



NO MORE POINTLESS TRIPS TO WELLINGTON



Now, domestic flights on Air New Zealand can earn you Air Points - points towards Reward Travel within New Zealand and internationally. If you're already a member of Air Points or a Koru Club member, just quote your current membership number when travelling domestically and points will be allocated to your account automatically. If you're not a member, call us on 0800 AIR POINTS or pick up an Air Points application from your nearest Air New Zealand Travelcentre or travel agent. Joining will cost just \$50, and if you enrol

by 1 April 1998 you'll get 150 Air Points free. Better still, as a new or existing member you can request domestic reward flights from 9 March.


AIR NEW ZEALAND
AIR POINTS.

CALL US NOW ON 0800 AIR POINTS (0800 247 764)

Colenso 4003

honour



Photo: Latham Gaines

It is my pleasure to welcome you to the New Zealand premiere of Joanna Murray-Smith's **HONOUR**, the second production of Auckland Theatre Company's 1998 Montana Season **SEVEN PLAYS OF PASSION**.

Highly-acclaimed Australian playwright Joanna Murray-Smith has created a smart and searing examination of the dissolution of a marriage. This time, it is the husband, celebrated journalist Gus Spenser, who finds himself in the path of temptation. His obligations and responsibilities as partner, friend and father meet with the equal but opposing force of new (young) passionate love. But is Passion Love? Can the patterns, habits and rituals developed over a 30 year commitment be supplanted by the immediate, invigorating and flattering surges of youthful "attention"? Joanna Murray-Smith presents us with four sides to a story of mid-life crisis, raising along the way issues of mortality, self-definition, duty (to ourselves and others) and indeed, honour. In matters of the heart, age and wisdom do not always walk hand in hand. With **HONOUR**, the playwright allows us to glimpse (and perhaps recognise) the motives and heated logic behind the behaviour of those caught in passion's thrall.

ATC is committed to providing Auckland audiences with the widest range of theatrical talent, onstage and beyond. We are therefore very pleased to welcome as "the Spensers", two of Wellington's most accomplished actors, Ray Henwood and Donna Akersten, making their ATC debut.

Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC salutes our cultural partners, particularly Principal Sponsor Montana Wines, and gratefully acknowledges the continuing support of TVNZ, The Carlton Hotel, Air New Zealand, Arthur Andersen, BDO, Alternative Rentals, Canon and NewstalkZB. Similarly, we extend our thanks for the support of Greg Innes and his team at the Aotea Centre.

I trust that you will enjoy tonight's performance and look forward to seeing you at **TWELVE ANGRY MEN**, the next production of the **SEVEN PLAYS OF PASSION**, which opens at the Maidment Theatre on 21 May.

Simon Prast
PRODUCER





ARTS ALIVE

AUCKLAND CITY

Auckland, a city with a passion for outstanding performances

Auckland City is proud to sponsor Auckland Theatre Company's Season of Passion

THE PRINCE OF WALES CHESTERFIELD



"For those that expect the Best and will accept no less."

This unsurpassed Chesterfield features:
A Solid hardwood frame, Pocket Sprung Seat
Cushions, Andrew Muirhead finest Scottish leather
& Hand Pleated Deep Buttoned Upholstery

As supplied to Buckingham
Palace by GASCOIGNE

20 YEAR STRUCTURAL GUARANTEE

NORTH SHORE 2/18 LINK DRIVE GLENFIELD PH: 09 444 1884
AUCKLAND 395 MANUKAU RD EPSOM PH: 09 623 1100



GASCOIGNE
DISTINCTIVE FURNISHING

CITY



**Breakfast
& Lunch**

Mon - Fri
From 8.00 am

Dinner

Tues - Fri
From 6.00 pm

**20 LORNE STREET
AUCKLAND
TEL (09) 309 6960**




Dear Auckland Theatre Company Patron

The same values that go into crafting quality drama are also inherent in the process of making fine wine - energy, passion, vision and creativity.

Montana is proud to continue its partnership as Principal Sponsor with the Auckland Theatre Company. This celebration of quality drama sits well with Montana's dedication to the pursuit of excellence.

The arts often challenge the audience to look at the familiar through new eyes, and I trust that **HONOUR** will indeed encourage this in the second in the series of SEVEN PLAYS OF PASSION that make up the 1998 Montana Season.

Peter Hubscher
MANAGING DIRECTOR
Montana Wines Ltd.

PASSION VS. REASON

And the priestess spoke again and said: Speak to us of Reason and Passion.

And he answered, saying:

Your soul is oftentimes a battlefield, upon which your reason and your judgement wage war against your passion and appetite.

Would that I could be the peacemaker in your soul, that I might turn the discord and the rivalry of your elements into oneness and melody.

But how shall I, unless you yourselves be also the peacemakers, nay, the lovers of all your elements?

Your reason and your passion are the rudder and the sails of your seafaring soul.

If either your sails or your rudder be broken, you can but toss and drift, or else be held at a standstill in mid-seas.

For reason, ruling alone, is a force confining; and passion, unattended, is a flame that burns to its own destruction.

Therefore let your soul exalt your reason to the height of passion, that it may sing;

And let it direct your passion with reason, that your passion may live through its own daily resurrection, and like the phoenix rise above its own ashes.

I would have you consider your judgement and your appetite even as you would two loved guests in your house.

Surely you would not honour one guest above the other; for he who is more mindful of one loses the love and the faith of both.

Among the hills, when you sit in the cool shade of the white poplars, sharing the peace and serenity of distant fields and meadows - then let your heart say in silence, "God rests in reason".

And when the storm comes, and the mighty wind shakes the forest, and thunder and lightning proclaim the majesty of the sky, - then let your heart say in awe, "God moves in passion".

And since you are a breath in God's sphere, and a leaf in God's forest, you too should rest in reason and move in passion.

THE PROPHET by Khalil Gibran
William Heinemann Ltd., London 1926, pg. 59-60.

SYNOPSIS

Gus Spencer is an eponymist by way of his newspaper column, a newspaper column which has earned him numerous medals and prizes and the distinction of being included in a biography on the media's "Ten

Most Influential Communicators". His wife for thirty-two years, Honor, used to be a writer, a successful writer, but chose to abandon her calling in favour of being a housewife and mother – a decision she had never regret-

ted until Gus' biographer, a young woman by the name of Claudia, entices him away from their marriage.

Gus equates the righteousness of his action to his heart's passion, leaving Honor to ques-

tion the sensibility of having sacrificed her promise as a writer and poet to support her husband's career...leaving them both to wonder at the destruction and futility of honour in their lives.

Born in Victoria, Joanna graduated with Honours from the University of Melbourne. In 1987 she was the Writer in Residence at the University of Melbourne and The Church. Joanna contributes to several publications including The Age, The Australian, Vogue, Australian Book Review and Overland Magazine. She also writes for radio and screen.

Her many plays include *Love Child*, which was produced throughout Australia, South Korea and was adapted for Australian



Photo: Robert McFarlane

The universality of my play HONOUR only really became clear to me when I sat in on the public reading of the play in New York last year. Meryl Streep and Sam Waterston read the leads in my play of what happens to a family when the husband leaves his wife for a younger woman. I sat in the audience of 500 theatergoers, writers, actors, directors and agents and wondered just how this piece of writing would translate from Playbox's tiny Beckett Theatre in South Melbourne, where it premiered in 1995, to this stage on the other side of the world. Of course it helps having Meryl Streep reading

and Swedish television, *Flame, Ridge's Lover, Atlanta, Greed* and *Angry Young Penguins*. *Love Child* and *Greed* were nominated for the Australian Writer's Guild and the NSW State Literary Awards. She has published two books - a children's book, *This Is Joseph Speaking* (1993) and a novel, *Truce* (1994). In 1995 Joanna began work on her second novel and a feature film and her latest play, *Redemption*, opened in Melbourne in 1997.

Honour was commissioned by Playbox

Theatre in Melbourne and written while Joanna Murray-Smith attended the Writing Program at Columbia University in New York. It was first produced by Playbox and premiered at the Beckett Theatre on 14 November 1995. In 1996 *Honour* had a public reading in New York with Meryl Streep and Sam Waterston under the direction of Ulu Grosbard. *Honour* opens on Broadway on 26 April 1998 at the Belasco Theatre under the direction of Tony award winner Gerald Gutierrez. In 1996 *Honour* received the Southbank Pacific Prize for Drama and the Victorian Premier's Literary Award for Drama.

JOANNA MURRAY-SMITH

your play! But even so, a writer knows when a play moves off the stage and enters into an audience. There's a sense of synchronicity in the room, an abandonment of the eternal world, some very fragile but recognisable union.

The potency of the play is partly in shattering the comfort of the middle-class world the characters belong to. These are people who believe themselves to be in control, who pride themselves on their civility, who do not believe in mysteries. But when the question of what love is composed of enters their lives, their ordinary weapons:

intellect, success, education, "belonging", can no longer protect them. Is love passion? Is it history? Is it duty? Is it kindness?

Each of these people are striving in certain ways to grapple with what they know and what they feel and to resolve the conflict between these two aspects of themselves. Part of the universality of this play is in how many of us, from different classes and cultures, recognise that the selves we pretend to be are only the palest representations of the who we actually are. Excerpt from "The Potency of HONOUR", by Joanna Murray - Smith, *Exstce*, Sydney Theatre Company Newsletter.

TYPICAL REACTIONS TO MALE MENOPAUSE

Reduced sexuality is a normal change in an aging man. When a man becomes aware of this, he is naturally concerned about it. After all, he has grown up in a society that equates sexuality with masculinity, power, and superiority. If the concern turns to worry and strong feelings of inadequacy, there frequently follows an unhealthy response. This sequence is common: The man becomes more aware of the younger females in his environment – maybe at work. He is flattered by any attention they may pay him. A friendship develops into a closer relationship and eventually includes sexual activity. Naturally, sex with a younger, different person is stimulating, so erectile powers are enhanced and libido increases. Consequently, the man feels more physically attractive, younger, and temporarily happier.

Some men at this point believe they have found "true love at last". They become unhappy with their wives and no longer find them attractive or sexually stimulating. They then may begin thinking of divorce and a new marriage. Unless this sequence is interrupted, divorce may ensue.

Men experiencing male menopause have lowered self-esteem and see themselves as less physically attractive, so they respond to someone who respects their mental acuity.

Early in an extramarital affair, the viropausal/andropausal man experiences a glorious feeling of recaptured youth. The negative feelings of inadequacy are eliminated and the perceived signs of aging seem to be reversed. However, the advantages are only temporary.

When there is a divorce and a new marriage to a younger wife, the andropausal



man may not be realistic in his plans and hopes for the second marriage. If his expectations have been too optimistic, disillusionment progresses to misery and to regrets for him and his new wife. Men experiencing male menopause have distortions in their priorities and values and are not really competent to make important decisions about issues such as divorce and remarriage. Decisions should be delayed until there has been a recovery from the condition.

Excerpt from *Viropause/Andropause The Male Menopause-Emotional and Physical*

Changes Midlife Men Experience, Dr. Aubrey M. Hill, New Horizon Press, Far Hills New Jersey, 1993, Chapter 5, 83-87.



COLIN MCCOLL

Director

Directing: NZ: ATC: *Skylight, Uncle Vanya, The Seagull, Daughters of Heaven.* Downstage Theatre: *Abducting Diana, The Visit, She Stoops to Conquer, I Can Sing Tall, Death and the Maiden, Macbeth, The Threepenny Opera, A Street Car Named Desire, Sensitive New Age Guy (SNAG), The Importance of Being Earnest, Romeo and Juliet, Private Lives, Who's Afraid of Virginia Woolf, The Cherry Orchard, The Stronger, Strindberg's Women, Swan Song, Hedda Gabler, Happy End, Blithe Spirit, The Foursome, Steaming, Foreskins Lament, Jones and Jones, Conjugal Rites, The Share Club, Hooters Trumpets and Raspberries, The Odd Couple, Two Tigers, Les Liaisons Dangereuses, The House of Bernarda Alba, Goldie, Daughters of Heaven, Female Transport, Ashes, Spring Awakening, Michael James Manaia, Trafford Tanzi, The Brecht-Fast Show.* Victoria University Summer Shakespeare: *Macbeth.* Watershed Theatre: *Nga Tangata Toa.* Court Theatre: *Casement, Cat on a Hot Tin Roof, SNAG.* Taki Rua Theatre: *Whaea Kairau, He Repo Haka, Nga Tangata Toa, Out in the Cold, The Howzie Show, The Slippery Opera, Ordinary Nights in Ward Ten, The Hangman, Home on the Range.* Circa Theatre: *Desire Under the Elms, Master Class, The Master Builder, A Doll's House, Top Girls, Love Knots, Salvation Road, Sore Throats, The Duchess of Malfi, A Toast to Melba.* Theatre Corporate: *Gulls.* Toi Whakaari New Zealand Drama School: *The House of Bernarda Alba, Two Gentlemen of Verona, Happy End, Stags & Hens.* International Festival of the Arts: *Ricordi!* Fortune Theatre: *Well Hung.* National Tours: *Pierrot Lunaire, Verbatim, SNAG, Michael James Manaia.* **Directing:** International: Dutch National Theatre: *The Master Builder, Mrs Warren's Profession.* Norwegian National Theatre: *The Vikings at Helgeland, Hedda Gabler.* Queensland Theatre Company: *Sweeney Todd.* Hole in the Wall Theatre (Perth): *Summit Conference, Easter, Gone with Hardy, City Sugar, Life of the Insects, Well Hung.* Western Australian Academy of Performing Arts: *Pericles.* Victorian College of the Arts: *The Art of Success, Female Transport.* Princess Theatre (Melbourne): *Chess.* Festival of Sydney: *Hedda Gabler.* Toe Truck Theatre (Sydney): *Riverboats, Drink the Mercury, Ssenippah.* Universal Theatre (Melbourne): *Summit Conference.* La Mama Theatre (Melbourne): *Pieties.* International Tours: *Hedda Gabler, Verbatim, Michael James Manaia, SNAG.* **Acting:** Downstage: *Ghosts, Two Gentlemen of Verona, The Suicide, Balance of*



Payments, As You Like It, The Good Person of Setzuan, The Bedsitting Room, Rookery Nook, Happy Birthday Wanda June, Marat-Sade, Swan Song, Travesties, The Sea, Shuriken, Wait and See the End. **Television:** *Close to Home, Country GP, The Longest Winter, The White Gardenia, Eros & Psyche, Justice, The Sullivans, Fallout, Shortland Street.* **Film:** *An Angel at My Table, Bread & Roses, The Tin Box, The Dig, Dear Parents.* **Positions:** Artistic Director Downstage Theatre 1984-1992, Co-Founder Depot/Taki Rua Theatre 1983, Artistic Director Wellington Arts Centre 1981-1983, Artistic Director Hole in the Wall Theatre (Perth) 1979, Project Director Toe Truck Theatre (Sydney) 1978, Associate Director Downstage Theatre 1974-1977. Co-Founder Te Roopu Whakaari.

JOHN PARKER

Designer

Theatre: ATC: *Dead Funny, Lovelock's Dream Run.* Bruce Mason Theatre: *Love Off The Shelf.* Princess Theatre (Melbourne): *Chess.* Belvoir St Theatre (Sydney): *Eugenia.* Sky Theatre: *As The World Goes Round*.* Herald Theatre: *Saving Grace, Romeo & Juliet, To*.* Watershed Theatre: *Assassins, Eugenia, House of Doors and Camels*, Into The Woods*.* Pumphouse Theatre: *Death and the Maiden.* International Festival of the Arts: *Waioira* (World Premiere). Circa Theatre: *Three Tall Women*, Ka Shue, F.I.L.T.H., Twelfth Night.* Taki Rua Theatre: *Eugenia.* Pacific Theatre Company & the NZ Road's Board: *One More For The Road, Ma Rainey's Black Bottom, The Contest* (Wellington & Auckland). University of Auckland Summer Shakespeare: *Twelfth Night*.* Logan Campbell Centre: *Badjelly The Witch.* Toi Whakaari New Zealand Drama School: *A Midsummer's Night Dream.* Maidment Theatre: *Joan, Titus Andronicus, Isabelle* (World Premiere), *Blue Sky Boys*, Treat It Right.* Downstage: *Goodworks, Pack of Girls.* Galaxy Theatre: *Death and the Maiden.* Aotea Centre: *Paul McCartney's Liverpool Oratorio, Rangi and Papa.* Mercury Theatre: *Ladies Night II - Raging On, Glorious Ruins, Judy, Courting Blackbird, Our Country's Good, The Rover, Blood Knot, The Homecoming, Brighton Beach Memoirs, Burn This, Nana, The Three Musketeers*, Kiss of The Spider Woman, The Mikado, I'm Not Rappaport, Gypsy.* Central Theatre: *The Sneeze.* Hamilton Operatic: *Love Off The Shelf, Taming of The Shrew.* E.V.E.N.T. Theatre Company: *Badjelly The Witch, Dark of The Moon, Jism.* Inside/Out Productions: *The Song of The Civilised Thief, The*



Holy Sinner, The Threepenny Opera. Ruthless Art Productions: *Thirst for Love.* Theatre Corporate: *Dad and Us, As Is, Macbeth, Hedda Gabler, Trafford Tanzi, The Caucasian Chalk Circle, Tom and Viv, Hooters Trumpets and Raspberries, Happy End, Cabaret, Three Sisters, The Winter's Tale, Wednesday to Come.* **Ceramics in Collections:** Auckland Museum, Dowse Art Museum, Waikato Art Museum, Manawatu Art Gallery, Ministry of Foreign Affairs NZ, Museum of Applied Arts and Sciences Sydney, Northern Arizona University USA, Pennsylvania State University USA. **Positions:** Resident Designer Mercury Theatre 1986-1989, Head of Design Theatre Corporate 1983-1986. **Training:** MA Royal College of Art-London. *Set Design only.

BRYAN CALDWELL

Lighting

Stage: ATC: *Master Class, All My Sons, Arcadia, Molly Sweeney, Uncle Vanya.* International Festival of the Arts: *Quick.* Aotearoa Young People's Theatre: *Legacy.* Douglas Wright Dance: *Forbidden Memories.* Watershed: *Assassins, The Changeling, Into The Woods, Jack and the Beanstalk, Pinocchio, Aladdin, Hamlet, Cabaret, The Hungry City.* Mercury Theatre: *Gershwin by George, Rivers of China, The Homecoming, Ladies Night, The Cherry Orchard, Courting Blackbird, Amadeus, Private Lives, The Rose Tattoo, Secret Rapture, The Sex Fiend, A Marvellous Party, Shirley Valentine.* Inside Out: *The Lover and Beloved, Decline and Fall of A Good Family, The Song of The Civilised Thief, A Spectacle of One, The Crossing, The Holy Sinner.* Maidment Youth: *Cool Gangs, Alice in Cyberspace, Fire in The Heart, Still Speeding, The Judas Zoo, Blood and Bone.* Auckland Ballet: *Giselle.* Independent: *The Boat, The Threepenny Opera, Under Milkwood, Dark of the Moon, Taming of The Shrew, East, Equus, Folie a Deux, Manawa Taua/Savage Hearts.* **Script & Design:** *Alice in Wonderland.* **Events:** 1993/94 Axis Advertising Awards, DB Warriors Opening Match, Telecom Xtra Launch, Sky Orange Channel Launch, My Fair Lady Ball, Carmen Ball, Hero 3. **Installations** (with Tracey Collins): *Our Name is Object, I Had A Thought.* **Positions:** Technical Director: Watershed 1992-1994, Auckland Comedy Festival 1997. Event Coordinator: Auckland Comedy Festival 1996. Producer (with Aotea Centre) & Production Manager: *Alice in Wonderland.* TV Producer & Director (with C De Nave & P Horan): Auckland Comedy Festival Gala 1996 & 1997.



DONNA AKERSTEN

Honor

Theatre (includes): New Zealand: ATC: Debut. Downstage: *Daughters of Heaven, The Importance of Being Earnest, The Cherry Orchard, Steaming, Cabaret, The Balcony, Love's Labour's Lost, The Philanthropist.* Circa Theatre: *Angels in America, Sisters Rosensweig, The Best of Friends, Emerald City, Woman in Mind, Away, Insignificance, Entertaining Mr. Sloane, Pieties, Old Flames, Middle-Age Spread.* Fortune Theatre: *Betrayal.* Mercury Theatre: *The Importance of Being Earnest, The Boyfriend, Once A Catholic, Godspell.* Centrepoint Theatre: *Fallen Angels, Ashes.* Court Theatre: *Three Sisters.* Australia: Richbrook Theatre: *Salad Days, Godspell.* Nimrod Theatre: *Coralie Lansdowne Says No.* Adelaide Arts Festival: *Coralie Lansdowne Says No.* The Queue Theatre: *Come As You Are.* **Television:** New Zealand: *Nga Wahine, Mirror Mirror, Shortland Street, Bread & Roses, Matrons of Honour, Bread & Roses, Marching Girls, Peppermint Twist, Open House, The Fireraiser, Country GP, Inside Straight, Jocko.* Australia: *Silent Number, Certain Women, Matlock, Division Four, Homicide, Talk of A Running Man.* **Film:** New Zealand: *Via Satellite, The Last Tattoo, Te Rua, Bad Blood, Middle-Age Spread, Sleeping Dogs.* **Awards:** Best Actress for *Insignificance* and *Old Flames* Wellington Theatre Awards.



HERA DUNLEAVY

Sophie

Theatre: ATC: *Uncle Vanya.* Downstage: *Abducting Diana.* Watershed: *The Changeling, Nga Tangata Toa.* Taki Rua Theatre: *Irirangi Bay, Whaea Kairau/Mother Hundred Eater, Kings Hits, He Repo Haka, Nga Tangata Toa.* State Opera House: *Ricordi!* Circa Theatre: *The Master Builder, Beautiful Thing.* **Television:** *Nga Wahine, Duggan, True Life Stories, Plainclothes.* **Film:** *O Tamaiti, Permanent Wave.* **Awards:** Chapman Tripp Theatre Award for Best Newcomer 1994. **Training:** Toi Whakaari New Zealand Drama School.



Theresa Healey

Claudia

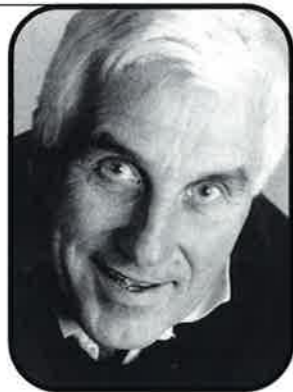
Theatre: ATC: *Uncle Vanya, Three Tall Women*. Downstage: *Abducting Diana, Serious Money, Private Lives, Macbeth, The Tempest, Harry and George, Billy*. Mercury Theatre: *Via Satellite, Merchant of Venice, Private Lives, Rose Tattoo*. Aotea Centre: *Macbeth*. Circa Theatre: *Baby Doll, Secret Rapture, Black Halo, Via Satellite*. Fortune Theatre: *The Share Club, The Foreigner, Objection Overruled*. Court Theatre: *Bus Stop*.
Television: *Destination Planet Earth, Shortland Street, Double Booking, Bread & Roses, Marlin Bay*. **Film:** *Hercules & Xena* (Universal Studios Theme Park Production), *Angel Wings, Bread & Roses, Taking Liberties, Casual Sex, Kitchen Sink*.
Training: Toi Whakaari New Zealand Drama School.



Ray Henwood

Gus

Theatre: ATC: Debut. Circa Theatre: *Skylight, Market Forces, F.L.I.T.H., Moonlight, The Master Builder, Angels In America, I Hate Hamlet, No Man's Land, Time of My Life, Acting My Age, Money and Friends, An Audience Called Edouard, The Best of Friends, Noel and Gertie, Two, Squatter, Hidden Agenda, Master Class, Mates, Ghosts, King Lear, Benefactors, Insignificance, The Dresser, Einstein, Shotgun Wedding, Butely, Middle - Age Spread, Glide Time, Knuckle*. Downstage (includes): *Rent Day, The Price, A Delicate Balance, Inadmissible Evidence, The Creeper, Otherwise Engaged, As You Like It, Love's Labour's Lost, Othello, Uncle Vanya, Rosencrantz & Guildenstern are Dead, The Suicide, Equus*. International Tours: *Hedda Gabler* (London, Oslo, Edinburgh), *No Good Boyo* (Sydney, Melbourne, Canberra). **Television:** *William Tell, Enid Blyton, Fallout, Shark in the Park III, Frontman for the Inventors, Erebus, Close to Home, Press for Service, Hercules, Xena, Cover Story, Deep Water Haven, The Sullivans, Hanlon, Ngaio Marsh Plays, Country GP, Gliding On*. **Film:** *Second Time Lucky, Hot Target, Heavenly Creatures, Let Me Be Good, End of the Golden Weather*. **Positions:** Circa Theatre Founding Member.



BETRAYAL

I can feel in the tiny place where truth nestles, that my expectations of life exceed life's loyalty to my expectations. I will never find the way to real life through the visions, I will never accommodate my own ordinariness.

I consider myself someone who belongs elsewhere. I will have to learn to live with expectations that jostle with the clouds, a telescopic confidence, and I will have to learn to accommodate loneliness because ultimately, modesty is the vocabulary of earth-bound lives and without it, I will not be loved. What if cleverness dooms you?

TRUCE by Joanna Murray-Smith, Penguin Books, Australia, 1994, pg. 63.

"Here in this house, you lay next to me in bed and contemplated betrayal" Honor

"In tragic life, God wot,
 No villain need bel Passions spin the plot:
 We are betrayed by what is false within."
 Modern Love, 1862,
 George Meredith, English Novelist and Poet

"Man was by Nature Woman's cully' made:
 We never are, but by ourselves, betrayed."
 The Old Bachelor, 1693,
 William Congreve, English Playwright

"Is it possible to succeed without any act of Betrayal?"
 My Life and My Films, 1974
 Jean Renoir, French Film Director

¹dupe, mate

AUCKLAND THEATRE COMPANY

Presents

honour

by Joanna Murray-Smith

This play premiered at The Beckett Theatre, C.U.B. Malthouse, Melbourne 1995
 In 1996 this play recieved the Southbank Pacific Prize for Drama and the Victorian Premier's Literary Award for Drama
 Second Production of the Auckland Theatre Company's 1998 Montana Season

Director
 Designer
 Lighting Design
 Wardrobe
 Stage Manager
 Technical Manager
 Operator

Colin McColl
 John Parker
 Bryan Caldwell
 Elizabeth Whiting
 Fritha Walker
 T.O. Robertson
 Steve Morrison

CAST
 In order of appearance

Gus
 Claudia
 Honor
 Sophie

Ray Henwood
 Theresa Healey
 Donna Akersten
 Hera Dunleavy

There will be a 15 minute Intermission

AUCKLAND THEATRE COMPANY

Producer
 Associate Producer Marketing
 Business Manager
 Production Manager
 Patron Services

Simon Prast
 Amy Drury
 Susanne Ritzenhoff
 Ross Joblin
 Leal Butler

Jim Macaulay Chairman

Tim MacAvoy

Trust Board
 Simon Prast

Hinemoa Elder

David Haywood

John Taylor

HEADS I STAY, TAILS I LEAVE...

For most of human history, the question of whether to leave a long-term relationship was almost irrelevant. Marriage was seen as an unbreakable contract, and the economic perils of a solo existence made abandoning one's partner difficult, particularly for women. Throw in legal and religious restrictions against divorce and leaving simply wasn't an option. As late as 1930 famed psychiatrist Karl Menninger refused to advise women to leave their husbands – even in cases of reported philandering or abuse.

Today, most of the social and practical impediments to leaving have fallen, but the decision to do so remains psychologically daunting. "There's no litmus test you can give a partner that determines whether you should leave, or whether this person is good partner material," notes family therapist Diane Sollee, M.S.W., so figuring out whether to leave remains a complex and intensely personal calculation incorporating issues ranging from the philosophical – How happy am I? – to the profoundly practical: Can I find somebody better?

The upshot: Nobody can give you a definitive formula for when to try to salvage a relationship and when to move on.

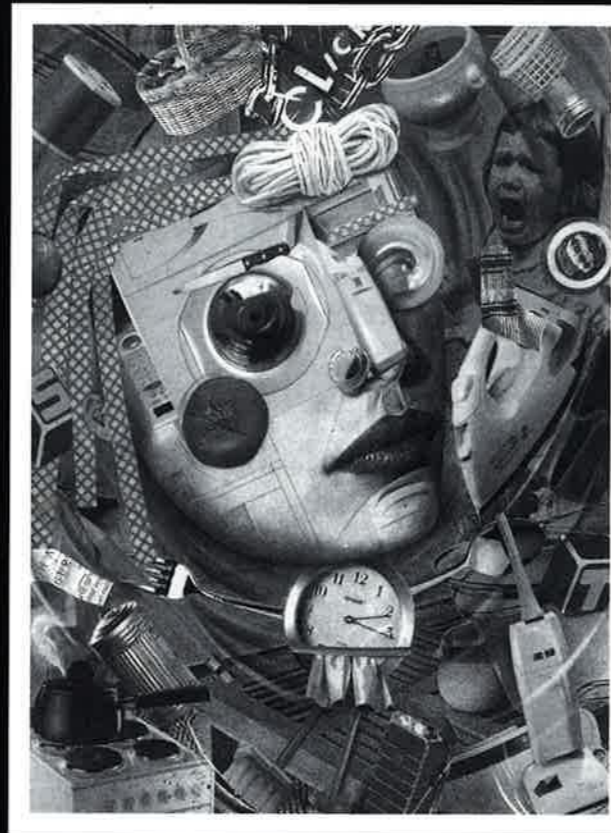
THAT'S MY STORY AND I'M STICKING TO IT

When pondering to leave, most people retrace the history of their relationship, taking a mental inventory of the good times and the bad. But there's a hidden pitfall in this technique, notes psychologist William J Doherty, Ph.D. The problem: Our memories tend to be biased by how we're feeling at the moment. So when people are feeling pessimistic about their relationship, says Doherty, they "unconsciously put a negative spin on everything – how they met, why they got married." And they're more likely to overlook happier times.

This memory bias colors the relationship history you present to friends, family, counsellors, and other confidants. So these individuals may wind up advising you to pull the plug on a relationship that isn't as bad as you've portrayed. And even if you don't consult others, your own ruminations on whether to leave will be similarly slanted. None of this means that your relationship history is irrelevant to the decision to leave – only that the evidence may not be as clear-cut as you initially think.

HOW MOTIVATED IS YOUR PARTNER?

"Assessing whether you should leave may require assessing whether you have tried to stay," notes psychiatrist Peter Kramer, M.D. What he means is that relationships take work, and that couples often abandon relationships that would be successful with a little more effort. Indeed,



adds Sollee, it's ironic that couples who are expecting a baby "will take months to get ready for that one hour in which the mother pushes out the baby, but they don't take the time to get counselling on how to keep the marriage alive."

Given that every relationship requires effort, the fact that a relationship is somewhat rocky is not in itself a sign that a couple should split. What's more important, says Peter Frankl, M.D., is how motivated the partners are to give each other a chance and to work out viable solutions to their particular problems. This motivation, say Frankl, is the best predictor of whether a troubled relationship will succeed. "I've turned around some marriages that were on the brink of divorce," he says. But if your partner isn't motivated to put some work into the relationship, the odds of success fall – and leaving may make more sense.

Psychology Today, Vol. 30, Issue 5, September 1997, pg. 41-42.

ATC DONORS

PLATINUM

Jenny Gibbs
Retail Solutions
Dr & Mrs MB Spencer

GOLD

P Rae

SILVER

Margaret Albert
Brooke Borkan
Stuart & Teresa Cairns
Mr & Mrs Compton
Mr & Mrs D L Fluffman
D Kirkwood
Kerry & O Knight
Helen Mortimer
Donald & Carolyn Reid
Susan & Steve Skolsky
Gillian Sutton
Linda Webb

BRONZE

M Asher
A Gibbs & A Ball
Mr & Mrs W Bettle
WL & ED Birnie
Lucy Bishell
Mr & Mrs Brickell
Dr Karen Brook
FK & DF Brown
P Browne
Nick & Doreen Caulton
Thomas & Dorothy Cloher
B & J Connor
Wendy Donald
Mrs Susan East
Nigel B Flockhart

Cathie Goff
L & H Harper
Deborah Heasman
Dale Hern
Sally Hughes
Susan Jancys
M Johnston
Mrs P Kean
Rosemary Langham
S M Letcher
Ethne & Norman Mahoney
Mr & Mrs DL & RM Mandeno
B Martyn
Joan Maxwell
K & S McMenamin
Trisha & Colin Mindel
R Narev
Robert Nicoll
Mr Roger Payne
Susan Pearl
Terry Peddie
YF Persico
B Phillips
Garth & Mary Powell
JE Smout
Ana Stastny
Mr & Mrs Thomas
Don & Denise Turkington
Dr M Vidulich & PJ Verner
S Webb
Eileen & Glynne Williams
Barbara Wilson
Slyvana & Robert Whyborn

Auckland Theatre Company wishes to thank all donors, including those who do not wish to be named, for their continuing support.

SUBSCRIBE NOW

Fill in this coupon and send or write to:

Auckland Theatre Company
Freepost 4437
PO Box 1312 Shortland St
Auckland

Name: _____

Address: _____

Phone No: _____

ATC COMING ATTRACTIONS



12 ANGRY MEN

MAIDMENT THEATRE

20 May - 20 June



FOUR CITIES

HERALD THEATRE

24 June - 1 August



julius caesar

SKY CITY THEATRE

23 July - 22 August



VIT&VIRGINIA

MAIDMENT THEATRE

30 September - 24 October



Wind in the Willows

SKY CITY THEATRE

12 November - 19 December

ACKNOWLEDGMENTS

Auckland Theatre Company gratefully acknowledges the invaluable support of the following

PRINCIPAL SPONSOR



1998 PRODUCTION SPONSORS

Kensington Swan

Barristers, Solicitors & Notaries Public



1998 SEASON SPONSORS

ONE

AIR NEW ZEALAND



**ARTHUR
ANDERSEN**

CARLTON
HOTEL AUCKLAND

Canon

NewstalkZB
ENTERTAINING AND INFORMING AUCKLAND - 1992-2000

IBDO

**creative
nz**

ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA

ARTS ALIVE
AUCKLAND CITY

Auckland Theatre Company would like to thank:

Jason Smith
David Locke
John McDermott
Arch & Jane of Inhouse Design
Masterworks Gallery
Matthew von Sturmer
Steve Marshall
State of Grace
Gascoigne Furniture NZ Ltd
Gates
Alternative Rentals
Bill Paynter of Pix Design

**Aotea
Centre**

Aotea Centre Management

Chief Executive Officer Greg Innes
Theatre Services Manager Milos Miladinovic
Patron Services Manager Gerry Pepper
Business Services Manager Lee Milne
Convention Services Manager Richard Jeffery

Aotea Centre Board

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

*Cover Photo: John McDermott
Title Treatment: In-House - Arch McDonnell
Programme: Pix Design - Bill Paynter
Compiled by: Amy Drury*

IF YOU'RE ENJOYING THIS EVENING'S
VERITABLE FEAST, PERHAPS WE CAN INTEREST
YOU IN OUR HOME DELIVERY SERVICE.


MONTANA
SUNDAY THEATRE

Sundays 8.30pm

ONE



MONTANA

proudly supporting

NEW ZEALAND

Arts