



ATC COMING ATTRACTIONS

BRIAN FRIEL
Molly
SWEENEY



Molly Sweeney -
with Geraldine Brophy, Stuart Devenie, Ross Duncan
By Brian Friel. Directed by Fiona Samuel
Herald Theatre from April 10
Book Ticketek: 307 5000

Arthur Miller
ALL
MY
SONS



All by Sons Directed by David Berthold
By Arthur Miller
Maidment Theatre from May 22
Book Maidment:
308 2383



David Hare
skylight



Skylight
by David Hare
Herald Theatre from July 17
Book Ticketek: 307 5000

Terrence McNally
Master Class



Master Class
by Terrence McNally
Herald Theatre from September 11
Book Ticketek: 307 5000



Roger Hall
social Glimbers



Social Climbers
by Roger Hall
Maidment Theatre from November 13
Book Maidment:
308 2383



CITY



Breakfast & Lunch

Mon - Fri
From 8.00 am

Dinner

Tues - Fri
From 6.00 pm

20 LORNE STREET
AUCKLAND
TEL (09) 309 6960

TOM STOPPARD

ARCADIA

Welcome to ATC's inaugural production of the 1997 Montana International Season, Tom Stoppard's dazzling **ARCADIA**.

"Dazzling" is a word that has accompanied this play on its international travels (the Los Angeles production closed on 23 February 1997). Stoppard's genius as a wordsmith, a reputation established over the last 30 years with such plays as **ROSENCRANTZ AND GUILDENSTERN ARE DEAD**, **THE REAL THING** and **TRAVESTIES**, takes full flight in **ARCADIA**. While mathematics, chaos theory, landscape gardening, Lord Byron, academic rivalry, literary sleuthing and good old human lust may seem themes too disparate to incorporate in any one play, (let alone splitting them over two centuries), perhaps this is Stoppard's point. Life's journey is swift, the destination a foregone conclusion. Mysteriously and magnificently however, it somehow amounts to more than the sum of its parts. So too with **ARCADIA**. As the character Hannah mentions "Comparing what we are looking for misses the point. It's wanting to know that makes us matter". Wanting to know, a uniquely human characteristic, unites the centuries in **ARCADIA**. As the present-day characters delve deeper into the clues left behind by their historical counterparts, what they discover has less to do with grand theories and high ideals than this simple human universal of wanting to know, and the accidental, incidental and unpredictable results of that quest. Dazzling indeed.

ATC welcomes director Simon Phillips, who returns to Auckland after completing a critically-acclaimed production of Shakespeare's **COMEDY OF ERRORS** for the Sydney Theatre Company. Simon grew up in Auckland and trained at the NZ Drama School from 1978-80. Since then he has directed plays, musicals and operas on both sides of the Tasman, including **DON GIOVANNI**, **HIGH SOCIETY**, **THE MAGIC FLUTE**, **AS YOU LIKE IT** and **GLENGARRY GLEN ROSS**. Fresh faces to ATC among the **ARCADIA** cast include David Aston (Bernard), Norman Forsey (Jellaby), Miranda Harcourt (Hannah), Emmeline Hawthorne (Thomasina), Nick Miller (Gus/Augustus) and Edward Newborn (Captain Brice). We welcome them and their fellow travellers for this sublime romp through time.

ATC welcomes Montana as Principal Sponsor and gratefully acknowledges the continuing support of Creative New Zealand. We are indebted to TVNZ, ATV, The British Council, The Carlton Hotel, Air New Zealand, Auckland City's Arts Alive, NZI, Albany Toyota, Arthur Andersen, Canon and NewstalkZB for their generous and continuing support. Similarly, tonight's performance would not have been possible without the guidance and unstinting hospitality of **Paul Minifie** and his team at the Maidment.

To our subscribers and patrons, we hope you enjoy being with **ARCADIA** as much as we have enjoyed putting it together.

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



Simon Prast
PRODUCER

MONTANA

AUCKLAND
THEATRE
COMPANY



MONTANA

Dear Auckland Theatre Company Supporter

It has been said that the health of the arts in a society are indicative of the health of its civilisation. The arts often challenge us to look at the familiar with new eyes, keeping social attitudes from becoming moribund and thus keeping our society vital and alive whilst celebrating our diversity.

The connection between wine and the arts is as old as western civilisation itself. It is thus entirely appropriate that Montana, New Zealand's leading wine maker, is the sponsor of the Auckland Theatre Company's Montana International Season.

We congratulate Simon Prast and the entire Auckland Theatre Company team on bringing together such an interesting programme for the season and trust that you the audience, will enjoy the productions in celebration of the health of the arts in Auckland.

Kind regards

Peter Hubscher
Managing Director
Montana Wines Ltd



TOM STOPPARD

Tom Stoppard was born in Czechoslovakia, as Tomas Straussler in 1937 and like many of the greatest post-war British playwrights is in almost every respect the exception rather than the rule. In 1939 the family moved to Singapore, where his father was killed during the Japanese invasion in 1941. Subsequently, he lived in India with his mother and older brother before moving to England in 1946, where his mother married a British Army officer, Kenneth Stoppard. Tomas did not start to learn English until he was nearly 5 years old.

While absurdism declined, he embraced it (or rather, perhaps, shook hands with it). While the world was moving towards the barricades of the late 60's, he was writing clever and literate comedies that foregrounded minor Shakespearian characters (Rosencrantz and Guildenstern are Dead) and sent up popular dramatic forms (The Real Inspector Hound). While liberal humanism was under attack in the universities, he was defending its values (most notably in Jumpers). And when in the late 70s the theatre began to tire of politics, he turned to it, in his East European plays Professional Foul (BBC) and for the stage Every Good Boy Deserves Favour, in his attack on the journalists union closed shop (Night and Day), and - arguably - in The Real Thing, in which the particular skills of the writer are defended against a supposedly thoughtless anti-elitism ("What's so good about putting words together?" is the feed-line; "It's traditionally considered advantageous for a writer is the punch-line").

Whether political or not, what all Stoppard's plays have in common is a delight in juxtapositions, elisions and puns: Travesties flings together Lenin, James Joyce, Dada and the Importance of Being Earnest; Every Good Boy is structured round a confusion between the vocabulary of mathematics and music; while Hapgood collides spying and quantum mechanics ('A double agent', a character remarks 'is

like a trick of the light. You get what you interrogate for'). In addition to his stage work, Stoppard has written notably for radio, and increasingly for television and film. He directed a film version of Rosencrantz and Guildenstern are Dead in 1990.

Selected Plays:

- 1966 Rosencrantz and Guildenstern are Dead
- 1966 If You're Glad I'll Be Frank (radio)
- 1967 Albert's Bridge (radio)
- 1968 The Real Inspector Hound
- 1969 After Magritte
- 1972 Jumpers
- 1974 Travesties
- 1977 Every Good Boy Deserves Favour
- 1977 Professional Foul (Television)
- 1982 The Real Thing
- 1984 Squaring the Circle (television)
- 1988 Hapgood

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**MESSAGE FROM H.E. MR ROBERT ALSTON, CMG
 BRITISH HIGH COMMISSIONER**



I am delighted that Auckland Theatre Company are producing Tom Stoppard's stunning play **ARCADIA** as part of their 1997 season. Stoppard is undoubtedly one of Britain's greatest post-war British playwrights.

ARCADIA has achieved British theatre's highest accolades, winning the 1993 London Critics Award for Best Play, the 1993 Evening Standard Award for Best Play and the 1994 Olivier Award for Best Play.

Auckland Theatre Company's production of **ARCADIA** is one of the highlights of **The Link** programme, a year-long programme of events co-ordinated by the British High Commission and the British Council to promote the modern and evolving relationship between Britain and New Zealand.

The Link also celebrates the 50th anniversary of the British Council opening its New Zealand office.

I wish Auckland Theatre Company every success and hope that New Zealand audiences will enjoy the production.

Robert Alston



ARCADIA

Arcadia is set inside a room in an estate in Derbyshire, England, in two time periods—the early 1800s and the present. The action alternates between the two epochs until the latter half of the second act when events from both periods are unfolding onstage simultaneously. Despite the length of time between the two eras, the appearance of the room remains unchanged.

The Nineteenth Century: Thomasina Coverly, thirteen, is assigned by her tutor, Septimus Hodge, the task of proving the validity of a complicated mathematical theorem (one that, while being hundreds of years old, was not proven until after Tom Stoppard wrote **Arcadia**), while Hodge reads the writing of talentless poet, Ezra Chater—with whose wife he has recently had an affair. Ezra challenges Hodge to a duel—an offer Hodge cleverly declines while feigning great respect for Chater's writing. Flattered, Chater inscribes a book to his "friend" Hodge.

Meanwhile, Lady Croom, the matriarch of the estate, is dealing with Richard Noakes, a landscape architect, who is planning to change the pastoral look of the grounds into a picturesque "eruption of gloomy forest and towering crag,"



complete with a hermitage. Intended as a joke, Thomasina draws a hermit on Noake's landscape rendering.

Thomasina, for amusement has taken to graphing the equations her tutor assigns her, using her findings to demonstrate how the variables can be plotted with common geometry forming amalgamations of arcs and angles—a discovery which has her convinced that there must be realizable formulas to project any shape found in nature, and ultimately, to successfully predict the occurrence of future events.

The Present: Hannah Jarvis is visiting the estate to conduct research for her book, "The Hermit of Sidley

Park"...inspired by Thomasina's whimsical amendment of the sketch.

Bernard Nightingale, a scholar, is seeking evidence—any evidence—to prove his theory that Lord Byron killed Ezra Chater in a duel.

As the play develops, most of the contemporary characters contort the fragments of evidence they've discovered, arriving at outrageous conclusions about the events that occurred at the estate two centuries ago. Valentine Coverly, however, discovers the genius of his long-since

departed ancestor, Thomasina, and is presented with the opportunity to reward her for the recognition that has evaded her.

Drawing from the science of Newton, the mathematics of Fermat and physical theories that are currently in vogue, Stoppard addressed a number of intriguing and complicated issues over which he arcs **Arcadia's** plots and subplots. While the question of predicting the future has been raised, Stoppard implies that it is just as difficult to accurately assess the events of the past. The play remarks on nature's tendency to run amok until it has destroyed the creations it has fostered—a point it achieves with brilliant poeticism.

BYRON - ROMANTIC IRONY AND THE COUCH OF EROS

(excerpts by Anne K Mellor, UCLA)

*But let it go: it will one day be found
With other relics of 'a former world'
When this world shall be former, underground,
Thrown topsy-turvy, twisted, crisped and curled.
Baked, fried, or burnt, turned inside-out, or drowned,
Like all the worlds before, which have been hurled First
out of and then back again to Chaos,
The Superstratum which will overlay us.*

(Byron "Don Juan" [1823], Canto 9, stanza 37).

Byron's unseen presence haunts **ARCADIA**. For Stoppard, Byron is the quintessential Romantic poet, but this is Romanticism of a particular kind. Byron speaks for a later-born, second-generation British Romanticism: Sceptical, ironic, yet still capable of intense passions and political enthusiasms. The earlier Romantic poets, Wordsworth, Coleridge, Blake - had celebrated the French Revolution as the beginning of a new human era, one in which the self would achieve its full political and psychological potential through the exercise of the imagination and overflow of powerful feelings. They dedicated their poetry to the creation of a genuine democracy free of the shackles of a moribund aristocracy and church. Taking up their banner, Byron's contemporary Percy Shelley further insisted on the primacy of Romantic love, convinced that the self could only be fully realised when it fused with its soul-mate, the beloved who grafted its very emotional and sexual need.

Unlike Shelley, Byron viewed the utopian idealism of early Romanticism with great scepticism. Byron inherited an 18-century Enlightenment belief in rationality, in the capacity of the human mind to understand the design of the universe. Born with a club foot and to a mother who was a devout Calvinist, he also inherited the emotional conviction that he was born damned, a sinner. Growing up in Scotland in the period following the French Revolution, becoming a Baron when he inherited his great-uncle's title in 1798, Byron further felt obligation to lead the nation.

But Napoleon's transformation of the democratic French Republic into yet another Empire undermined Byron's enthusiasm to direct political action. Instead, in his greatest poem "Don Juan" (1819-1824), Byron took up the pose of the ironic detached observer of all human foibles. His Narrator is wise enough to know that every passionate love ends, that every political party or religious system only "eats another up", that every ideal has its dark side, that everything we know is but a fiction and that the universe is only chaos in constant motion. As he insisted in "Don Juan".

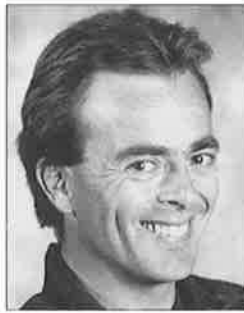
*There's no such thing as certainty, plain
As any of Mortality's Conditions:
So little do we know what we're about in
This world, I doubt if doubt itself be doubting.*

Don Juan, Canto 9, st. i7).

Thus Byron is the perfect poet to stand behind Tom Stoppard's brilliant meditation on how we can and cannot know the past, on how chaos both creates and undercuts our intellectual systems, on how erotic desire pushes us on, we know not where. For in addition to Byron's romantic belief in the creative power of the imagination and in the capacity of the individual to shape his own destiny, in addition to his Enlightenment scepticism and irony, Byron's life was played out of the couch of Eros.

By 1809 when **ARCADIA** begins, Byron had published 2 volumes of poems; 'Poems of idleness and Poems on various occasions', which had been scathingly reviewed ("If this was one of his 'school' exercises at Harrow, and he escaped whipping, they have there either an undue respect for Lords' bottoms, or they do not deserve the reputation they have acquired"). Byron challenged the reviewer, Mr Twiddle, to a duel. Twiddle wisely was "not at home". Byron then decided on revenge in his next satirical poem, "English Bards and Scots Reviewers" (1809).

DAVID ASTON - Bernard Nightingale



David has a Diploma in Drama (University of Auckland), and also trained with the Theatre Corporate Acting Course. He has performed in a wide variety of works in Theatre, Musicals, Television and film. His stage career has seen him perform in both Australia and NZ. Favourite productions include **WAITING FOR GODOT**, and **FANSHEN** by David Hare. David performed in the Australian and NZ tour of **BLOOD BROTHERS**. He played the role of Motel in **FIDDLER ON THE THE ROOF**. For television David has appeared in **XENA, HERCULES, HOMEWARD BOUND** and **SOLDIER SOLDIER**. He played the role of Father Rigby in **SHORTLAND STREET** and has had parts in **LETTER TO BLANCHY** and **MARLIN BAY**. His film credits include **THE MIRAGE** (Nicky Marshall). Currently, David is preparing and directing a Shakespearean Workshop that will play to schools in Auckland in the third term of 1997.

GERALDINE BROPHY - Lady Croom



Geraldine has appeared for most NZ Theatres over the last 14 years. She has many classical roles to her credit, including Titania, Beatrice, Portia, Gertude, Wilde's Gwendolyn, Chekhov's Sonya, Medea and Shaw's St. Joan. Favourite contemporary work includes **LES LIAISONS DANGEREUSE**, **DEATH AND THE MAIDEN**, **WILD HONEY**, **A STREETCAR NAMED DESIRE**, **CAT ON A HOT TIN ROOF** and the Court Theatre production of **ARCADIA**. Geraldine appeared last for ATC in their production of **DANCING AT LUGHNASA**. Since then she has been based in Wellington where she has performed exclusively in NZ premiere works, most notably Lorae Parry's **EUGENIA** which had a sell out season at the Watershed in 1996, the International Festival of the Arts commissioned work **RICORDI**, John Vikidas award-winning play **TZIGANE**, Fiona Samuel and David Geary's exciting collaboration **ONE FLESH**. She is the recipient of the Chapman Tripp Theatre Award for Best Actress in a Supporting Role, 1996, for **TZIGANE**.

DANIELLE CORMACK - Chloe Coverly



From 1992-3 Danielle played the role of Alison Raynor on **SHORTLAND STREET**. In 1993 Danielle made her screen debut as Vera Masden in Zee Films' **GAME WITH NO RULES** and has since appeared in other features such as Montana Sunday Night Theatre **OVERNIGHT**, **THE CALL UP** for TV One and in a short film by Stuart McKenzie **SNAP**. For stage, Danielle performed in the acclaimed production of **EAST** in Auckland and Wellington, which was later invited to Zurich. For ATC Danielle has performed in **THE LEARNER'S STAND** (Herald 1995) and at the Basement Theatre in **THE RETURN OF THE SUMMER STREET SEVEN** and **SPARE PRICK** (both 1996). Since 1995, Danielle has played a continuing guest lead role as Ephiny in **XENA: WARRIOR PRINCESS**. In 1996, Danielle played the role of Liz in **TOPLESS WOMEN TALK ABOUT THEIR LIVES**, both a television feature and a soon-to-be-released motion picture.

MARTON CSOKAS - Septimus Hodge



Marton is a graduate of the NZ Drama School. Between 1992-3 Marton played Dr Leonard Dodds in **SHORTLAND STREET**, but prior to that he appeared in **MARLIN BAY**, **SHARK IN THE PARK** and **BY THE NUMBERS** - Ray Bradbury Theatre VI. More recently for television Marton has appeared in **COVERSTORY**, **THE CALL UP** and in 1996, Marton played the role of Paul Deacon, (Guest Lead) in the Australian ABC Television drama **GP**, and was nominated for an AFI Award for Best Performance by an Actor in a Television Drama. Marton has played many stage roles including, Frank in **KVETCH** (Maidment Theatre), Gerry Evans in **DANCING AT LUGHNASA** (Court Theatre) and last appeared with ATC in **ANGELS IN AMERICA** (1994). Recently Marton played the lead support role of Darko in the internationally acclaimed production of **BROKEN ENGLISH** (Communicado/Village Roadshow), Young Dwight in **CHICKEN** directed by Grant La Hood and the lead in **TWILIGHT OF THE GODS**, which was in competition at Berlin Film Festival and won the 1996 Merit Award at the Montreal Film Festival.

ROSS DUNCAN - Ezra Chater



Ross trained at NZ Drama School in 1971 and with the Mercury Theatre as an apprentice actor for the following two years. After acting and directing at theatres around the country in 1981, he joined Theatre Corporate performing in schools with the Community Theatre Company, then with the resident company for five years, appearing in such plays as **KING LEAR**, **THREE SISTERS**, **WAITING FOR GODOT**, **TOM & VIV** - and many more. From 1986 until 1992, Ross was a member of the Mercury Theatre Company. Some highlights of those years were **THE NORMAL HEART**, **BREAKING THE CODE**, **THE SOUND OF MUSIC**, **HAMLET** and **SHADOWLANDS**. Television appearances include **MARLIN BAY**, **SHORTLAND STREET**, **PLAINCLOTHES**, **HERCULES** and **XENA**. Recent theatre work with the ATC includes, **DANCING AT LUGHNASA**, **TRAVELS WITH MY AUNT** and **MARKET FORCES**. Ross will be appearing in the ATC's forthcoming production - **MOLLY SWEENEY**.

NORMAN FORSEY - Jellaby



Norman, a Welshman, will be familiar to many people in the audience for his work in numerous film, television and stage productions. For the Mercury Theatre, Norman appeared in a variety of productions, including **SHADOWLANDS**, **AMADEUS** and **THE CRUCIBLE**. At the Aotea Centre he appeared in **MACBETH**, **ROMEO & JULIET**, (dir: Michael Hurst), and **MY FAIR LADY** (Dir: Raymond Hawthorne), and at the Watershed in **CABARET** and **HAMLET** (Dir: Michael Hurst). Norman played the role of Lord Battersby in the NZ tour of **ME AND MY GIRL**. Norman's many film and television credits include: **SLEEPING DOGS**, **BEYOND REASONABLE DOUBT**, **MERRY XMAS**, **MR LAWRENCE** and **END OF THE GOLDEN WEATHER**. For television: **EREBUS - THE AFTERMATH**, **SHORTLAND STREET**, **HIGH TIDE**, **HERCULES**, **XENA** and **CITY LIFE**.

MIRANDA HARCOURT - Hannah Jarvis



A graduate of Toi Whakaari, The NZ Drama School, and the Central School Of Speech and Drama, London, Miranda has worked all over the place in TV, film, stage and in prisons. **VERBATIM**, which she devised with writer William Brandt, has toured prisons, festivals and theatres in the UK, the USA, Hong Kong and Australia. Best Actress at the Chapman Tripp Theatre Awards, and 4-time finalist in the NZ Film and TV Awards, Miranda featured in TVNZ's **CITY LIFE** and is currently editing **VOICEOVER**, a short film funded by Creative NZ and produced by M.A.P. film productions. In 1996 Miranda played Shakespeare's Regan in **KING LEAR** (Theatre at Large).

EMMELINE HAWTHORNE - Thomasina Coverly



Emmeline has studied dance including ballet, contemporary and jazz since she was five. Her main interests are reading, writing and acting. Emmeline admires Thomasina for her intelligence, wit and passion which were three traits considered unwomanly in 1809. Emmeline attends Epsom Girls Grammar School and is in the sixth form.

ARCADIA is her professional stage debut.

NICHOLAS (NICK) MILLER - Gus/Augustus Coverly



Nick trained with Lisa Crittenden, ADA Stage and Screen II and Trinity College Exams Grade 4 in 1995. He appeared in two school productions at St Peters College (lead role in **ROCKY HORROR PICTURE SHOW** and Bomb Disposal Expert in a College class production). For television, Nick has an ongoing role in **SHORTLAND STREET** as Sean Kearney and in 1995 played the lead role in a short film titled **ETHEL**. **ARCADIA** is Nick's professional stage debut.

EDWARD NEWBORN - Captain Brice



Edward has been living in Auckland for the past 16 years. He trained in London and has performed throughout the UK, Sydney and Auckland. He has had an extensive and varied career with well over 80 stage productions to his credit. He was a regular performer at Theatre Corporate. Most recently he has been involved with corporate entertainment, improvisation and staff training for Zoom Productions. Among his favourite stage roles are Alan Strang in **EQUUS**, John the Baptist in the West End production of **GODSPELL**, Algernon in **THE IMPORTANCE OF BEING EARNEST**, Krapp in **KRAPP'S LAST TAPE** and Tessman in **HEDDA GABLER**. His last appearance at the Maidment was at the B-Side where he played Gauvain in **VINCENT AND THEO**. Recent television credits include: **HERCULES**, **XENA**, **CITY LIFE** and **SHORTLAND STREET**. He is married with two daughters.

CRAIG PARKER - Valentine Coverly



Craig has worked on stage and screen. In 1993 he played the lead role in a short film **MANMADE**, and the lead role of Daniel Rosel in a made-for-TV drama **MOTHER TONGUE**. Craig played a guest lead role in **GOLD** and played Justin Grigg (a core cast member) in the television series **GLOSS**. Between 1993-6 Craig played Guy Warner in **SHORTLAND STREET**. On stage, Craig has performed in such productions as **THE SEAGULL** (ATC 1994), **MACBETH** (Aotea, 1992) and remains a very popular core cast member of Theatresports Auckland. Recently for television, Craig has appeared as a guest lead in **XENA: WARRIOR PRINCESS**, **COVERSTORY**, **CITY LIFE** and is a guest celebrity on the new **CELEBRITY SQUARES** on TV2.

IAN WATKIN - Richard Noakes



Ian has performed in theatre throughout New Zealand since 1970, most recently in Berkoff's **EAST** and **KVETCH**, the sell-out premiere season of the Roger Hall smash-hit play **MARKET FORCES** in Wellington, as well as the sell-out Auckland Theatre Company season at both Herald Theatre and Maidment Theatre, the highly acclaimed ATC production of **UNCLE VANYA** (voted first equal Best Play in 1996 - Metro Reader's Poll), and the popular ATC production of **TRAVELS WITH MY AUNT**.

Ian has appeared in many outstanding films including **SLEEPING DOGS**, **UTU**, **GOODBYE PORK PIE**, **JUST ME AND MARIO**, and **BRAINDEAD**. He has appeared in many television productions, including **MARLIN BAY**, **SAVAGE PLAY**, **COUNTRY GP**, **WHITE FANG**, **ENID BLYTON SERIES**, **HERCULES** and **SHORTLAND STREET**.

SIMON PHILLIPS - DIRECTOR



Simon is a graduate of Auckland University (English Lit/Languages) and the NZ Drama School. In 1981 he was appointed Associate Director of Auckland's Mercury Theatre directing a variety of plays and musicals including **CHICAGO, JESUS CHRIST SUPERSTAR, OLIVER!, AMADEUS**, and several indigenous works. In 1984 he moved to Australia to take up a position as in-house Director for the WA Academy of Performing Arts. He also directed for the WA Theatre Company plays such as **GLENGARRY GLEN ROSS, LES LIAISONS DANGEREUSES** and his own adaptation of **GREAT EXPECTATIONS**. In 1987, he joined MTC as Associate Director and in 1990 was appointed Artistic Director of the State Theatre Company of South Australia. His productions in Melbourne included **BURN THIS, MRS KLEIN, MACBETH, SERIOUS MONEY, THE IMPORTANCE OF BEING EARNEST** (national tour). In Adelaide he directed, among other productions, **MARAT/SADE, RESTORATION, THE SCHOOL FOR SCANDAL, CABARET, UNDER MILKWOOD** and **HIGH SOCIETY**, which subsequently toured both nationally and throughout the UK. Today, Simon's work takes him all over Australia and New Zealand. In recent years, he has directed such outstanding productions as **THE THREEPENNY OPERA** (Sydney Theatre Company), **THE MAGIC FLUTE** (Auckland Opera), **FALSTAFF** (Australian Opera), **AS YOU LIKE IT** (STC), **DON GIOVANNI** (Victorian State Opera, NZO), **ARCADIA** (MTC), and **JULIUS CAESAR** (MTC).

TRACY GRANT - Designer



Tracy was Resident Head of Design and Associate Director at the Mercury Theatre from 1984-1990. While there her set and costume designs included Musicals: **WEST SIDE STORY, PETER PAN, SOUTH PACIFIC**. Opera: **LA TRAVIATA, DON GIOVANNI, LUCIA DI LAMMERMOOR, FAUST** and **TURANDOT**. Plays: **WILD HONEY, ROMEO AND JULIET** and **HAMLET**. Tracy has been a successful freelance designer since 1991 and her work has included set and costume designs for **MARRIAGE OF FIGARO** (Mercury/Auckland Metropolitan Opera), **MY FAIR LADY** (Aotea), **THE PEARL FISHERS** (VSO), **DANCING AT LUGHNASA** (ATC). Special projects have included **PLACIDO DOMINGO AT WESTERN SPRINGS** and **KIRI AT THE MISSION** (IMG); and Costume Design for **THE FLYING DUTCHMAN, THE MAGIC FLUTE, DON GIOVANNI** (Opera NZ), **THE THREEPENNY OPERA** (Sydney Theatre Company); **HYSTERIA** and **ARCADIA** (Melbourne Theatre Company), and **FALSTAFF** (Australian Opera). Tracy received a Winston Churchill Memorial Fellowship in 1987, was chosen to exhibit at the Prague Quadrennial in Czechoslovakia in 1991 and 1995, and gained a Bachelor of Spatial Design (A.I.T.) in 1996.

BRYAN CALDWELL - Lighting Design



Bryan is a theatre and Event Lighting Designer who has worked with most of Auckland's leading theatre companies, principally in collaboration with his partner, Set and Costume Designer Tracey Collins. His recent theatre designs include **INTO THE WOODS, ASSASSINS, THE CHANGELING**, and **ALADDIN** for Watershed, **PINOCCHIO** at the Aotea Centre, **GISELLE** for Auckland Ballet Company at Bruce Mason Theatre and **STILL SPEEDING** for Maidment Youth Theatre, as well as designing lighting for **AXIS ADVERTISING AWARDS** (Auckland & Wellington), and the DB Warriors opening match in 1995. His recent installation with Tracey at Artspace, "Our name is object" was voted best in 1995 in both Art and Theatre end-of-year reviews. Bryan has recently returned from London where he participated in an international forum for Lighting, examining development of lighting as a design medium in world theatre. For Auckland Theatre Company, Bryan created the lighting design for the highly acclaimed production of **UNCLE VANYA** (Herald Theatre, 1996).

AUCKLAND THEATRE COMPANY
By Arrangement with the Royal National Theatre, London
Presents

ARCADIA

By Tom Stoppard

Maidment Theatre, Auckland

February 27 - March 22 1997

First Production of the 1997 Montana International Season

Director	Simon Phillips
Designer	Tracy Grant
Lighting Design	Bryan Caldwell
Stage Manager	Fritha Walker
Director in Training	Brett Turner
Set Construction	Third Stage
Wardrobe	Elizabeth Whiting
Properties	Arts Bandits
Lighting Operator	Errin Efford

Original piano music by Eamonn Kelly

Cast (in order of appearance)

<i>Thomasina</i>	Emmeline Hawthorne	<i>Capt Brice</i>	Edward Newborn
<i>Septimus</i>	Marton Csokas	<i>Hannah</i>	Miranda Harcourt
<i>Jellaby</i>	Norman Forsey	<i>Chloe</i>	Danielle Cormack
<i>Ezra Chater</i>	Ross Duncan	<i>Bernard Nightingale</i>	David Aston
<i>Richard Noakes</i>	Ian Watkin	<i>Valentine</i>	Craig Parker
<i>Lady Croom</i>	Geraldine Brophy	<i>Gus/Augustus</i>	Nicholas Miller

A room on the garden front of a very large country house in Derbyshire - April 1809 & The Present

There will be a 15 minute intermission

Auckland Theatre Company

Producer	Simon Prast
Assoc. Producer	Teresa Sokolich
Assoc. Producer	Amy Drury
Patron Services Manager	Leal Butler
Publicity & Marketing Consultant	Diana Goulding Promotions

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Jim Macaulay Chairman *Tim MacAvoy* *Judith Tizard* MP *David Stubbs* *Hinemoa Holmes* *Simon Prast*

GEOMETRY AND THE GARDEN

The grounds of Sidley Park, the house which provides the setting for *Arcadia*, are a palimpsest on which all three of the main styles of 18th and early 19th century landscape gardens have at one time or another been inscribed. Until the 1750's the garden was laid out according to an aesthetic which saw beauty only in symmetry, in the geometrical patterns made by circular pools and the intersecting straight lines of avenues, allees, terraces and hedges. This formal design was then buried beneath the improvements of Lancelot ("Capability") Brown, the most famous advocate of a 'natural' style of gardening which saw beauty only in asymmetrical arrangements of sinuous curves and trees planted in loosely scattered informal groups.

As *Arcadia* opens, this design is about to give way to the picturesque style favoured by Mr Noakes. The Picturesque was an aesthetic of irregularity, of romantic wildness in which the continuous serpentine lines of Brown were deliberately broken and obscured by sudden declivities and the jagged shapes and shadows of rocks and unkempt trees.

The different styles of gardening were treated by some contemporary commentators as mere changes in fashion, and they were frequently compared with changing fashions in dress, particularly women's dress. For others however, they were 'like fashion itself' part of a complicated history of social and political change. As Britain became a more powerful, more confident nation, more conscious of the uniqueness of its history

and constitution, the formal, geometrical style of gardening was understood as an alien and authoritarian imposition on the landscape, an expression of the attempt made by the Frenchified Stuart Kings to confine the free spirit of Britain. The 'natural style' of Brown was thought to be more in tune with the informal genius of the English landscape and this seemed to give the genius of the English people room to breathe and expand.

Like many stylistic innovations which



became popular in Britain, the 'picturesque' style offered the simultaneous pleasures of modernisation and antiquation: picturesque gardens looked new by looking old, as if they had been neglected for centuries or had never been touched by the human hand. An advantage of such gardens was that once created they were much cheaper to maintain than those they replaced.

If the gardens of the earlier 18th century seem to endorse a characteristically aristocratic notion of personal identity, as something to be displayed, picturesque gardens endorse the more characteristically middle-class

notion that we are truly ourselves only when we are alone.

But just because it was conceived as wild and empty space to be enjoyed in solitude, the picturesque garden could be freely populated with figures supplied by the imagination. The grounds of Sidley Park, as one of the characters of *Arcadia* points out, are being remodelled as the landscape of the gothic novel, in which the gloomiest, most overgrown places of nature are the picturesque settings for lovers' daydreams, for long-awaited meetings of those who love in secret, for terrifying encounters between the heroine and her would-be seducers and abductors. When it is complete,

Mr Noakes garden will be a landscape where the dangers of the solitude can be enjoyed in safety, and where romantic reverie can wear the mask of serious contemplation. To the women of the house of Sidley Park, like the gothic novel itself, it will offer new opportunities to enjoy a new kind of freedom. It will be the freedom of fantasy, a space in which women can imagine other selves and other futures, perhaps less constrained, certainly more exciting, than those which usually awaited them

John Barrell

Excerpts from an article originally commissioned by the Royal National Theatre for the London production of Arcadia. John Barrell is the author of a number of books and essays about landscape and he teaches English at the University of Sussex.

What was wrong with what we thought we knew, and what door is now cracking open? **ARCADIA** answers these questions in a network of linked allusions. Knowing about the scientific developments underlying the play can elucidate the complexities that echo through Stoppard's richly allusive dialogues.

The scientific granddaddy for the play is Isaac Newton, who formulated in the 17th century the three laws of motion, thus laying the groundwork for Newtonian mechanics, so successful in explaining a wide range of phenomena. From the trajectory of cannonballs to the stately progression of the planets, that by 1814, the French mathematician Pierre Laplace boasted that if a being with sufficient computing power were given Newton's equations and the initial conditions, he could calculate the state of the universe at every moment in the future. For such superhuman intelligence, Laplace wrote in his *Philosophical Essay of Probabilities*: nothing would be uncertain and the future, as the past, would be present to its eyes." (When Thomasina makes a similar observation in Scene 1, her genius is indicated by the fact that her speculation predates Laplace's *Philosophical Essay* by half a decade). Responding to this sweeping scope, poets and philosophers extrapolated Newtonian mechanics into a world view that envisioned the universe as a giant clockwork mechanism, precise, deterministic, and infinitely predictable.

There was just one problem, Newton's equations could not explain why time ran in only one direction. The equations worked equally well whether 't' the variable for time, was positive or negative. Why time should run only forwards was not answered until the early 19th century, when Fourier, Camot, and others formulated the second law of thermodynamics. The second law, one of the most well-established principals in all of science, states that in a closed system entropy always tends to increase. The second law insinuates itself into the play in Scene 7, when Septimus hands Thomasina "a prize essay of the Scientific Academy in Paris". This must be Fourier's 1811 prize essay on thermodynamics. In retrospect, Fourier's essay was seen as an important intermediate step in formulating the second law, because it implied that no heat transfer can be 100% efficient. In an astonishing leap, Thomasina not only grasps this implication but also realises Fourier has demonstrated what Newtonian mechanics could not. It gave time its arrow.

Nearly half a century passed before Lord Kelvin, the great

British thermodynamicist, realised that if entropy always tends to increase, eventually, the universe must run down (assuming it is a closed system). He called this final state 'universal heat death', when the temperature will stabilise at about -270 degrees centigrade and life of any kind will be impossible "Ashes to ashes, dust to dust", concisely summarises how the second law affects everything from wood stoves to human life. Whereas Newtonian mechanics was associated with a clockwork universe, the second law was associated with a universe driving along a one-way time line until it runs out of steam and freezes. This is the despair of "Frenchified mathematick" that Septimus struggles against by using good English algebra.

How can algebra help? The most recent scientific paradigm Stoppard draws upon is chaos theory. An important contributor is Ilya Prigogine, the Belgian chemist who won the Nobel Prize for his work on irreversible thermodynamics. Prigogine demonstrated that for irreversible reactions producing large amounts of entropy, entropy can decrease in local areas and still keep the overall entropy term positive, as the second law requires. In this interpretation, entropy goes from being the engine driving the universe to heat death, to the rejuvenating force driving it to increased complexity.

In choosing as the backdrop for **ARCADIA** the historical progression from Newtonian mechanics to classical thermodynamics and the chaos theory, Stoppard has taken a calculated risk. What if we don't catch the allusions? The play's triumph, in my view, lies in imparting to this technical history an emotional intensity that can bring it alive for contemporary audiences. Even if we do not catch the full scope of the references, we can feel the poignancy of Thomasina's immense promise, and the struggle of those in the present to recover the meaning of her life. Not ashes to ashes, but ashes to the fractally complex pattern of this remarkable play.

N. Katherine Hayles. Professor of English at UCLA, specialises in 20th Century literature and science. In addition to a Ph.D in English, she holds a master's degree in chemistry from Caltech. Her books include *Chaos Bound: Orderly Disorder in contemporary Literature and Science* and *Virtual Bodies in Cybernetics, Literature, and informatics or How We Became Posthuman*.

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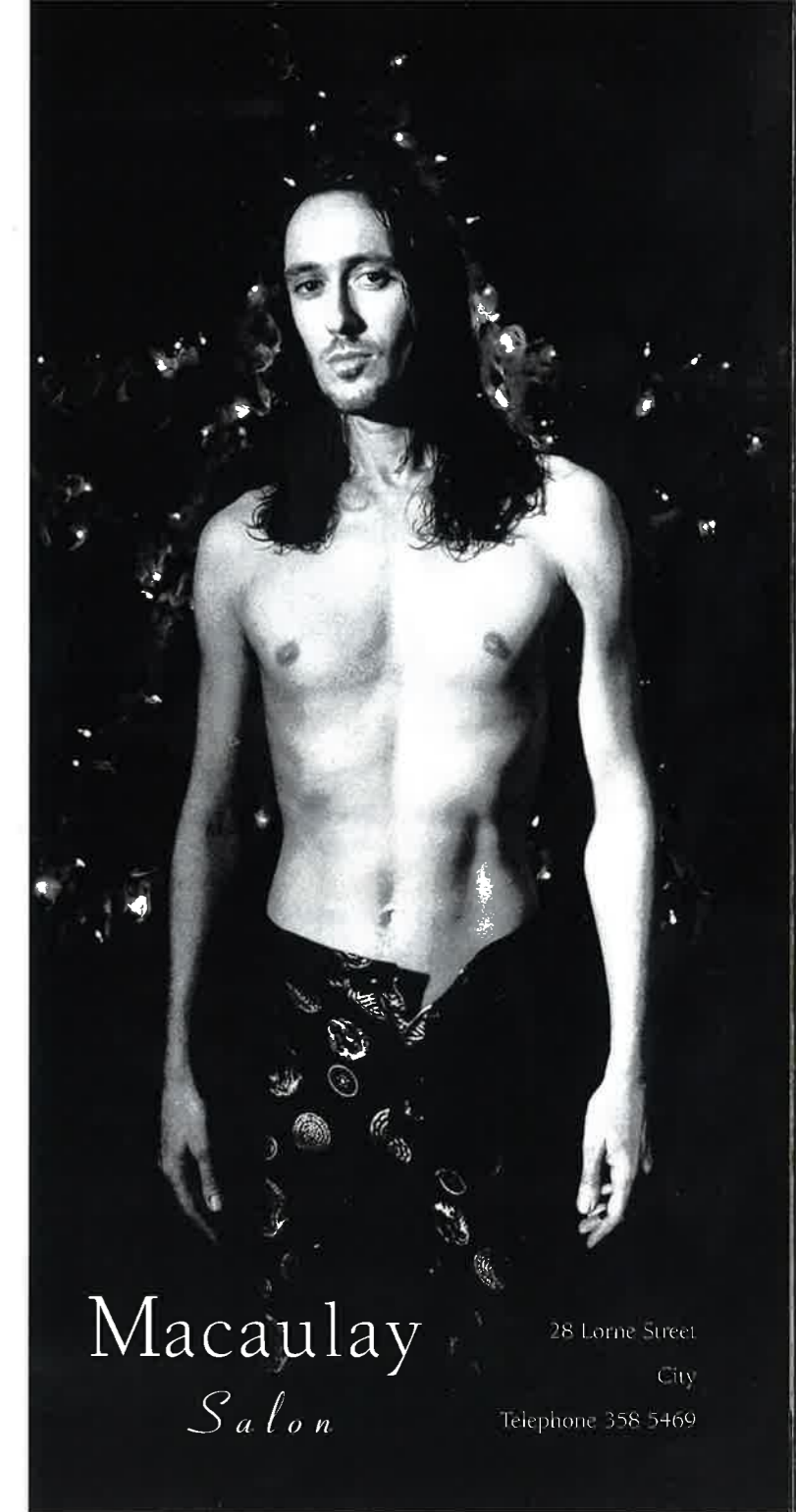
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