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**A QUEEN MUST FALL, FOR A QUEEN TO STAND**

**SCHILLER'S  
MARY STUART  
IN A NEW VERSION BY PETER OSWALD**

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## WELCOME

The lives of Royals have always been rich fodder for novelists, playwrights and journalists. When Schiller wrote MARY STUART in 1800 perhaps it was partly to satisfy the German public's curiosity about the line of royal heritage in Britain – since the House of Hanover had ascended the English throne. In the recent fervour of Scottish nationalism, the play has been enjoying revivals – and this is, as far as I can ascertain, the first professional production of a Schiller play in Auckland.

The focus of this adaptation by Peter Oswald (originally presented at Donmar Warehouse, before West End and Broadway transfers) is, however, not so much the English-Scottish question but something perhaps even more urgent for Western governments – homeland security. What do you do with a wayward foreign Royal in your midst? How do you make an unpopular decision palatable for the public?

We see two women clinging onto their beliefs and their authority in an overwhelmingly male world; a world of bureaucrats, spies, sycophants and religious

terrorists. Two women, so very different in personality, who have a massive amount in common.

Schiller counter-balances the similarities and differences between these two female kings with great skill and integrity. He sets the human and moral conflicts of the two women against the political necessities of their times and explores what is spiritually true and spiritually false in our material world.

MARY STUART, like Shakespeare's most demanding tragedies, is not a play you attempt unless you have actors who are up to the task. I'm blessed to be working with some of this country's finest stage actors; my love and thanks to them all for their talent, insight and commitment. And thanks too my stellar design team and to everyone at ATC who has worked behind the scenes to realise this world of MARY STUART so superbly.

I'm told that my ancestors were flag bearers to the Stewarts and that it is McColl blood on Bonnie Prince Charlie's ensign on display in Edinburgh Castle.

Thankfully, apart from Mortimer's demise, we've had none on the rehearsal room floor. We've relished the opportunity to unpick this great work and to delve into the tumultuous, almost unbelievable lives of these two women.

Now we invite you to do the same.

Colin McColl

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*"When the Elizabethan rhetoricians define the nature and function of the art (of language) --- they stress its power above all else, specifically the power it puts in the hands of the orator to control the will and desire of the audience...They celebrate rhetoric for giving its possessor the ability to subjugate others...At its core, then, Renaissance rhetoric is animated by a fantasy of power in which the orator wielding words more deadly than swords, takes on the world and emerged victorious in every encounter."*

Wayne A. Rebhorn quoted in "Shakespeare and the Arts of Language" OUP 2001

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# SCHILLER'S MARY STUART IN A NEW VERSION BY PETER OSWALD

## CAST

Elizabeth – **Elizabeth Hawthorne** Mary Stuart – **Robyn Malcolm**

Hanna – **Hera Dunleavy** Leicester – **Jon Pheloung**

Shrewsbury – **David Aston** Burleigh – **Stuart Devenie**

Davison – **Cameron Rhodes** Paulet – **Andrew Grainger**

Mortimer – **Jonathan Kenyon** Aubespine / Melvil – **George Henare**

Bellievre / O'Kelly – **Edward Peni**

With students **Steven Chudley, Taofia Pelesasa** and **Alex Walker**  
from the **UNITEC School of Performing and Screen Arts.**

## CREATIVE

Director – **Colin McColl** Set Design – **John Parker**

Costume Design – **Elizabeth Whiting** Lighting Design – **Phillip Dexter, MSc.**

Sound Design – **Eden Mulholland**

## PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Paul Nicoll**

Stage Manager – **Fern Christie** Operator – **Nik Janiurek**

Properties Master – **Diana Kovacs** Wardrobe Supervisor – **Sophie Ham**

Set Construction – **2 Construct**

ASB Community Trust Emerging Artist Apprentices:

Assistant Stage Manager – **Kate Middleton-Olliver** Wardrobe – **Caitlin Brogan**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:  
Brendan Devlin, NBR NZ Opera, Fadi Nasrallah, Luvisa, UNITEC, Tom Appleton, John Ip, Judith Geare from  
Goethe-Institut Neuseeland

MARY STUART is the third Auckland Theatre Company production for 2011 and opened on May 5th. MARY STUART is approximately 160 minutes long including an interval. Please remember to switch off all mobile phones, pagers and watch alarms.

## SYNOPSIS

### ACT ONE

Mary Stuart, Queen of Scots, is imprisoned in England, charged with inciting treason against Queen Elizabeth. Mary's prison guard, Paulet, ransacks her possessions for evidence, to the disgust of Mary's companion, Hanna. Mary asks permission to make her case to Queen Elizabeth but Paulet refuses. Alone with Hanna, Mary is wracked with guilt about her role in her husband's murder. Paulet's nephew Mortimer visits Mary and reveals he has secretly converted to Catholicism and taken a vow to free Mary. Mary gives him a letter for Leicester, who she says will secure her release. Lord Burleigh arrives from the court and pronounces that Mary has been convicted of treason. Mary argues that the verdict is unlawful and unjust, and sweeps out. Burleigh suggests it would be convenient if Mary died in prison, but Paulet swears to protect Mary until the Queen's verdict condemns her.

### ACT TWO

Ambassadors from the French Prince petition for Elizabeth's hand in marriage. She gives a token in promise. Burleigh urges Elizabeth to execute Mary; she asks for counsel, but her other lords offer contradictory opinions. Paulet delivers a letter from Mary. Elizabeth sends the lords away and asks Mortimer to murder Mary. He outwardly agrees, but when Elizabeth leaves, reiterates his loyalty to Mary. Mortimer gives Leicester Mary's letter, in which she promises to marry Leicester (her past lover) if he frees her. Mortimer is distraught, as he loves Mary and plans to rescue her himself. When Mortimer leaves, Leicester convinces Elizabeth to meet with Mary.

### ACT THREE

Mary has been allowed to walk in the prison grounds and Leicester has arranged for Elizabeth to hunt nearby. The two women meet, quarrel, and part on bitter terms. In the confusion, Mortimer declares his love for Mary and swears to rescue her. She flees his advances. News comes that there has been an attempt to assassinate Queen Elizabeth, but she has survived. Mortimer stays to try and protect Mary.

### ACT FOUR

Burleigh has Mary's execution order drafted and expels the French ambassador for suspected treason. He meets Leicester and threatens him. To protect himself, Leicester tries to arrest Mortimer, but Mortimer commits suicide. Burleigh tells Elizabeth that Leicester is a traitor. Leicester convinces Elizabeth that he was only feigning allegiance to Mary to serve Elizabeth's cause. Burleigh and Elizabeth give Leicester the task of executing Mary. Left alone, Elizabeth signs Mary's death warrant. She gives the warrant to a servant but does not clearly tell him what to do with it. Under duress he finally gives it to Burleigh.

### ACT FIVE

Mary is condemned. Her servants help her prepare for execution. She gives her final confession and leaves to be beheaded. Elizabeth and Shrewsbury receive news of Mary's death from Burleigh. Shrewsbury resigns his post and leaves. Elizabeth calls for Leicester but he has left for France. Elizabeth is left alone and friendless.

# MARY STUART: QUEEN OF SCOTS

Mary Stuart was Queen regnant of Scotland from 14 December 1542 to 24 July 1567. She was the only surviving legitimate child of King James V of Scotland. She was six days old when her father died and she was crowned nine months later. As Mary was still an infant when she inherited the throne, Scotland was ruled by regents until she became an adult. On 9 September 1543 Mary was crowned Queen of Scots, with 'such solemnity as they do use in this country, which is not very costly' according to the report of Ralph Sadler and Henry Ray.

A popular legend, written by John Knox, states that James, hearing on his deathbed that his wife had given birth to a daughter, ruefully exclaimed, "It came with a lass, it will pass with a lass!"

The House of Stewart, which originated in Brittany, had gained the throne of Scotland by the marriage of Marjorie Bruce, daughter of Robert the Bruce, to Walter Stewart, 6th High Steward of Scotland. James thus felt that since the crown came with a woman, a woman would be responsible for the loss of the crown from their family. This legendary statement came true much later, but not through Mary, whose son in fact became King of England. Eventually Sophia of Hanover, daughter of Elizabeth of Bohemia, became the heir to Anne, Queen of Great Britain and with her son George Louis of Hanover

becoming King of Great Britain, replacing the House of Stuart in Britain.

Henry VIII of England took the opportunity of this regency to propose England and Scotland be united through the marriage of Mary and his own son, Prince Edward. On 1 July 1543, when Mary was six months old, the Treaty of Greenwich was signed, which among other points, promised Mary to be married to Edward. It was Henry's wish that Mary should also move to England where he could oversee her upbringing. However, feelings among the Scottish people towards the English changed somewhat when Cardinal Beaton rose to power again, and began to push a pro-Catholic and French agenda, which angered Henry who wanted to break the alliance with France and the papacy. Mary's mother Mary of Guise, with the support of Cardinal Beaton, wanted to move Mary away from the coast to the safety of Stirling Castle. The Earl of Lennox escorted Mary to Stirling on 27 July 1543 with 3,500 armed men.

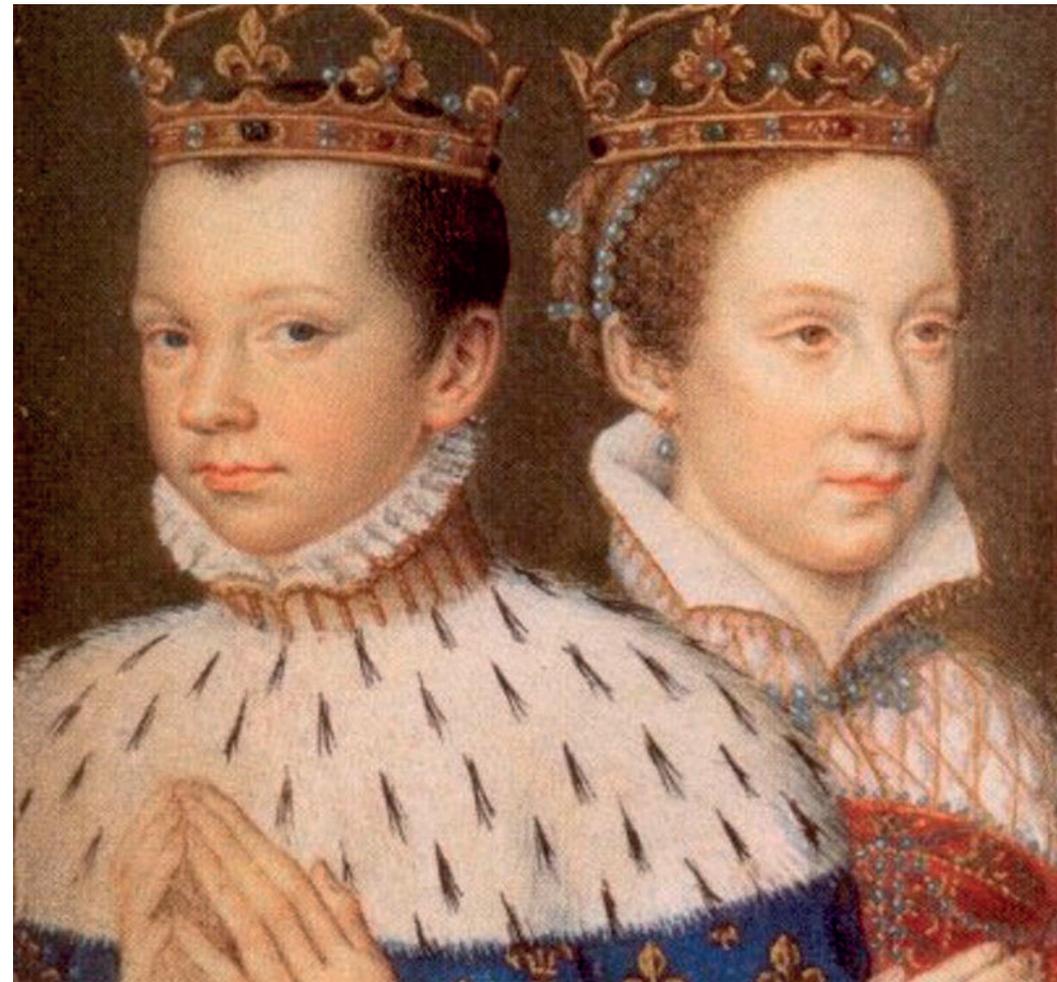
The rejection of the treaty caused Henry to begin his rough wooing, designed to impose the marriage to his son on Mary. This consisted of a series of raids on Scottish and French territory and other military actions. It lasted until June 1551, costing over half a million pounds and many lives. In May 1544, the English Earl of Hertford (later created Duke of Somerset by Edward

VI) arrived in the Firth of Forth hoping to capture the city of Edinburgh and kidnap Mary, but Mary of Guise hid her in the secret chambers of Stirling Castle.

On 10 September 1547, known as "Black Saturday", the Scots suffered a bitter defeat at the Battle of Pinkie Cleugh. Mary of Guise, fearful for her daughter, sent her temporarily to Inchmahome Priory, and turned to the French ambassador Monsieur D'Oysel for help.

The French, remaining true to the Auld Alliance, came to the aid of the Scots. The new French King, Henry II, was now proposing to unite France and Scotland by marrying the little Queen to his three-year old son, the Dauphin François. On 7 July 1548 a Scottish Parliament held at a nunnery near Haddington agreed a French Marriage Treaty.

In 1558, she married Francis, Dauphin of France. He ascended the French throne as Francis II in 1559, and Mary became Queen consort of France until she was widowed on 5 December 1560. Mary then returned to Scotland, arriving in Leith on 19 August 1561. Four years later, she married her first cousin, Henry Stuart, Lord Darnley. Their union was unhappy and in February 1567, there was a huge explosion at their house, and Darnley was found dead, apparently strangled, in the garden.



She soon married James Hepburn, 4th Earl of Bothwell, who was generally believed to be Darnley's murderer. Following an uprising against the couple, Mary was imprisoned in Loch Leven Castle on 15 June and forced to abdicate in favour of her one-year-old son, James VI. After an unsuccessful attempt to regain the throne, Mary fled to England seeking the protection of her first cousin once removed, Queen Elizabeth I of England, whose kingdom she hoped to inherit.

After the death of Mary I of England, Henry II of France caused his eldest son and his daughter-in-law to be proclaimed king and queen of England. From this time on, Mary always insisted on bearing the royal arms of England, and her claim to the English throne was a perennial sticking point between Elizabeth I and her, as would become obvious in Mary's continuous refusal to ratify the Treaty of Edinburgh. Under the ordinary laws of succession, Mary was next in line to the

English throne after Elizabeth I, who was childless. Yet, in the eyes of many Catholics, Elizabeth was illegitimate, thus making Mary the rightful queen of England. Perceiving her as a threat, Elizabeth had her arrested.

After 19 years in custody in a number of castles and manor houses in England, she was tried and executed for treason for her alleged involvement in three plots to assassinate Elizabeth.

# QUEEN ELIZABETH I: 1558 – 1603

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Gloriana, the Virgin Queen Elizabeth I ascended to the English throne in 1558, at the tender age of 25, and thus began the Elizabethan era. For the next 45 years, leaders of nations far and wide would be under the spell of her prowess, wit and charm. A gifted writer of speeches, letters, prayers and poems, Elizabeth also proved to be versatile in governing the men of her court, mastering foreign languages and negating matrimonial possibilities. She has gone down in history both as England's greatest sovereign and also the most likeable, if feared, of the Tudor monarchs. Her reign marked the establishment of the Anglican Church, the restoration of the currency and the much celebrated triumph over the Spanish Armada in 1588, about which the Queen wrote a song commemorating the victory of her people.

In the face of a near-fatal attack of smallpox and several attempts on her life, Elizabeth had a fighting spirit and zest for life. She was a strong advocate of Sir Walter Raleigh who set sail for the New World to expand the British Empire, with her astrologer, Dr John Dee's, map of the American coastline, to guide him. The Queen promoted Raleigh to Captain of the Guard on his return and announced that the potatoes he brought with him were the most exotic and aphrodisiac vegetable she had ever laid eyes on, let alone tasted.

Frugal like her grandfather, Elizabeth rolled out significant economic reforms. The first of these saw her restoring English currency by sending out a decree for all debased 'pink' silver pennies to be returned for re-minting. This process was so successful that the government made a profit in two years. Under her helm, England's first Stock Exchange was established and, to fulfil her vision of building up the nation's shipping capacity and the wealth of its seafarers, it was made compulsory to eat fish on Wednesdays and Saturdays.

The Elizabethan era ushered in a new flowering of English culture, led by gifted artists such as composers Thomas Tallis and William Byrd, and the writers Christopher Marlowe and William Shakespeare. In 1587, England's first modern open-air arena theatre, The Rose, opened and its popularity led to the building of, among others, The Globe Theatre in 1599 and The Fortune in 1600. It was also common for free summer evening concerts to be held at London's Royal Exchange each Sunday. The several thousand ballads that poured off the printing presses were sold for a penny each and all men of reasonable education were expected to sight-read and sing part songs.

In the face of the rising threat and fear of Catholic terrorism from surrounding nations, the first Protestant Queen asserted her superiority by

emphasising that she had received special gifts by the Grace of God and that, because her power as a body politic was derived entirely from God, it must be obeyed. During her reign many Jesuits were arrested, and it was an act of treason to convert anyone to Catholicism.

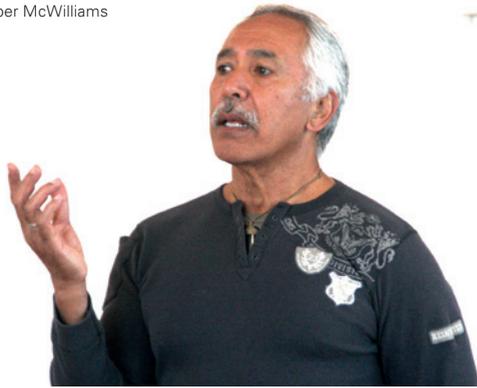
But despite her denial of papal supremacy and Catholic sacraments, Elizabeth maintained there was ceremony at the heart of worship, disapproved of the idea of clergy marrying and insisted that they be licensed. She insisted that 'confessional uniformity', where all her subjects worshipped in the same manner, was core for political unity and in 1559, unveiled the Elizabethan Prayer Book.

By the end of the Elizabethan reign, high tax, inflation, a succession of bad harvests, recurrent plague and military imprisonment created hardship and disaffection among the people. Sectarian political strife, continuous invasion scares and increasing worries about dynastic succession overwhelmed the achievements of the Virgin Queen. Despite numerous chances for personal happiness with suitors within and outside England, she insisted until her death that her devotion to her loving people came first. "I am already bound to a husband which is the Kingdom of England – you've never had nor shall have any that will love you better".



# REHEARSAL

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# THE TIMES THEY WERE A-CHANGING – EVEN THEN

By Tom Appleton

Friedrich Schiller – known to friends and family simply as ‘Fritz’ – was easily the greatest playwright of his time in Germany, surpassing in dramatic skill even his friend, the Olympian Goethe.

And he is still considered, almost universally by Germans today, as second only to Shakespeare. A classic writer, antedating ‘Red Shelley’ in Britain by a half century, Schiller was nonetheless a revolutionary. His first play, THE ROBBERS, the story of two brothers — one, a revolutionary, the other, a bourgeois careerist — got him a jail sentence and made him a fugitive from his home fiefdom. Later it would also garner him a place of honour in the pantheon of the French Revolution.

A sketch of the young Schiller done at the time suggests an unkempt rabble-rouser, reminiscent of a cast member of the 1960’s musical HAIR. Unlike many of the later paintings and busts that celebrated the great playwright as almost too heroically beautiful, this early portrait suggests a man we can recognise as something of a contemporary. A kind of Jim Morrison character, who also reacted

against a military father and preached revolution, albeit, unlike the frontman of THE DOORS, perhaps less self-destructively. Even so, Schiller died of TB at age 45.

Schiller’s revolutionary fervour was redirected into his work as Professor of History at Jena University, and eventually, into a series of historical plays. Foremost among his scholarly works is a treatise on THE THIRTY YEARS WAR, whose disastrous effects lingered far into Schiller’s own time. It is a work still well-worth reading today, and available free of charge from the Gutenberg website. That war, ostensibly fought for religious reasons, was ultimately a conflict about money and power. Schiller made this abundantly clear in his stage trilogy about the war’s dirtiest character, a mercenary named WALLENSTEIN.

JOAN OF ARC was the title character of another of Schiller’s plays, whom he viewed as a revolutionary

hothead well ahead of her time – or ahead of the French Revolution – and without any of the cutesy-sweet characteristics Joanie was bedevilled with in Mark Twain’s classic treatment of her story.

And then there is MARY STUART. Cinema has mined this story over many years. John Ford’s 1936 Hollywood version of MARY, QUEEN OF SCOTS featured -- aye! -- Katherine Hepburn as the unfortunate sidekick of Queen Liz. Then came more recent airings: with Vanessa Redgrave as Mary and Glenda Jackson as Elizabeth R. in 1972; Cate Blanchett in the title role of Elizabeth in the eponymous 1998 film epic and French actress Fanny Ardant in the role of Mary. Film buffs may yet be surprised by Schiller’s unusual take on this tale of the antagonism between the two warring queens.

There’s a lovely old-fashioned translation of Schiller’s play, dating from around 1800



(also available free from the Gutenberg) which gets right down to brass tacks within the first few minutes. The new, prize-winning Peter Oswald translation, performed in Britain and the US to great acclaim, bears all the hallmarks of a tough, contemporary play, not entirely unlike Quentin Tarantino’s RESERVOIR DOGS. However, it also never loses the classic touch, the cadences that made Schiller what he was and *is* – the man who gave spiritual uplift and poetry to a whole nation – exemplified best, perhaps,

by his great ODE TO JOY, set to music by none other than Beethoven in his Ninth Symphony.

The production at the Maidment Theatre here in Auckland marks a nodal point in New Zealand stage history. It is somewhat belated, but nonetheless welcome, arrival of a masterly classic playwright in our city. One who is sure to have an impact on our theatre scene, as much as, if not perhaps more so, than, that other great German theatrical genius – Bertolt Brecht.

*Tom Appleton is an international writer, translator and journalist who left Wellington for Tauranga recently and maintains a website at [www.tomappleton.com](http://www.tomappleton.com)*

# CAST



## ELIZABETH HAWTHORNE

Elizabeth Hawthorne is one of New Zealand's most experienced and respected actors. Her Auckland Theatre Company credits include THE IMPORTANCE OF BEING EARNEST, THE FEMALE OF THE SPECIES, DOUBT, UP FOR GRABS, SERIAL KILLERS, VITA AND VIRGINIA, THE PLAY ABOUT THE BABY, THE BELLBIRD, A STREETCAR NAMED DESIRE, MASTERCLASS and THE GRADUATE. Other theatre highlights include AS YOU LIKE IT and THREE SISTERS.

Amongst Elizabeth's many film credits are 30 DAYS OF NIGHT, UNDERWORLD 3, JUBILEE, THE FRIGHTENERS, SAVAGE HONEYMOON, THE LAST TATOO, ALEX and THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE.

Television experience includes SHORTLAND STREET, SPIN DOCTORS and OUTRAGEOUS FORTUNE. Among other screen awards, Elizabeth was named the Nokia Best Supporting Actress in Film for her role in SAVAGE HONEYMOON (2000) and received an AFTA Award for Best Comedy Performance for SPIN DOCTORS (2003).

In 2001, Elizabeth received an ONZM for Services to The Theatre in the Queen's Birthday List.



## ROBYN MALCOLM

*"I am thrilled to be in this show with Elizabeth, Hera and a spectacularly tall group of men".*

Robyn's debut professional theatre appearance was with Colin McColl at Downstage Theatre in 1988 as Lucy Brown in THE THREEPENNY OPERA. Since then she has sustained a 23-year-career in stage, television and film work. Most notoriously known for the character of Cheryl West in TV3's hit show OUTRAGEOUS FORTUNE, Robyn has also been busy working both locally and in Australia. Her latest theatre appearance was in Silo Theatre's production of HAPPY DAYS, and she last joined Auckland Theatre Company in the 2003 production of MIDDLE AGE SPREAD. She has recently become a Westie having moved out West with her two little boys. Robyn is a proud and active member of NZ Actors Equity/MEAA.



## HERA DUNLEAVY

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Auckland Theatre Company productions include AUGUST: OSAGE COUNTY, STEPPING OUT, OLIVER!, THE POHUTUKAWA TREE, GOD OF CARNAGE, THE FEMALE OF THE SPECIES, UNCLE VANYA, SERIAL KILLERS, WHO'S AFRAID OF VIRGINIA WOOLF?, EQUUS, DISGRACE, THE CRUCIBLE and HONOUR.

Highlights for other theatres include the original cast production of NGA TANGATA TOA, THE MASTER BUILDER, PROOF, THE CHERRY ORCHARD, CAT ON A HOT TIN ROOF, TOP GIRLS, Victor Rodger's plays SONS and RANTERSTANTRUM, DOUBLE BEAT, THREE DAYS OF RAIN and BEAUTIFUL THING (for which Hera won the Chapman Tripp Award for Best Female Newcomer).

Film and television appearances include AMADI, MANUREWA, A SMALL LIFE, BLESSED, FOR GOOD, WAITING FOR YOU, RUDE AWAKENINGS, KORERO MAI and AROHA. Hera is a member of NZ Actors Equity.



## JON PHEOUNG

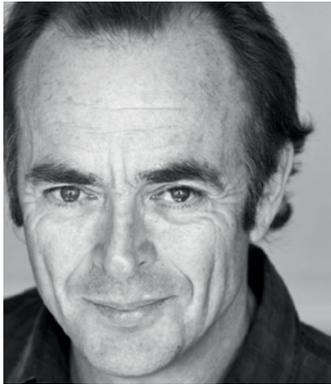
Jon apprenticed as an actor at the Court Theatre in the early 1980's, before taking up academic study and gaining a B.A. (First Class Hons) from the University of Canterbury. In the 1990's he wrote and performed the solo musical ONE MAN GUY for Bats and Depot Theatres, and performed in SONGS FOR UNCLE SCRIM, AUNT DAISY, DEAD TRAGIC and Gibson Group's SHARK IN THE PARK.

He then spent 12 years in the USA, lecturing in media studies and theatre at the University of Illinois, North Carolina State University, and other institutions. He also led Illinois band 'The Bludgers' through three albums and several tours around the USA. He directed Ken Duncum's BLUE SKY BOYS in Raleigh, North Carolina, its first overseas production.

He now largely works at the Court Theatre. There he has directed BABYLON HEIGHTS, BAGHDAD, BABY!, GOD OF CARNAGE, and the touring production of SKIN TIGHT. He has appeared

(occasionally singing and dancing) in THE PRODUCERS, LA CAGE AUX FOLLES, ON THE ROCKS, THE TUTOR, SAVING GRACE, EROS, THE GREAT GATSBY, THE SEAGULL, and, this February before the earthquake, in two performances of Dean Parker's MIDNIGHT IN MOSCOW.

Jon also teaches and develops curricula in the Faculty of Creative Industries at the Christchurch Polytechnic Institute of Technology.



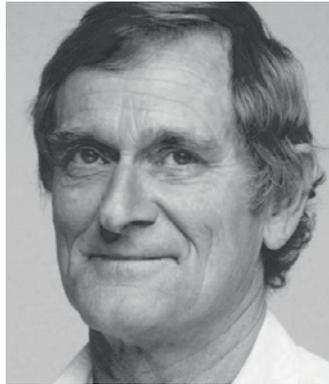
## DAVID ASTON

*"It is a pleasure to be working on a real literary play with a great ensemble of actors and to be directed by Colin with such intelligence and insight. Our audience will surely be gripped by this political thriller."*

David has had an impressive and varied career as an actor with films including UNDERWORLD 3 and THE MATRIX, and television appearances including SHORTLAND STREET, DUGGAN, STREET LEGAL and GLOSS.

Among his many stage credits

are main roles in MACBETH, KING LEAR, HAMLET, BLUE ORANGE, A NUMBER, TOTAL ECLIPSE, MAJOR BARBARA, CLOSER, THE CARETAKER, ONE FOR THE ROAD and THE JUNGLE. Other works include THE CRUCIBLE, A CLOCKWORK ORANGE and MIDSUMMER'S DREAM and musical theatre OLIVER!, JESUS CHRIST SUPERSTAR, BLOOD BROTHERS, WESTSIDE STORY, SWEENEY TODD and PHANTOM OF THE OPERA (Japan tour).



## STUART DEVENIE

2012 will mark Stuart's 40th year as a professional actor. During these decades he has worked as a radio drama producer for the NZBC; a television director for TV One; Associate Director for the Court Theatre and Artistic Director of Centrepont Theatre; an Equity Committee Member; a NZQA drama Expert Panellist; and a performer at Downstage. He has also workshopped many new scripts for Playmarket as both actor and director and was a founding councillor of Circa Theatre. As a long-time teacher

of drama, Stuart has tutored acting, voice and directing for Toi Whakaari: NZ Drama School, Northland Polytechnic, universities and high schools throughout the country.

Stuart's work for ATC has included workshopping, tutoring, directing and recent acting appearances have been in AUGUST: OSAGE COUNTY, ROMEO & JULIET, FOUR FLAT WHITES IN ITALY, THE POHUTUKAWA TREE and HATCH! OR THE PLIGHT OF THE PENGUINS (which toured the country in 2007). That year Stuart was awarded an MNZM for Services to the Theatre and in 2010 he was endowed as a NZ Arts Laureate.



## CAMERON RHODES

MARY STUART is Cameron's eleventh appearance with the Auckland Theatre Company. Over an acting career that spans twenty-two years and more than seventy productions, Cameron's theatre credits include THE IMPORTANCE OF BEING EARNEST, SHE STOOPS TO CONQUER and THE THIRTY-

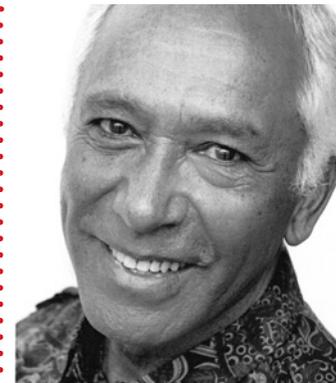
NINE STEPS (ATC), HAPPY DAYS, ASSASSINS, LOOT and THE THREEPENNY OPERA (Silo Theatre), CARNIVAL OF SOULS: LIVE and LIVE CINEMA (AK Festival 2011).

He directed the Basement Theatre's I HEART CAMPING, Christmas hits TOYS and CHRIST ALMIGHTY and won Best Director in the 2010 SHORT+SWEET ten minute theatre festival competition.

Film and television appearances include the Qantas Film Award nominated performance in I'M NOT HARRY JENSON and he recently won the Best Actor award for BRAVE DONKEY in the Show Me Shorts Film Festival.

Other work for the screen includes BLISS, SPIES AND LIES, JINX SISTER, WE'RE HERE TO HELP and LORD OF THE RINGS. Cameron's busy schedule includes voice-overs, working as an acting teacher and in the corporate world as a voice/presenting coach. He is also involved in establishing a new one-year acting school, The Actors' Program, beginning in 2012.

Cameron is a graduate of Toi Whakaari: New Zealand Drama School and a proud member of NZ Actors Equity.



## GEORGE HENARE

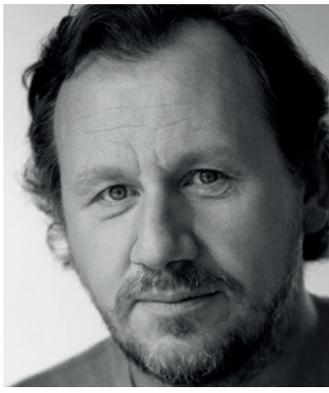
*"It's now been 46 years in this vagabond but very rewarding profession. A career which began in 1965 with the NZ Opera Company production of PORGY AND BESS, then in subsequent operas graduating from chorus member to character principal, and finally into 'Legit'. Theatre appearances include performances for the Maori Theatre Trust, Downstage, Mercury, Stetson Productions, Court, Circa and Taki Rua. Across the ditch with Melbourne Theatre Company, Sydney Ensemble and Company B Belvoir — all these interspersed with Radio Drama, Television, Talking Books, Documentary Narration, Films and hosting awards presentations.*

*Enough background here I hope to enable me to give a compelling account of the characters of Aubespine and Melvil. The honours, achievements and awards over the years have been an extremely humbling experience for which I will be eternally grateful."*



## JONATHAN KENYON

Jonathan was born in England and moved to New Zealand at the age of thirteen. His love of the stage lead him to successfully audition for Toi Whakaari : New Zealand Drama School. During his time at Toi, he performed in the 2010 NZ International Arts Festival with Theatre Stampede/Nightsong Production of '360'. Jonathan is proud to be involved with MARY STUART which will be his debut professional production since graduating from drama school last year.



## ANDREW GRAINGER

Andrew's career as an actor began in the 1980's and was born out of a love of musicals. The much celebrated shows SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS, all performed on London's West End, were amongst his first professional productions. For Auckland Theatre Company, he has appeared in POOR BOY, AUGUST: OSAGE COUNTY, OLIVER! and LE SUD.

Originally from Britain, Andrew immigrated to New Zealand and has rapidly built up an impressive collection of credits, having appeared in local television programmes SHORTLAND STREET, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT and THE CULT. Highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS; appearing with footballer Vinnie Jones in the feature film MEAN MACHINE and working alongside Robert Redford in SPY GAME.



## EDWARD PENI

*"It is wonderful to be working with many luminaries of New Zealand Theatre on an exciting project such as MARY STUART."*

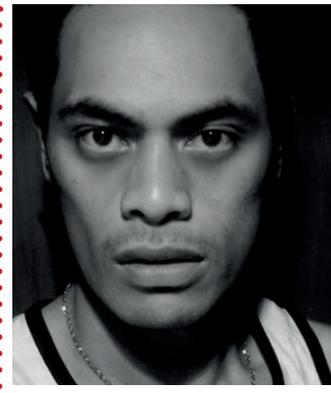
Edward graduated from the UNITEC School of Performing and Screen Arts in 2004 and during that time was fortunate to work with some of New Zealand's leading theatre practitioners including Raymond Hawthorne (THE CRUCIBLE), Michael Hurst (MEASURE FOR MEASURE), John Verryt (MY HEART SWIMS IN BLOOD) and the late Murray Hutchinson.

Further highlights have included Silo Theatre's CLOCKWORK ORANGE and THE BOYS IN THE BAND (2005), Peripeteia Players' CYMBELINE (2006) and a six month tour with BOOKS IN HOMES Duffy Children's Theatre (2007). Other works include Ford Transit's production of Harold Pinter's THE HOTHOUSE and Auckland Theatre Company's OLIVER!. Edward is a proud member of NZ Actors Equity.



## STEVEN CHUDLEY

Following study at Hagley Theatre Company in his hometown Christchurch during 2007/2008, Steven moved up to Auckland in 2009 to study acting at UNITEC, where he is currently in his final year. Having been involved with numerous productions both at Hagley and at UNITEC, Steven is looking forward to being involved in MARY STUART, his debut professional production.



## TAOFIA PELESASA

Taofia moved from Rotorua to attend the UNITEC School of Performing and Screen Arts where he is currently a third year student. At UNITEC he has been fortunate to work with some of New Zealand's leading theatre practitioners including Anna Marbrook, Sam Scott and Kate Parker and he is currently in rehearsal for THREE SISTERS under the direction of Elena Stejko. Taofia is involved with Auckland Theatre Company's YOUNG AND HUNGRY production of Thomas Sainsbury's DISORDER and is also working with the Elephant Nation Theatre Company. MARY STUART is Taofia's debut professional production.



## ALEX WALKER

Alex is now completing his third year of acting training at the UNITEC School of Performing and Screen Arts. During his time at UNITEC he has worked on a range of short films and theatre pieces, and with a variety of practitioners including Anna Marbrook, Glen Pickering and Sam Scott. Alongside the season of MARY STUART, Alex will also be in rehearsal for UNITEC's production of Chekhov's THREE SISTERS. Alex is thrilled to be working on MARY STUART — his debut professional theatre production.

# CREATIVE TEAM



## FRIEDRICH SCHILLER / PLAYWRIGHT

Johann Christoph Friedrich von Schiller was a German poet, philosopher, historian, and playwright. During the last seventeen years of his life (1788-1805), Schiller struck up a productive, if complicated, friendship with the already famous and influential Johann Wolfgang von Goethe. They frequently discussed issues concerning aesthetics, and Schiller encouraged Goethe to finish works he had left as sketches. Their relationship and these discussions led to a period now referred to as Weimar Classicism. They also worked together on DIE XENIEN, a collection of short satirical poems in which both Schiller and Goethe challenge opponents to their philosophical vision.



## PETER OSWALD / ADAPTER

Peter Oswald is one of England's most prolific contemporary playwrights and adapters. His version of Friedrich Schiller's MARY STUART opened on the West End in 2005 before transferring to Broadway in 2009. It earned seven Tony Award nominations including Best Revival of a Play. His other recent adaptations include ABOUT THE TRIAL OF KELLY CONNOR, LUCIFER SAVED, THE STORM, THE GOLDEN ASS, THE RAMAYANA, AUGUSTINE'S OAK, THE ODYSSEY, THE HAUNTED HOUSE, OEDIPUS TYRRANOS, PHAEDRA, THE TURN OF THE SCREW, SHAKUNTALA, HOUSE OF DESIRES, DONA ROSITA: THE SPINSTER and DON CARLOS. His original plays include FAIR LADIES AT A GAME OF POEM CARDS, CINDERELLA AND THE COAT OF SKINS, THE LAST DAYS OF DON JUAN, VALDORAMA, ALLBRIGHT FIRST and THE SWANSONG OF IVANHOE WESTEWAY.



## COLIN MCCOLL / DIRECTOR

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984-1992. He has led Auckland Theatre Company as Artistic Director since July 2003.

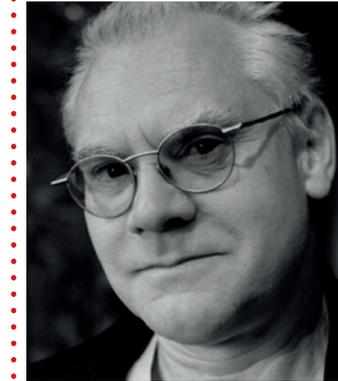
Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Previous achievements include Best Director for Auckland Theatre Company's 2001 production of ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Colin has also 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 AUGUST: OSAGE COUNTY, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, THE FEMALE OF THE SPECIES, WHERE WE ONCE BELONGED, END OF THE RAINBOW, THE CRUCIBLE, HATCH OR THE PLIGHT OF THE PENGUINS, DOUBT,

DISGRACE, THE DUCHESS OF MALFI, EQUUS, GOLDIE, WAITING FOR GODOT, SERIAL KILLERS, THE SEAGULL and UNCLE VANYA.

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.



## JOHN PARKER / SET DESIGNER

*"I was interested in a design metaphor for the lethal machinery and machinations of the political intrigue of Elizabethan courtly life. A documentary series aptly entitled MACHINES OF MALICE triggered my exploration of contemporary torture instruments.*

*The Iron Maiden became the inspiration for my set design. I wanted to evoke a world of daily uncertainly where allegiances change radically when personal survival is foremost. I wanted to suggest life lived out inside an unseen baited trap, a sort of period landmine waiting for an ill placed foot.*

*The open diamond grillwork references Tudor leadlight windows; while at the same time could be a trellis, a confessional or a gibbet cage. The movement of the lattice screens allows us to present the constricted environment of political house arrest, the openness of the grounds of a castle, as well as the formal splendor of Elizabeth's Royal Court."*

John Parker is an award-winning set designer and is as well-respected in the world of ceramics as he is in set design. He has a long history of designing for Auckland Theatre Company.

His set designs include STEPPING OUT, THE IMPORTANCE OF BEING EARNEST, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE, END OF THE RAINBOW, SWEET CHARITY, DOUBT, MUM'S CHOIR, TAKING OFF, EQUUS, CALIGULA, THE BACH, MIDDLE AGE SPREAD, THE ROCKY HORROR SHOW, NOISES OFF, WAITING FOR GODOT, ROSENCRANTZ AND GUILDENSTERN ARE DEAD and INTO THE WOODS.

Other works include THE SCENE, CREDITORS, IL

TROVATORE, TRUE WEST, THE THREEPENNY OPERA, CHESS, ROMEO AND JULIET, TITUS ANDRONICUS, TWELFTH NIGHT, F.I.L.T.H, ASSASSINS, WAIORA, CAT ON A HOT TIN ROOF, DECADENCE, ON THE RAZZLE, CHICAGO, THE MARRIAGE OF FIGARO, BARBER OF SEVILLE, COSI FAN TUTTE, EVITA and TRASH TO FASHION.

John has also designed for The Louis Vuitton Ball and The America's Cup Ball, Bendon's Next To Nothing, Bellsouth Pharaohs, Precious Legacy and Peru: Gold and Sacrifice for the Auckland Museum. He is also the recipient of a Waitakere City Millennium Medal for services to the Community.



## ELIZABETH WHITING / COSTUME DESIGNER

*"The costume design for MARY STUART has been a dream project. This is a subject matter I've studied from the time I was a young girl, reading historical romance novels. The*

*relevance of the history and situation to the recent times as seen in radical fundamentalism (Catholicism), guerrilla warfare, women positions of power -- all challenged by male prerogative has led me to search for contemporary interpretation of the period styling. I have referenced the ruff but given it a new look by using modern materials such as plastic, polyester and lace. The colour range is very restricted -- black, red, white with a little purple and grey. The women provide a burst of colour and pattern at the garden scene. The men wear modern street wear with period references, ruffs, brocade, waistcoats, jewellery and facial hair."*

In New Zealand Elizabeth has designed costumes for Auckland Theatre Company (including the 2011 production of WELL HUNG), The Silo, Court Theatre, Red Leap and Okareka, Black Grace, Douglas Wright Dance, Michael Parmenter, Atimira and Shona McCullagh and the Royal New Zealand Ballet. She also designed a play for Pop-Up Theatre in London, which was performed at the Edinburgh Festival. This year she is designing CAVALLERIA RUSTICANA and PAGLIACCI for the NBR New Zealand Opera 2011 winter season.

Theatre design credits include EQUUS, CABARET, INTO THE WOODS, SWEET CHARITY, HAIR, THE ROCKY HORROR PICTURE SHOW, THE DUCHESS OF MALFI, THE PILLOWMAN, MY NAME IS GARY COOPER? (ATC), THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT

GATSBY and CABARET (Court Theatre), THREE DAYS OF RAIN, IRMA VAP, THE SCENE, HOLDING THE MAN, WHEN THE RAIN STOPS FALLING and ASSASSINS (The Silo).

In 2010 she won the Chapman Tripp Costume Design Award for THE ARRIVAL (Red Leap Theatre). She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for FALSTAFF, and again in 2007 with a team of designers who created the exhibition BLOW.

Other works include Red Leap's ILLUMINA and World of Wearable Art 2011.



## PHILLIP DEXTER MSC / LIGHTING DESIGNER

*"The challenge in lighting a production like MARY STUART is to ensure the light not only provides visibility, but assists with the narrative. By working with shade, tone and colour, the lighting designer can tap into the emotion of a scene, subliminally reinforcing the spirit of any particular action on stage. Through intensive collaboration*

*with the director and set designer, the lighting designer can ensure his contribution to the piece works as part of an integrated whole. After all, theatre is all about telling stories and not looking at lighting."*

Phillip's previous lighting designs for Auckland Theatre Company include 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), 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 specializes 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.



## EDÉN MULHOLLAND / SOUND DESIGNER

*"The sound design for MARY STUART is inspired by Renaissance composers such as John Dowland and the particular instruments used in the time of Queen Elizabeth I, predominantly the 'Courtly' Lute. There are also strains of the mournful Celtic music of Noirin Ni Riain and the primal percussive rhythms of the ancient Irish Bohdrán."*

Edén's compositional work is critically acclaimed and hugely diverse. Winner of Tempo Dance Festival Best Music Award for two consecutive years, Edén's modus operandi has been to write music that tells a story which creates a powerful, emotive and richly layered world. His music also explores all the frailty of human emotions, creating imaginary characters and motifs that could be from another planet.

Without formal music training, Edén has been able to develop his music in a less conventional manner, enabling a very experimental, unencumbered approach to composition — the results of which are often challenging and dramatically charged.

His recent credits include AUGUST: OSAGE COUNTY, STEPPING OUT, THE IMPORTANCE OF BEING EARNEST, SHE STOOPS TO CONQUER, THE THIRTY-NINE STEPS, FEMALE OF THE SPECIES, DESIGN FOR LIVING, MY NAME IS GARY COOPER, THE PILLOWMAN and WHERE WE ONCE BELONGED (Auckland Theatre Company), LOST PROPERTY (Fidget Company, Belgium), MINIATURES and DARK TOURISTS (with Malia Johnston).

Edén also writes for television, film and commercials and co-launched Mulholland Sound Ltd. Edén is also the singer and writer for Auckland pop group Motocade.

# TODAY'S WOMEN OF INFLUENCE



## ANGELA MERKEL

**Who:** Youngest and first female Chancellor of Germany (Head of Government).

**CV:** President of European Council; prominent figure in the scientific community as a quantum physicist; expanding horizons on health care reforms.

**Once said:** "The problem is, of course, that these interest groups are all asking for changes, but their enthusiasm for change rapidly disappears when it affects the core of their own interests."



## MICHELLE OBAMA

**Who:** 44th First Lady of the United States, wife of President Barack Obama.

**CV:** Attended Princeton University and Harvard Law School; advocate for poverty awareness and healthy eating; strong support for military families, national service and helping working women balance career and family.

**Once said:** "I want to help other families get the support they need, not just to survive, but to thrive."



## JULIA GILLARD

**Who:** First female Prime Minister of Australia.

**CV:** Successful career in Law; worked for the Victoria State Opposition Leader; advocate for matters relating to workplace relations and education (won a bitter battle with the teachers' union).

**Once said:** "I believe in a government that rewards those who work the hardest, not those who complain the loudest — the people who play by rules, set their alarms early, stand by their neighbours and love their country."



## HO CHING

**Who:** CEO of Singapore's Investment Agency Temasek Holdings which has assets worth hundreds of billions, married to Singapore's Prime Minister Lee Hsien Loong.

**CV:** Master of Science from Stanford University; CEO of Singapore Technologies Group; holds key positions in both public and private entities.

**Once said:** "There's been a lot of speculation, which we look at sometimes with irritation and sometimes with amusement."



## DILMA ROUSSEFF

**Who:** First female President of Brazil, largest country in South America.

**CV:** Chief of Staff; Chairwoman of Petrobras (the giant Brazilian oil company); teenage socialist guerilla who withstood imprisonment and torture.

**Once said:** "I would like for fathers and mothers to look into their daughters' eyes today and say yes, women can."



## QUEEN RANIA AL ABDULLAH

**Who:** Queen Consort of Jordan, married to King Abdullah II, currently the world's youngest queen.

**CV:** Bridging the gap between the Arab and the Western worlds; introducing information technology into the educational system; advocate for the Jordan River Children Project which tackle employment issues and child abuse.

**Once said:** "As you educate a woman, you educate the family. If you educate the girls, you educate the future."



## HILLARY CLINTON

**Who:** United States Secretary of State, wife of former President Bill Clinton.

**CV:** Senator; Co-founder of Arkansas Advocates for Children and Families; sponsored measures such as 'Best Pharmaceutical for Children Act' which aimed to ensure the safety of prescription drugs for children.

**Once said:** "In almost every profession — whether it's law or journalism, finance or medicine, academia or running a small business — people rely on confidential communications to do their jobs. We count on the space of trust that confidentiality provides. When someone breaches that trust, we are all worse off for it."



## QUEEN ELIZABETH II

**Who:** Head of the British Monarchy and all its Commonwealth Realms.

**CV:** Carries out her political duties as Head of State; participates in numerous official engagements both within and outside of United Kingdom.

**Once said:** "The upward course of a nation's history is due, in the long run, to the soundness of heart of its average men and women."

*Just like the 'female kings' in the show, our list of influential women consists of trailblazing individuals who are strong, witty and focussed on bringing about change that seeks to positively impact those around them. Despite the international boundaries partitioning the diverse communities in our world, it is clear that a person's influence does not always cease to exist at the borders of their country.*

# TERRORISM AND FEAR

By John Ip

Any number of Hollywood films, for example, feature fictional heroes struggling to thwart (often Middle-Eastern) terrorists.

Defining terrorism is a notoriously fraught task, but it essentially means the targeting of civilians with violence for political ends. The term dates from the French Revolution, and referred to the top-down imposition of terror by the revolutionary state. This contrasts with our modern understanding of terrorism as the work of non-state actors. Terrorism of this variety predates 11 September 2001. Terrorist group acronyms (IRA, PLO, ETA etc) are familiar, as are the most notorious terrorist attacks (the Munich Olympics, Lockerbie, Oklahoma City).

The old view of terrorism was that terrorists wanted lots of people watching, not lots of people dead. The 9/11 attacks

confirmed the advent of a different kind of terrorism — transnational, well-coordinated, and dedicated to causing mass casualties at a level previously only within the capability of states.

It remains true, however, that terrorism is about creating fear. This is reflected in legal definitions of terrorism. The definition in the United Kingdom's Terrorism Act 2000, for example, includes an element of "intimidation of the public". Our own Terrorism Suppression Act 2002 refers to acts that "induce fear in a civilian population".

Terrorism and anxieties about terrorism have obvious dramatic potential, and have long been a screenwriting

staple. Any number of Hollywood films, for example, feature fictional heroes struggling to thwart (often Middle-Eastern) terrorists. Among the most prescient was THE SIEGE (1998), which portrayed terrorist cells operating in New York, as well as a counterterrorist response that included torture, race-based internment, and the imposition of martial law. More recent films, such as V FOR VENDETTA (2006), BATMAN BEGINS (2005) and THE DARK KNIGHT (2008), feature some of the most accessible thematic examinations of post-9/11 terrorism and counterterrorism, particularly in relation to the paralyzing effects of mass fear.



The film V FOR VENDETTA addresses the paralyzing effects of mass fear

In the real world, fear of contemporary terrorism often exists without any regard for its probability. There were 30,000 suicides in the United States in 2001. Each year, six times as many Americans are killed by drunk drivers there than has died in the 9/11 attacks. But neither of these statistics has resulted in efforts similar to the United States' war on terrorism of the last decade. Of course, terrorist attacks stir stronger emotions given their salience, and given the role of malign human agency in bringing them about. The public demands that politicians do something. And so a base political logic kicks in: something must be done; this is something; therefore we must do it.

This "something" typically takes the form of stricter security measures predicated upon prevention and pre-emption such as the internment of terrorist suspects, suspicionless searches (a possibility for anyone in London's streets from 2001 to 2009), and airport security checks (for an ever-expanding list of items such as knitting needles, shoes, and liquids). Some of these measures may be necessary in one form or another; others may simply be 'security theatre'. The problem with excessive fear of terrorism is that it clouds our ability to make this distinction.

*John's research focuses on legal issues arising out of post-9/11 counterterrorism, and particularly the role of legal institutions in ensuring appropriate governance over counterterrorism measures.*



Research Partner with  
Auckland Theatre Company

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

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## AUCKLAND THEATRE COMPANY

RED

By John Logan  
Maidment Theatre  
2 – 25 June

Under the watchful gaze of his young assistant and the threatening presence of a new generation of artists, abstract expressionist Mark Rothko takes on his greatest challenge yet: to create a definitive work for an extraordinary setting. A moving and compelling account of one of the greatest artists of the 20th century whose struggle to accept his growing riches and praise became his ultimate undoing.

---

## SILO THEATRE

DID I BELIEVE IT?

By Oliver Driver, Jodie Molloy & Ensemble

Foxglove Ballroom,  
Wellington

3 – 12 May

Stylish and interactive theatre which revolutionises the audience experience, this is a very drinkable episode of DID I BELIEVE IT?. Join the amazing team of four investigative journalists Gavin, Lilith, Chad-Lee and Dr. Gwyn, our nylon-clad and polyester heroes of scientific reportage as they take on a studio audience to investigate the origins of Vodka.

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## CENTREPOINT THEATRE

Palmerston North

FLIPSIDE

By Ken Duncum

28 May – 2 Jul

An epic yarn scripted by Ken Duncum twelve years ago based on real events, FLIPSIDE is the dramatic story of the Rose Noelle's crew and their heroic struggle for survival on the Pacific Ocean following its capsizing in 1989. The story layers include existentialism, human spirit, relationships, purpose and priorities.

---

## BATS THEATRE

Wellington

DAN IS DEAD/ I AM A YETI

By Natalie Medlock & Dan Musgrove

10 – 14 May

From the writers of smash hits CHRIST ALMIGHTY!, TOYS and THE GIANT FACE, comes Jill of SHORTLAND STREET in a giant white yeti suit. Can life be normal when a Yeti is your flatmate? Medlock and Musgrove plus the delightful penmanship of Thomas Sainsbury bring you a tale of an optimistic Yeti trying to make a difference in 21<sup>st</sup> Century New Zealand.

---

## CIRCA THEATRE

Wellington

THE LEAD WAIT

By Jo Randerson

14 May – 11 Jun

THE LEAD WAIT was first staged in the late 90's, and became a cult hit for its unsettling hyper naturalism and dark wit. It's Kiwi dysfunction at its comic best. Brother and sister Leon and Juliet live in a remote country house left to them by their parents. The arrival of a mysterious visitor unravels the tensions beneath their obsessive behaviour and begins a night that will unearth a dark secret buried deep in the past.

---

## DOWNSTAGE THEATRE

Wellington

DEATH AND THE DREAMLIFE  
OF ELEPHANTS

By a *slightly isolated dog*

13 May – 4 Jun

Almost a year after his mother's death, Julian finds himself unable to see a way forward. So the universe conspires to get him back on track, creating a strange mystery that revolves around an ornamental elephant. Part dream, part reality, part film noir, this complex journey follows a 30-something 'everyman' through the streets and back alleys of modern Wellington on a quest for a statue that possesses alluring and deadly powers.

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## COURT THEATRE

Christchurch

Due to extensive damage to the Arts Centre, The Court Theatre is in the process of securing temporary alternative facilities in order to resume performances as soon as possible.

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## FORTUNE THEATRE

Dunedin

FIVE WOMEN WEARING  
THE SAME DRESS

By Alan Ball

3 – 25 Jun

From the writer of AMERICAN BEAUTY, SIX FEET UNDER and TRUE BLOOD, comes this superb comedy that never loses its charming spirit. Five bridesmaids hide out during the reception of an overblown Southern wedding to discover that they have more in common than just a hideous dress. A funny, joyous evening in the vein of STEEL MAGNOLIAS that will have you looking at weddings in a whole new way.

---

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

# Metro

Magazine

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THEATRE  
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For more information about how you can support Auckland Theatre Company visit [www.atc.co.nz/](http://www.atc.co.nz/) Partnerships or call Anna Connell, 09 309 0390 ext. 272



Drama Desk Award Best  
New Play



Tony Award  
Best Play



Olivier Award Best  
New Play nomination



# RED

.....  
**By John Logan**  
.....

**Direction:** Oliver Driver  
.....

**Starring Michael Hurst as Mark Rothko**  
.....

***“A fresh, exciting portrait  
of a brilliant mind.”***

New York Times

***“An electrifying new play.”***

Daily Mail  
.....



**2 JUNE – 25 JUNE**  
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