan Lawrence, Matthew Burns, Ana Pio, Grant Stone & Amber Zhou
— AUT Student Visual Artists | **2Construct** — Set Construction
Fraser Mildon & James Goldenthal — Art Finishers

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR ASSISTANCE IN MOUNTING THIS PRODUCTION: Taimi & Stewart Allan, Troy Hageman, Gina Harrison, Murray Keane, Grant Sewell, Chris Stanbridge, Clare O'Higgins, Maurice Mehlhopt, Alix Bachmann, Emma Featherstone, the parents and care givers of the Kings School choir, Carey Frost, Brendon Durey @ LiveFx.

LORD OF THE FLIES is the sixth Auckland Theatre Company production for 2013 and opened on September the 5th at Maidment Theatre. LORD OF THE FLIES is staged in four scenes, Prologue, Adventure, Nightmare and The Beast In Us. They production is approximately 90 minutes long and plays without an interval. Please remember to switch off all mobile phones, pagers and alarms.

Making a difference to the arts in Auckland

The Lion Foundation is one of New Zealand's oldest and most respected charitable trusts whose philosophy is to 'make a difference'. We have been a long-standing supporter of Auckland Theatre Company, where our funding enables over 7,000 students to see performances throughout the year. It is part of our contribution to the ATC Literary and Education programme which fosters new creative talent, brings New Zealand stories to life and provides access to theatre for young people across the region.



We are delighted to support this season of William Golding's harrowing and challenging tale, LORD OF THE FLIES. A staple for many school students, Auckland Theatre Company is bringing the words and characters to life for over 2,500 students who will come to see this interpretation. By experiencing live performance, young people's imaginations and creativity can be ignited, giving them a life-long appreciation of the arts and encouraging them to explore and understand stories from around the globe and throughout the ages. We know this will make a difference for Auckland as it strives to be a leading city of the South Pacific.

The Lion Foundation is also proud to support Auckland Theatre Company's project to build a new theatre on Auckland's waterfront. The new venue, as well as providing a world-class theatre-going experience for audiences, will provide untold opportunities for the community to engage with and participate in the arts.

In the past 26 years, we have returned over \$700 million to communities across New Zealand, with funding causes ranging from arts and culture, to sports, education and health. We assist thousands of community groups every year, from large to small. We are here for good.

Enjoy the show and be proud of the role that you too play, by engaging with and attending the theatre, in support of the performing arts in Auckland. Working together, we can ensure New Zealand continues to flourish on the world stage.

Murray Reade

CEO - Lion Foundation



To learn more about The Lion Foundation or how we might support other community groups please visit www.lionfoundation.org.nz or call freephone 0800 802 908.

The Cast



Leon Wadham (*Ralph*)

Leon Wadham is a recent graduate of Toi Whakaari: New Zealand Drama School, where he received the Museum Hotel Scholarship Award in his final year of training.

Leon's theatre credits include: TRIBES (Silo Theatre), THE CAPE (Circa) and TINDERBOX (Playground Collective). Screen credits include: SHOPPING, UNDER THE MOUNTAIN, CARDINAL and PIRATES OF THE AIRWAVES. He is currently part of the core cast of GO GIRLS.



Jordan Mooney (*Jack*)

Jordan's theatre experience has seen him play a multitude of characters, from a completely mad, drug addled student, to a moron, to an aggressive bully.

LORD OF THE FLIES is Jordan's third mainbill show with Auckland Theatre Company, having previously appeared in ANNE BOLEYN and THE HERETIC. He has also performed in ATC Education's Young & Hungry seasons of SIT ON IT, FITZ BUNNY: LUST FOR GLORY and COW.

Other recent theatre credits include ALICE, THE SEX SHOW and PUNK ROCK with The Outfit Theatre Company. His screen credits include THREE MILE LIMIT and SPARTACUS.

In 2012 Jordan was awarded best newcomer at The Hackman Theatre Awards.

Jordan is thrilled to play Jack and to be a part of such a great ensemble.



Nathan Mudge (*Roger*)

Since training as a member of Wellington's Long Cloud Youth Theatre, Nathan has performed in various productions throughout New Zealand. LORD OF THE FLIES marks Nathan's second production with Auckland Theatre Company, having previously performed in THE MOTOR CAMP.

Stage highlights include THE NIGHT VISITORS (Oamaru Scott 100), a second season of THE MOTOR CAMP (Centrepont Theatre), Tawata Productions' SUNSET ROAD (Circa Theatre), PUNK ROCK (Outfit Theatre Company), and most recently TRIBES (Fortune Theatre). On screen, Nathan appeared in comedy web series WOODVILLE.

Nathan is a member of the National Performers' Committee for NZ Actors Equity, and can next be seen in Centrepont Theatre's STOCKCARS: THE MUSICAL.



Chris Bryan (*Bill*)

Chris Bryan is currently studying a BA/BCom at the University of Auckland, where he performed in Summer Shakespeare's production of MUCH ADO ABOUT NOTHING playing Dogberry.

Chris has been involved with Auckland Theatre Company before, previously in the 2010 and 2011 seasons of Young and Hungry in FITZ BUNNY: LUST FOR GLORY as Rick/Len Brown and DISORDER playing Tristram. He has also been involved in the Comedy Festival and Fringe Festival.

Television credits include THE ALMIGHTY JOHNSONS and various commercials.



Zane Fleming (*Piggy*)

Zane is a new face to Auckland Theatre Company but has been performing on both stage and screen since a young age.

Some of his more notable stage roles include: The Actor in *THE WOMAN IN BLACK*; Detective Sgt Trotter in *THE MOUSETRAP*; Captain Von Trapp in *THE SOUND OF MUSIC*; and Anthony Timms in *THE HISTORY BOYS*.

Some of his screen credits include: *THE LION THE WITCH AND THE WARDROBE*, *DARK TEACHINGS*, and Mini Ira Goldstein in the ASB Bank advertising campaigns.



Caleb Wells (*Maurice*)

LORD OF THE FLIES is Caleb's first mainbill show for ATC, having 3 years of ATC's youth shows under his belt, with roles in *DISORDER*, *CHECKOUT CHICKS: THE MUSICAL* and *LIKE THERE'S NO TOMORROW*.

Caleb has also appeared on stage recently in *KING LEAR* for Summer Shakespeare, *OEDIPUS THE KING* for Stage Two Productions, and *TAMING OF THE SHREW* for Young Auckland Shakespeare Company.

Caleb is studying a BA in Drama at Auckland University, and has trained with many theatre programmes, including Out Loud Theatre Company.



Anton Tennet (*Simon*)

Having studied and been entranced by William Golding's *LORD OF THE FLIES* as a schoolboy, Anton is relishing his first live theatre role since Auckland University's *ROMEO AND JULIET* in 2005.

Since then he has accumulated a number of film and TV credits, most recently Gaylene Preston's *HOPE AND WIRE*, and *ROMEO AND JULIET: A LOVE SONG*, released at the 2013 New Zealand International Film Festival.



Mitchell Hageman (*Sam*)

LORD OF THE FLIES is Mitchell's third production with Auckland Theatre Company. He made his debut with the company as Oliver in *OLIVER!* and followed this up two years later as the boy in *POOR BOY*. He has since sung with Viva Voce and played the Boy Apparition in The NBR New Zealand Opera production of *MACBETH*.

Mitchell is heavily involved with drama at Kristin School and has performed in *PETER PAN*, *GUYS AND DOLLS*, *ALADDIN*, *SEUSSICAL JNR*, *BEAUTY AND THE BEAST* and *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT*. He has also performed in the Ripieno Choir for J.S. Bach's.

ST MATTHEW PASSION and in 2008 Mitchell performed a solo alongside Geoff Sewell, singing *When A Child is Born*. Last year he appeared in his first short film, as the older boy in *RUNAWAYS*.

Mitchell describes the stage as, "a great place to be" and would love to pursue a career that involves acting and singing.



Harry Stanbridge (*Sam*)

Harry is making his debut with Auckland Theatre Company in LORD OF THE FLIES. His professional debut came in PRISCILLA QUEEN OF THE DESERT in 2008. He has performed extensively with the National Youth Theatre having appeared in GREASE, JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, MY SON PINOCCHIO, THE SOUND OF MUSIC, PETER PAN, SEUSSICAL, HIGH SCHOOL MUSICAL TWO, HONK JR, THE WIZ, ALICE IN WONDERLAND, HIGH SCHOOL MUSICAL, and ALADDIN. He has also performed in HONK for ACG Parnell and PJ THE PENGUIN for CPDS.

Harry is also a regular face on screen having landed roles in SPARTACUS, THE ALMIGHTY JOHNSONS, UNDERBELLY, RADIRAHDIRAH and the short film SWEETNESS.



Flynn Mehlhopt (*Eric*)

LORD OF THE FLIES is Flynn's first performance with Auckland Theatre Company. Previously he has performed with New Zealand Opera in NOYES FLUDDE and a revue with Court Theatre.

Flynn began training in drama and singing at Kings School, where he became the first boy in the school's history to win its classic music competition for three years in a row. Flynn is currently continuing his training at ACG Parnell, having already appeared in HONK, the school's choir and a jazz band.

Flynn has sung for Variety Voices for the last three years and also performs regularly with the National Youth Theatre Company, with roles in HONK, MUSIC MAN and SUPERMAN.



Murdoch Keane (*Eric*)

When he was 6, Murdoch wrote in his school journal that he wanted to be a crazy rockstar and be showered with yellow roses whenever he performed. This hasn't happened yet, but in the meantime he has taken up acting.

On television, he has appeared in Ian Mune's 2008 telefeature LIFE'S A RIOT, and as a panelist on THE GOOD WORD. He made his theatrical debut on stage at the mighty Civic in THE WIZARD OF OZ in 2011 alongside George Henare, Helen Medlyn and Raymond Hawthorne (Murdoch was a munchkin, but he was learning from the best).

Since entering college, Murdoch has dived headfirst into Shakespeare and appeared as Tranio in the Young Auckland Shakespeare Company's punk TAMING OF THE SHREW in 2012.

When Murdoch is not acting he enjoys baking cakes and browsing the internet for cheap airfares to Japan.



Flynn Allan (*Perceval*)

Most people recognise Flynn as the “Sheep Boy” from the ASB TV ad, but he has also performed in several films and TV shows including SAFE HOUSE for Montana Sunday Theatre where he played Paul. He has also appeared in recurring roles in the TV series GO GIRLS, NOTHING TRIVIAL, THE BLUE ROSE, and SHORT POPPIES with Sam Neill and Rhys Darby.

Flynn has also shown off his American accent in POWER RANGERS. Previous professional theatre credits include roles in THE BIG RE-THINK theatre challenge and TUSK TUSK for Auckland Theatre Company. A big resume for a small boy.



Daniel Sewell (*Perceval*)

Daniel is 13 years old attending King’s College. His love for live theatre has seen him perform in productions for Central City Musical Theatre, Youth Theatreworks and numerous musicals for the National Youth Theatre Company.

His passion for acting has also seen him appear in various short films and skits including the recent Short + Sweet and TROPFEST events.

Additionally, Daniel has appeared in New Zealand and international television commercials, including a featured lead in an episode of POWER RANGERS SAMURAI playing on Nickelodeon.



Peter Daube (*Teacher / Naval Officer*)

For Auckland Theatre Company, Peter has appeared in: ANNE BOLEYN, A MIDSUMMER NIGHT’S DREAM, AUGUST: OSAGE COUNTY, ROMEO & JULIET, OLIVER, FOUR FLAT WHITES IN ITALY, CAT ON A HOT TIN ROOF, THE CRUCIBLE, SWEET CHARITY, CALIGULA and THE DUCHESS OF MALFI. Other highlights include the MC in CABARET for Downstage Theatre and playing MACBETH at Fortune Theatre.

Film and TV credits include: Henry Williams in WAITANGI – WHAT REALLY HAPPENED, STICKMEN, THE IRREFUTABLE TRUTH ABOUT DEMONS, LEGEND OF THE SEEKER, SHORTLAND STREET, MADAGIN’S QUEST, MERCY PEAK, and STRONGMAN by Gaylene Preston.

Peter has made music with various bands, releasing under the Wild Side label and his own label Surge. He composed the soundtrack for the feature film THE RULES OF DOGS AND MEN, the documentary DARK HORSE, and the recently released short films GO THE DOGS, 2013, and UP HILL by Jackie van Beek. Music for theatre includes: ROMEO AND JULIET and MANAWA TAUA (Theatre At Large), and STORIES TOLD TO ME BY GIRLS, winning the Chapman Tripp Award for Best Soundtrack.

Creative Team



William Golding (1911 – 1993)

– *Playwright*

Born in Cornwall, Golding studied at Marlborough College, where his father taught. As a child he was a self-confessed bully, claiming “I enjoyed hurting people”. He attended Brasenose College, Oxford, studying Natural Sciences for two years before switching to English literature and graduating with a BA with Second Class Honours in 1934. He was a talented musician, playing several instruments, and loved languages, teaching himself ancient Greek.

After a brief stint as an actor and theatre writer, he became an English teacher, while continuing his writing. His first book of poems was published in 1935. He married Ann Brookfield in 1939; the couple went on to have two children, David and Judith. In 1940 he joined the Royal Navy, and served at sea throughout the war, including commanding a rocket-launching ship in the D-Day invasion of Normandy and helping to take the island of Walcheren.

After the war he returned to teaching and writing. *Lord of the Flies*, his first novel, was published in 1954. He wrote three additional novels before retiring from teaching in 1962; nine more novels followed, and *Rites of Passage* won the Booker Prize in 1980. At the age of 73, Golding was awarded the 1983 Nobel Prize for Literature. In 1988 he was knighted.



Colin McColl

– *Director*

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, Scottish Opera and most leading New Zealand and Australian theatre companies. Previous achievements include Best Director for Auckland Theatre Company’s 2001 production of ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times – including for his 2002 production of WHO’S AFRAID OF VIRGINIA WOOLF?

His many productions for Auckland Theatre Company include MARY STUART, AUGUST: OSAGE COUNTY, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, THE FEMALE OF THE SPECIES and WHERE WE ONCE BELONGED.

Opera directing credits include QUARTET (New Zealand International Arts Festival 2004), LA BOHEME (Wellington City Opera), THE ITALIAN GIRL IN ALGIERS, THE MARRIAGE OF FIGARO and THE PRODIGAL CHILD for the NBR New Zealand Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.



Hera Dunleavy – *Co-Director*

"It's been an exciting challenge wrangling this exuberant cast, being involved in the complete creative process and taking on more directing responsibility for LORD OF THE FLIES."

Directing credits include TUSK, TUSK for Auckland Theatre Company's Next Big Thing Festival (2012), NAUGHTY GIRLS for Groblette Productions, JOSEPH AND MAHINA by Tom Sainsbury for the Wellington and Auckland Fringe Festivals, PIPA's graduation production THE LARAMIE PROJECT, and Assistant Director on ANNE BOLEYN.



Phillip Dexter MSc – *Lighting Designer*

Phillip's previous lighting designs for Auckland Theatre Company include: A SHORTCUT TO HAPPINESS, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), CALENDAR GIRLS, MARY STUART, POOR BOY, LE SUD, EQUUS, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, DOUBT and UP FOR GRABS.

He works regularly for all the major theatre companies in New Zealand. Recent productions include: GOD OF CARNAGE, FOUR FLAT WHITES IN ITALY, ROCK 'N' ROLL (Circa Theatre, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington), AT THE WAKE (Centrepoint Theatre, Palmerston North), LUCIA DI LAMMERMOOR and TURANDOT (NZ Opera).

While based in London Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory - Royal College of Music.

Phillip is director of Limeburner Design Ltd (www.limeburner.co.nz), which specialises in theatre and architectural lighting design. Training includes a Master of Science in light and lighting UCL, London. Product design includes lighting instruments for film recently used on the studio components of AVATAR and THE LION, THE WITCH AND THE WARDROBE.



Tracey Collins – *Set Designer*

Tracey designs for theatre, live event, film and TV, designing over 200 productions for theatre. Some favourite productions include: THE HOLY SINNER, THIS IS IT, SPECTACLE OF ONE, Louis Vuitton Cup Party Events for Inside Out Productions; MIDSUMMER NIGHTS DREAM, A WAY OF LIFE, and LEAH for the NZ Actors Company; VIVA VERDI for NBR NZ Opera; ASSASSINS THE MUSICAL, INTO THE WOODS, THE HUNGRY CITY, and PINOCCHIO for the Watershed Company; ALICE IN CYBERSPACE, STILL SPEEDING, and SONS OF CHARLIE PAORA for Massive Company; and ALICE IN WONDERLAND for the Aotea Centre. For Auckland Theatre Company she has designed HORSEPLAY, THE TWITS, and THE LITTLE SHOP OF HORRORS.

Design for film and TV include: costume design for MADDIGAN'S QUEST, production design for PIECE OF MY HEART, DIPLOMATIC IMMUNITY, BLISS - THE BEGINNINGS OF KATHERINE MANSFIELD, THIS IS NOT MY LIFE, BILLY, WAITANGI - WHAT REALLY HAPPENED, MEDICINE WOMAN, and SIONE'S 2: UNFINISHED BUSINESS. Tracey created set decorations for The Narnia Chronicles features THE LION, THE WITCH, AND THE WARDROBE, and PRINCE CASPIAN, working in Prague and Usti in the Czech Republic and Slovenia, for six months for PRINCE CASPIAN. Tracey received NZ Screen Awards for her designs for MADDIGAN'S QUEST 2007, PIECE OF MY HEART 2009, and THIS IS NOT MY LIFE 2011. Most recently Tracey produced and costume designed the film WHITE LIES, which is presently screening in cinemas around NZ.

Tracey has been a co-curator and designer for NZ Exhibits at the Prague Quadrennial of Scenography. In 2003 PART the exhibit received a Special Honorary Award. In 2007 the BLOW installation featured the work of 13 prominent NZ performance designers, and also received the award for audience popularity. The 2011 FLY TOWER installation expanded to feature live performance within the design installation.



Kiri Rainey – *Costume Designer*

Kiri has been designing for the film and TV industry for over 20 years, costuming many of New Zealand's favorite and successful shows.

Television credits include STREET LEGAL, ORANGE ROUGHIES, SKIN AND BONE, DOVES OF WAR, CANCERMAN, THE SIR JOHN SCOTT STORY and KAITANGATA TWITCH.

Film credits include WE'RE HERE TO HELP, LOVE HAS NO LANGUAGE, THE FREEZER and UNDER THE MOUNTAIN.

This is Kiri's first theatre production.



Eden Mulholland
– *Composer & Sound Designer*

Motocade front man, solo artist and theatre composer Eden Mulholland has had a less conventional path in music – as a former contemporary dancer, he has a unique and experimental approach to composition – the results of which are often challenging, satisfying and dramatically charged. A vocal chameleon and serial collaborator, Eden is obsessed by strange voices, ripped apart rhythms and momentary flashes from ethereal orchestras.

Eden's music is critically acclaimed and hugely diverse. He was recently nominated for a Qantas Media Award for Best Music in a Television series and twice-winner of Tempo Dance Festival Best Music Award.

His recent credits include AUGUST: OSAGE COUNTY, STEPPING OUT, THE IMPORTANCE OF BEING EARNEST, SHE STOOPS TO CONQUER, THE THIRTY-NINE STEPS, THE PILLOWMAN and WHERE WE ONCE BELONGED (Auckland Theatre Company), BODY FIGHT TIME (Malia Johnston) and HUMAN HUMAN GOD (Sarah Foster).

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Villa Maria advertisement, circa 1982

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No Mercy: True Stories Of Disaster, Survival And Brutality

The co-authors of *No Mercy* detail the physical and psychological carnage that takes place when people are thrown into the no-man's land of survival.

The historical examples they examine are mostly misadventures at sea, including the shipwrecked survivors of the Batavia off the coast of Western Australia in 1629, the fate of the raft of the Medusa in 1816 and the Grafton, whose crew found themselves marooned on inhospitable Auckland Island in 1864.

What follows is a fascinating post-mortem of how certain groups manage to survive while others flailed about in drunken, murderous chaos.

Intriguingly, the idea for the book came to Learmonth after she faced her own disaster while studying in Japan.

"I got caught in a skyscraper during an earthquake," she says.

"The skyscraper had been constructed to flex, so that it wouldn't crack. It started pitching to and fro very suddenly. We all froze and looked at our teacher: how should we react. She just dropped her whiteboard marker, screamed and bolted from the room.

That caused contagious panic; we just freaked out."

Down the hallway, Learmonth's fellow students reacted in a very different way.

"My future husband was a couple of classrooms away. Their teacher went 'Don't worry, we'll be fine'. They all stayed calm. They came out into the corridor; we were running around like chickens with our heads cut off - I stabbed my husband with a pencil because I didn't know what I was doing."

As soon as the immediate danger passed, she went and got drunk.

Surprisingly, all of the reactions Learmonth describes - especially drinking - are common when facing disaster, but it's these early decisions that seem to shape a group's chances of emerging with lives intact.

In nearly every scenario outlined, it's the same story; fear, panic, drunken hysteria and some lunatic stabbing the air with a sharp implement. When panic sets in, there seems to be less chance of a high survival rate.

Tabakoff says history is also rich with examples of detrimental dynamics determining outcomes, even when isolated groups have good food supplies and no threat of death.

"The thing that was really eye-opening to us was that nothing changes - over 2000 years, it's always the same patterns," she says, laying the blame with neurological triggers that can cause irrational and dangerous behaviour.

Much of *No Mercy* details social breakdown, horrific carnage, starvation and unavoidably, cannibalism. After trawling through historical documents, Tabakoff believes that's not the worst of possible outcomes.

"I think the ultimate horror is the thrill kills. The pandemonium killing; where people just kill for no reason. The William Brown lifeboat is this astonishing episode where people are in the boat for 32 hours and at the end of it, 16 of them are dead. They've been thrown overboard," she says.

"These people leave civilisation as respected people and within even hours they've transformed."

Adds Learmonth: "There's a semblance of an excuse with the first two, because the longboat was too crowded.

"But once they started, they didn't seem to be able to stop ... they were rescued half an hour after the last one was killed."

Despite the frequency of brutality and vile disease in the stories of shipwreck, there are glimmers of hope.

Unusually, the crew of the Grafton decided to not abandon a sick member of their crew. He turned out to be vital for their survival and the whole party were eventually rescued with dignity intact.

If *No Mercy* could be used as a handbook for how to tackle a disaster, the authors say one of the most important tools to ensure wellbeing is a sense of compassion from those in charge.

"It's about how to keep the group operating, and the decisions you make in the first hours have huge ramifications," Tabakoff says.

"It's interesting how often compassion is rewarded - there is such a thing as karma in these groups ... it makes me admire the Grafton people, because you realise just how fantastic it is that people keep talking, share labour and keep moving people around so that they don't become resentful. I think that's instinctive leadership."

Concept inspiration from Tracey Collins



Interesting facts

LORD OF THE FLIES was rejected 21 times before Faber and Faber agreed to publish it.

Golding's original title for *Lord of the Flies* was *Strangers from Within*. Later he proposed *A Cry of Children* and *Nightmare Island*.

Golding chose to set the novel on an island after reading various popular island adventures – *Treasure Island*, *Coral Island*, *The Swiss Family Robinson* – to his own children. One evening after bedtime stories, Golding said to his wife: 'Wouldn't it be a good idea if I wrote a book about children on an island, children who behave in the way children really would behave?' He upended the romantic ideal of the island as place of escape from society, and demonstrated that the island merely intensified the issues inherent in humanity and social order (or disorder).

The island also serves as a theatrical crucible – the boys cannot escape each other, and must continue to negotiate relationships. Many of Golding's novels are set in 'closed communities' of this kind: ships at sea, small villages, monasteries.

Other adaptations

In 1955, American playwright Carolyn Green wrote a stage version of *Lord of the Flies* called *The Wonderful Island*. Golding hated it, and for decades refused to write (or give anyone else permission to write) a stage version of the novel, despite many pleas from Faber and Faber.

Peter Brook wrote and directed a film adaptation of the novel in 1962. Golding was reasonably supportive of the project. This black and white version was critically successful, and Peter Brook was nominated for the Golden Palm at the 1963 Cannes Film Festival.

In 1976, a Filipino film adapted Golding's story to tell of the stranding of a group of young Filipino athletes (male and female) on an island.

But it wasn't until 1989 that Golding was tempted to allow a stage adaptation. His change of heart was prompted by another film, directed by Harry Hook, which was Americanizing the text. Golding said **"It occurred to me that my recourse, small as it may seem, was to have a play made of the book, preserving its Britishness et al."** One of Faber's writers, Nigel Williams, was selected to do the adaptation – the result was the version of the play used as the basis for this ATC production.

AUT Partnership

AUT University is a proud partner of the Auckland Theatre Company (ATC), helping to support the business of theatre. Through our partnership AUT aims to develop the sustainability of creative arts by supporting both the administrative and artistic disciplines through education.

"The production of theatre interfaces with a number of AUT disciplines such as Arts Management, Education, Law, Art and Design and Media Studies. This partnership will provide so many opportunities for our students to participate in cooperative education, research and study,"

- Derek McCormack, AUT University Vice Chancellor.

To further strengthen this partnership, in July 2013 AUT donated five million to the new ATC theatre to be built at Wynyard Quarter. This donation was extremely important in helping to get the project to the final stages of funding. Creative Industries are one of the fastest growing employment areas in Auckland and AUT believes that this new project will provide opportunities for students and for graduates in multiple career pathways.

AUT University prides it's self on being the 'University for the Changing World' and as part of this, actively seeks to maintain a vibrant, unique environment that is conducive to producing top quality graduates.

For more information on study areas or to enrol visit www.aut.ac.nz

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UNIVERSITY

The University for
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Take a seat.

And play a role in creating a legacy for Auckland Theatre Company.

Auckland Theatre Company has dedicated the last two years to developing a world-class, state of the art, 600 seat theatre in the upcoming innovation precinct on Auckland's Waterfront.

We have now raised \$33 million of our \$35.1 million target towards the Waterfront Theatre Project. It has been an intense and exhilarating period getting to this stage and we are thrilled to see this innovative project coming to fruition, but we need your help to cross the finish line.

Taking a seat in our waterfront theatre is the perfect way to demonstrate your passion for the arts. Furthermore, it's an opportunity to become a permanent part of the vibrant Wynyard Quarter while contributing to the overall growth of the performing arts in New Zealand.

For a donation of \$1,000.00 your name or message will be placed on a seat and you will be invited to a special event to unveil the seating plaques in the Opening Gala celebrations once the theatre is completed. With limited numbers of seats available, we encourage you to consider this donation, either as a treat to yourself, as a unique gift or as a fitting way to commemorate someone special to you.

With construction set to begin in early 2014, this is the perfect time to come forward and join the special group of Waterfront Theatre Project supporters, who will secure a bright future for Auckland Theatre Company.

TAKING A SEAT IN THE WATERFRONT THEATRE PROJECT

The \$1,000.00 donation to secure a named seat can be paid via credit card, over instalments using direct debit transactions or by cheque made out to the Waterfront Theatre Trust.

If you would like more information about payments or the project, please visit www.waterfronttheatre.co.nz or contact Linden Tierney at ATC on 09 309 0390 ext 272 or email linden@atc.co.nz.

PLEASE NOTE

Auckland Theatre Company cannot guarantee a named seat for any ticket bookings made for performances in the new theatre auditorium.

Buyers will be given the option of choosing a seat in either the circle or stalls. Seats will be allocated, in your chosen section, from best available at time of processing the donation.

The name plaque will be displayed on the back panel of the seat for the life time of the seat. We do not anticipate the seats will need to be replaced for some time (approximately 10 years) but when the time comes every effort will be made to contact those who have named the seats and to re-install the plaques at a permanent location elsewhere within the new theatre facility.

Auckland Theatre Company will hold final approval rights over message content.

Instalment payments of the donation must be completed 31 December 2014.

The Waterfront Theatre Trust is a registered charitable entity (Registration no. CC48094).

All donations made to the Waterfront Theatre Trust are fully receipted for tax deduction purposes. Individual donors are entitled to a one-third tax rebate on the donation up to their annual net income.

SEATING PLANS

Auckland Theatre Company has worked extensively with theatre design consultants to ensure the auditorium is intimately related to the stage and shaped in the form of a classic theatre configuration, tiered and facing the stage.

The audience capacity of 600 seats is distributed on two levels, providing close and unobstructed sight-lines to the stage for patrons of all ages.

The seating will be comfortable, arranged to provide the best sight lines to the stage, and ease of access to each seat.

The theatre will have excellent acoustics both internally and in regard to eliminating external noise within the theatre. Design of the acoustics and sound system will ensure audibility and clarity from every seat.

Stall seating – 400 seats

Circle seating – 200 seats





SUPPORTERS OF THE NEW THEATRE PROJECT



ASB Community Trust
Te Kaitiaki Patene o Tamaki o Tai Tokerau
supported by 奥田田



FUNDING BENEFACTORS, PATRONS
AND DONORS

BECAUSE WE LOVE THIS CITY, WE WANT IT TO BE BETTER. BECAUSE THE BEST **SCHOOLS** AREN'T GOOD ENOUGH AND THE WORST ONES NEED A REVOLUTION. BECAUSE THE **POLITICIANS** GET IT WRONG AND SO DO THE ACADEMICS AND THE LAWYERS AND THE COPS AND THE ARTISTS AND THE BANKS. NOT ALWAYS, BUT TOO OFTEN, SO THINGS NEED TO BE SAID. EXPOSED. ARGUED. **LAUGHED** AT. BECAUSE THERE ARE SO MANY GOOD THINGS TO EAT, AND WEAR, AND **SEE** AND **HEAR** AND BE A PART OF (AND SOMETIMES THEY'RE NOT AS GOOD AS THEY SHOULD BE EITHER, WHICH ALSO NEEDS TO BE SAID). BECAUSE WE **CHERISH** SO MANY OF THE PEOPLE OF THIS CITY, AND WE WANT TO TELL YOU ABOUT THEM AND SHOW THEM TO YOU. BECAUSE OF ALL THIS:

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SPECIAL THANKS:

Phil Addenbrooke, Phil Addenbrooke Engineering, and Mr Barber



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ASSOCIATE DIRECTOR – Lynne Cardy
LITERARY MANAGER – Philippa Campbell
YOUTH ARTS CO-ORDINATOR – Whetu Silver
PARTICIPATION CO-ORDINATOR – Tanya Muāgututi'a

OPERATIONS MANAGER – Kathy Russell
COMPANY MANAGER – Fern Christie
TECHNICAL & PRODUCTION MANAGER – Paul Nicoll
FINANCE OFFICER – Kerry Tomlin
RECEPTIONIST – Sue East

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PUBLICIST – Siobhan Waterhouse
GRAPHIC DESIGNER – Claire Flynn
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TICKETING & SALES REPRESENTATIVE – Rosalind Hemmings
DEVELOPMENT MANAGER – Linden Tierney
DEVELOPMENT CO-ORDINATOR – Alex Little

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AUCKLAND
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COMPANY

For more information about how you can support Auckland Theatre Company visit www.atc.co.nz/Partnerships or contact Linden Tierney 09 309 0390 ext. 272 or linden@atc.co.nz

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the vodafone season of

CHICAGO

T H E M U S I C A L

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BOOK BY

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LYRICS BY

FRED EBB

BASED ON THE PLAY 'CHICAGO' BY

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DIRECTED BY

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AUCKLAND
THEATRE
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01 — 25 NOVEMBER

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