

# AUGUST: OSAGE COUNTY

ONE FAMILY. ONE THOUSAND SECRETS.  
A PLAY BY TRACY LETTS



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# WELCOME

There are probably more comfortable places to spend an August than Osage County, Oklahoma: hot, dry, windy; dusty with chaff from mown wheat fields; under threat from tornadoes and raging locusts. But Tracy Letts' tornado of a play is set here, slap bang in the centre of the United States, for a reason. Through the mess of humanity that is the Weston family, Letts' play references Bush's neglect of heartland America. It's a brilliant, blackly funny allegory of where the American Dream went wrong.

In approaching the work, my creative team and I have taken as our jumping off point the first words of Barbara, the eldest of the three Weston sisters: "This is not the Midwest, this is the Plains, a state of mind, right, some spiritual affliction, like the Blues." We've chosen to give a "feeling" of the Weston home and locale, rather than a literal recreation of it: to define it, but not limit the possibility for you to project onto it your own images, memories and experiences, both of their part of the world, and of reluctant homecomings, wherever they have been.

AUGUST: OSAGE COUNTY is a beautifully constructed piece that offers fantastic roles for actors. I have been blessed to have some of the best in the business working on this production and my huge thanks and love to them all for their great work and commitment. Thanks, too, to my creative team – Robin, Nic, Phillip and Eden – and the whole ATC production team for their skilful and dedicated work.

Enjoy!

Colin McColl



# AUGUST: OSAGE COUNTY

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## CAST

Beverly Weston – **Stuart Devenie** Violet Weston – **Jennifer Ludlam**  
Barbara Fordham – **Jennifer Ward-Lealand** Ivy Weston – **Hera Dunleavy**  
Karen Weston – **Andi Crown** Bill Fordham – **Alistair Browning**  
Jean Fordham – **Elizabeth McMenemy** Steve Heidebrecht – **Peter Daube**  
Mattie Fae Aiken – **Alison Quigan** Charlie Aiken – **Andrew Grainger**  
Little Charles Aiken – **Gareth Reeves** Johnna Monevata – **Nancy Brunning**  
Sheriff Deon Gilbeau – **Kevin Keys**

## CREATIVE

Direction – **Colin McColl** Set Design – **Robin Rawstone** Costume Design – **Nic Smillie**  
Lighting Design – **Phillip Dexter MSc** Music Composition & Sound Design – **Eden Mulholland**  
Special thanks to consultants – **Chris Stewart** (Dialect), **Kate Fiddler** (Psychiatric)  
& **Michael Hurst** (Fight)

## PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Bonnie Burrill**  
Senior Stage Manager – **Fern Christie** Stage Manager – **Mitchell Turell**  
Assistant Stage Manager – **Gabrielle Rhodes** Directing Intern – **Eleanor Bishop**  
Technical Operator – **Kate Burton** Wardrobe Technician – **Sara Taylor**  
Properties Master – **Diana Kovacs** Set Construction – **2 Construct**  
Patternmaker & Costume Construction – **Sheila Horton**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: **David Rosenberg, Lori Leigh, Ken Dickson, Dr Geoff Kemp, Elbert Hill, Bette Posey, Elizabeth Alexander, Steppenwolf Theatre Company, Chris Trotter, Martyn Bradbury, Jess Culley, Dexter Fry, The Granger Collection, Michael Goad & Pandoro Panetteria.**

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The World Premiere of AUGUST: OSAGE COUNTY was presented in June 2007 by Steppenwolf Theatre Company, Chicago, IL; Martha Lavey, Artistic Director and David Hawkanson, Executive Director. AUGUST: OSAGE COUNTY opened on Broadway at the Imperial Theatre on December 4, 2007. It was produced by Jeffrey Richards, Jean Doumanian, Steve Traxler, Jerry Frankel, Ostar Productions, Jennifer Manocherian, The Weinstein Company, Debra Black, Daryl Roth, Ronald Frankel, Marc Frankel, Barbara Freitag, Rick Steiner and Staton Bell Group.

AUGUST: OSAGE COUNTY is the sixth Auckland Theatre Company production for 2010 and opened on September 2nd. AUGUST: OSAGE COUNTY is approximately 210 minutes long with two intervals. Please remember to switch off all mobile phones, pagers and watch alarms.

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# TWO HALVES MAKE A WHOLE

## AWARD-WINNING PLAYWRIGHT TRACY LETT'S SHARES HIS THOUGHTS ABOUT THE WORLDS OF ACTING AND WRITING.

### Tracy Letts on his writing process

Writing is very private, and for me it's very intuitive. I don't know where a lot of it comes from; I can't sort of trace back. People always say 'where did you get the idea for that play?' and I never really know where I got the idea from – or it seems like it is drawn from a lot of different sources. So the actual creative part of writing is very intuitive and mysterious to me.

Then when we get into the theatre and we're putting a show up, it becomes problem-solving. It becomes a craftsmanship, becomes like carpentry, in a way: you're fixing problems, you're building a house.

I think I understand what's asked of me as an actor better, in some ways, than what's asked of me as a writer. I'm there to translate a writer's work for an audience.

And that is my primary objective... and in the kind of theatre we do, to do so with a degree of verisimilitude that people in the audience find themselves absorbed following the story and following the characters, not watching the actor at work.

But they definitely inform each other. They are both from the same world; they are both about story-telling. It's all about the most effective way of telling a story that actually gets me out of the way of audiences' direct communication with what is going on the stage.

### On returning to the stage

It's really great. I'd been acting here in Steppenwolf Theatre Company in what seems like two or three shows a season for a few years, before I took a break. The last one of those shows was BETRAYAL, which I did for five months and it really burned me out. But I've forgotten in the two and half years that acting is a great way for me to get out stuff I have to get out. I've missed that outlet, the ability to do that; that's something I've

always had in my life since I was 15 years old and it's been too long.

It's not like riding a bike, acting. Acting has muscles that you use, and you do get very rusty if you're not up there working regularly. I'm up here with a couple of actors who've been working a lot recently and I can tell: I can feel it from them, that they are well oiled in a sense, they've been working a lot and they feel sort of performance-ready. So it's taking me a while to get up to speed, but I love it, it's great, it's something I hope I'm always able to do. And it's nice with the writing too, just that the two things, they both take from such different sides of my personality.

I think I'm actually pretty private person; acting sort of forces a more public side of me out.

*Interview transcribed from the video "Tracy Letts discusses his creative process" with the permission of Tracy Letts and Steppenwolf Theatre Company.*



Ensemble member Tracy Letts, Guy Barile and ensemble member Ian Barford in the production of BETRAYAL © Michael Brosilow



Tracy Letts with director Tina Landau at the rehearsal of Letts' latest play SUPERIOR DONUTS © Mark Campbell  
Photos reproduced with the permission of Steppenwolf Theatre Company.



# THE FIRST GREAT AMERICAN PLAY OF THE 21ST CENTURY

**AUGUST: OSAGE COUNTY, A SEARING FAMILY DRAMA BY CHICAGO'S ACCLAIMED STEPPENWOLF THEATRE COMPANY, HAS TAKEN AMERICA BY STORM. PLAYWRIGHT TRACY LETTS TELLS HOW HIS OWN FAMILY INSPIRED HIS PULITZER PRIZE-WINNING WORK.**

**By Kate Kellaway**

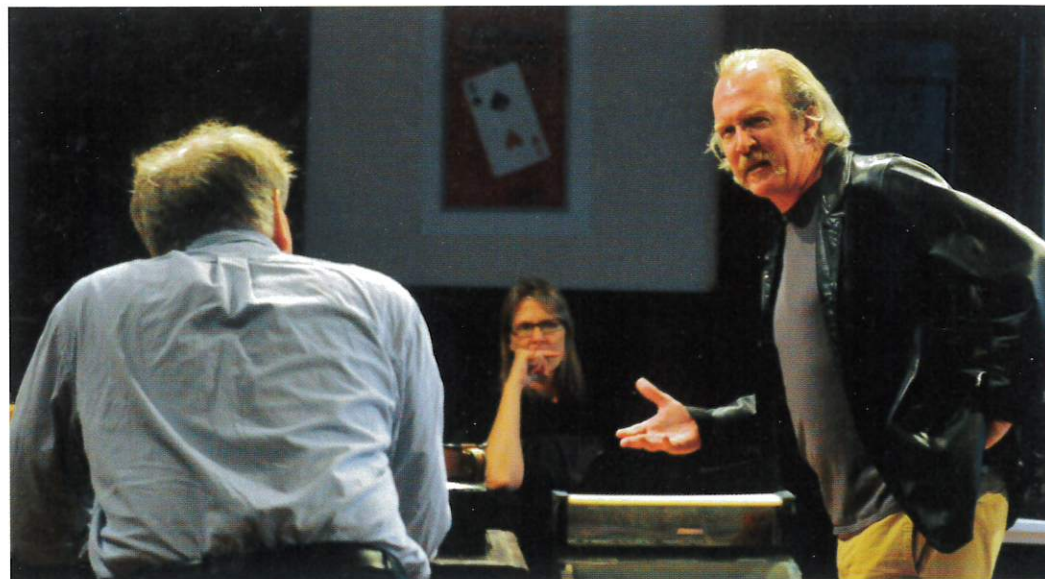
Sam Shepard, the American playwright, when asked why he wrote so much about family, answered: 'What else is there?' Tracy Letts likes to borrow the quote, and it is easy to see why. Letts is the author of *August: Osage County*, an epic tragicomedy about family that has taken America by storm. His new play is the feted youngest member of American drama's extended, dysfunctional family - a natural heir (or, perhaps, wayward stepchild) to Tennessee Williams, Edward Albee and Eugene O'Neill. Steppenwolf's production first triumphed in its Chicago hometown, and then on Broadway (where serious work is often drowned out by the

sound of musicals), and went on to capture the 2008 Pulitzer Prize, five Tony awards and the nation's imagination. Rachel Weisz described seeing it as one of her 'top 10 nights in the theatre ever'. Tracey Ullman told Deanna Dunagan, the actress who plays Violet - the bitter, addicted matriarch at the centre of the family web - that she recognised her own mother in Dunagan's performance. And Patrick Stewart paid the cast the awkward compliment of leaving after the first act because he found it too close to home (he promises to return). A film adaptation - with the Weinstein company - is now planned. But it is not just celebrities that are hooked. Family as a subject speaks to everyone - especially when pain and laughter collide.

This week the show opens at the National Theatre in London. And it seems incredible that Steppenwolf have not been seen in the capital since their stunning, sell-out adaptation of *The Grapes of Wrath* in 1989. The Chicago company first flared into life in the mid-Seventies. Its founders

helped themselves - rather cheekily - to the title of Hermann Hesse's novel (even though no one had actually read *Steppenwolf*). But the name appealed: it sounded arresting, original, bold - and Steppenwolf was all these things. The founders were three boys barely out of school: Gary Sinise, Jeff Perry and Terry Kinney. They had energy, nerve and style. And the company, although peripatetic for years, became renowned for its risk-taking and up-front ferocity. This was where John Malkovich, John Mahoney and Joan Allen started their careers, and many other Steppenwolf stars have blown from the windy city to New York and Hollywood. Yet the company has always commanded loyalty and first-rate actors who wanted to stay on. Their return to London is an event in itself.

Before meeting the cast, I rang Tracy Letts in Chicago to ask about the family tree that inspired his play. Letts is 43 and has been an actor and Steppenwolf member since 2002. He is the author of several smaller-scale pieces (including *KILLER JOE* and



Tracy Letts rehearsing for the production *AMERICAN BUFFALO* © Mark Campbell  
Photo reproduced with the permission of Steppenwolf Theatre Company.

*BUG* - defined by one critic as 'trailer park noir'). Letts told me about the suicide of his maternal grandfather - a labourer who drowned in a lake. It's a story that has haunted Letts all his life. 'His death has always been a mystery and not one I remotely solve.' Instead, his grandfather's suicide exists in the play as the question from which everything else follows. His wife, Violet, is based on Letts's grandmother who became an addict after her husband's death. (Letts himself, more than a decade ago, battled with alcohol and drug addiction.)

He grew up in Oklahoma and does not regard his own family as having been unhappy. His mother, Billie, is a novelist; his father, Dennis, was a literature professor. And it is his relationship with his father that is key to understanding him and the production.

Steppenwolf boldly cast Tracy's father (who had, extraordinarily enough, taken on a second career as an actor) in the role of grandfather. He played in Chicago to great acclaim before briefly transferring to Broadway. But in November 2007 he was diagnosed with lung cancer. He left the show in January, died in February. He was 73. Dennis had believed absolutely in his son's play but never lived to see its laurels. For Tracy, this was devastating. The overlap between what was happening on stage and the drama of losing his father was 'the most emotionally powerful thing of my life'. On the night of the Pulitzer ceremony, he could not feel conventionally celebratory. Instead he was overtaken by a rage he could neither subdue nor explain. 'It was complicated. As my shrink said: we're not wind-up dolls. I could not access the feelings

I was supposed to feel.'

Letts has a highly developed emotional intelligence. In particular - and it is what makes his play powerful - he understands the force of what is not being said. It is difficult to feel to order - expecting an emotion may make it take flight. He expected his mother to be upset by his portrait of her mother - and she was. But he could never have predicted her verdict: 'You have been very kind to her,' she said. His mother seems to have a way of finding the right thing to say. Apparently - I gathered later from a cast member - she offered her son, after his father's death, the thought that for Dennis, his involvement in the play was 'the cherry on top of the sundae'. She told Tracy: 'Your Dad could not have picked a better last chapter.'

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# AUGUST: OSAGE COUNTY BY HOWARD STARKS

Dust hangs heavy on the dull catalpas;  
the cicadas are scraping interminably  
at the heat-thickened air--  
no rain in three weeks, no real breeze all day.

In the dim room,  
the blinds grimly endure the deadly light,  
protecting the machined air,  
as the watchers watch the old lady die.

"I'm eighty-six," she said; "it's high time--  
now John's gone."

And to the town's new doctor,  
"You're a good boy" (she had a great-grandson  
who was older), "so don't fiddle around.

When fighting was needed, I fought--  
but I'm all fought out."

and later--

"John left when he was due--well--I'm due now,"  
"I promise," he whispered;  
I've learned when right is right."

Now, her daughters sit--and her grand-daughters--  
and at night, her grandsons--  
and her pampered sons-in-law.

One of these, not known for eloquence--  
or tear--said, last week,

"Ola, chance gave me a mother,  
but God gave me two."

She smiled at that,  
"yes, I had one boy; God gave me seven more.

"She lies under the sheet,  
thin as one of her old kitchen knives,  
honed by years and use to fragile sharpness,  
but too well-tempered to break just yet.

It's two days since she spoke--

"Don't cry, Bessie;  
puppies just die, that's all."  
(A girl again,  
gentling baby sister.)

All the watchers can do  
is wipe her dry mouth with gentle wetness.

They watch her old hands and murmur--

How many biscuits  
and pans of gravy?  
How many babies soothed  
How many lamp-wicks trimmed?  
How many berries picked?

words circling

as her quiet breath winds down to silence.

No sobs, for she was due, but tears, a few,  
selfish ones,  
before the calls, the "arrangements"  
to put her to bed, beside John,  
on the dusty hilltop.

Standing there,

we look up from the dry clods  
and the durable grey stone,  
upwards--  
expectantly--  
westwards--  
where the clouds grow dark.



# HOW BUSH FAILED MIDDLE AMERICA

By Chris Trotter

"IF A NATION expects to be ignorant and free", wrote Thomas Jefferson, "it expects what never was and never will be."

Middle America does not, of course, expect to be ignorant, but it does expect to be free from the consequences of remaining oblivious to everything but itself.

America's 43rd President, George W. Bush, understood the obsessive insularity of Middle America better than any of his political rivals. After all, the demons that drove him were Middle America's demons: the demon of personal inadequacy; the demon of addiction; and that biggest and most frightening demon of them all – the demon of unrealistic familial expectations.

Bush was a man of limited intelligence and talent – and he knew it. His younger brother Jeb seemed to have inherited the lion's share of the Bush dynasty's political genes, and he lacked his father's easy familiarity with the complex machinery

of American power. All his life he was burdened with the consciousness of not measuring up to his family's expectations: of letting them down.

When "Dubya" spoke of the "soft bigotry of low expectations" he spoke from the heart. It forced him to hone and develop his greatest political skill: the ability to move beyond his personal failures as though they were the work of some other George W. Bush – some dark twin – from whose self-destructive influence he was forever striving to break free.

No other aspect of Bush's personal history struck such a resonant chord with Middle America than this intimate familiarity with failure. In spite of screwing-up so spectacularly and so often, he nevertheless contrived to emerge from each disaster unbroken – even strengthened. It was this, above all else, that Middle America was so eager to hear and believe.

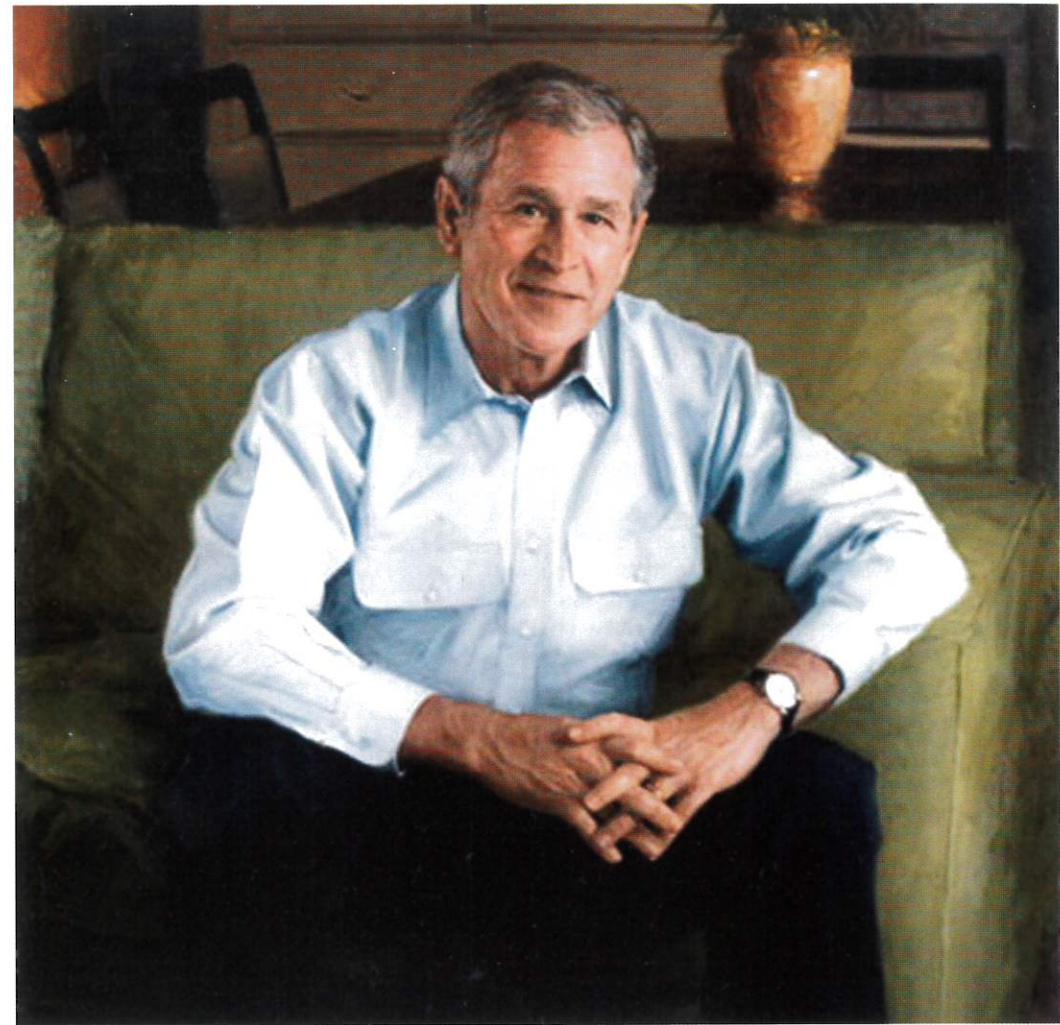
Bush's decision to be "born again in Christ" took

this uncanny knack for avoiding responsibility to its logical extreme. There was now quite literally *nothing* for which he could not be forgiven. God was always there to give him a moral makeover.

It was a betrayal. Because America's greatness has always lain in its willingness to confront – not avoid – its great historical challenges. And yet, the USA had entered the twenty-first century weighed down with challenges it simply would not confront. At home – in the form of a hollowed-out economy. Abroad – in the form of the world's angry poor.

Middle America, which had once provided the nation's moral ballast, needed a president to lift their eyes above the value of suburban real-estate. What they got was a man who, in the terrible days following 11 September 2001, offered them nothing more inspiring than "Go shopping".

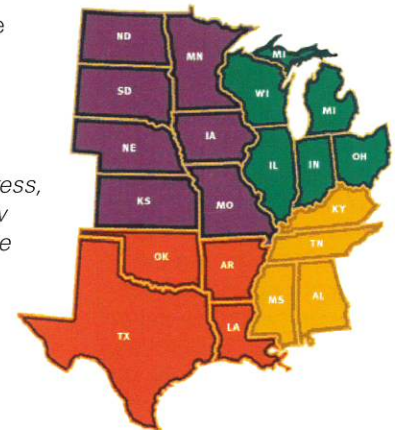
Afghanistan. Iraq. Abu Grahib. Katrina. Over and over again,



Bush failed to measure up to the expectations imposed on his Presidency by 9/11. Over and over again, the President, along with his defiantly ignorant Middle American "base", passed over the handiwork of his dark twin. Both may have shuddered – but neither looked back.

George Bush failed Middle America by letting Middle America fail – and then forgiving them for it.

*With columns in The Dominion Post and The Press, Chris Trotter is one of New Zealand's most provocative political commentators. His political history, "No Left Turn", was published in 2007.*





# PARTY IN OSAGE COUNTY

By K.S.A. Dickson

During the 1980s I was fortunate enough to attend many Osage County occasions: home football games (gridiron) for the mighty Pawhuska Huskies; Friday night burgers, cheese fries and cherry-lime Dr. Pepper at Joe's drive-in burger bar; a high school graduation party; 'huntin & fishin weekends'. I even served as a groomsman – having survived the obligatory Bachelor Party the night before!

Osage County was a fun, friendly and welcoming "home away from home" during the four years I studied at Oklahoma State University. Lesley Potter, born and bred in Osage County, became one of my best friends while at OSU. We'd both pledged the Kappa Sigma fraternity in our first semester, the fall of 1983.

Osage County served as a welcome weekend refuge, where we could escape the bustle of the frat house and our studies for some of Retha's (Lesley's mum) home cooking and the laid-back country life. The other motivation was Lesley's high school sweetheart, who was also head cheerleader for the Huskies. In his senior year at Pawhuska High,

Lesley was the first string starting quarterback, so it was appropriate that he date the head cheerleader. You can't get more All American than that, now, can ya?!

Lesley's girlfriend worked at Joe's drive-in burger bar, so that was our first 'port of call' after the 1½ hour drive from Stillwater. Enjoying one of Joe's hand-made burgers with all the fixings, we'd catch up with old acquaintances – and the local gossip.

The gossip was mostly the usual small town stuff: who's sleepin' with you-know-who, who'd like to sleep with you-know-who, and what about that BIG party that's comin' up?!

I used my TelstraClear broadband connection to Google search "Osage County" and find out what's on the ol' rumour mill in the district. A quick visit to "www.Pawhuska.com" revealed the following:

## Maybe a party, but all school?

*"Posted on Sunday August 15 2010 - 11:55:55 | by admin*

*This website has never posted a notice about an "All School Reunion", but there have been rumors and Facebook posts that talked about that*

*possibility. This has raised some concern from some good people.*

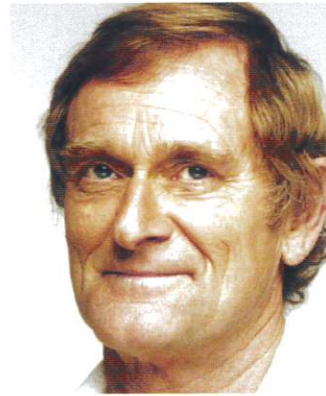
*I just heard from Wayne Lemon about a possible misunderstanding and he wanted people to know (in a neighborly fashion), that Wayne and Phil Kline's annual party is not an all school reunion. Most of the people that come have received an invite, and some bring friends, but they're really not set up for a whole bunch of people.*

*Please spread the word on this, because nobody wants to be disappointed."*

Now it's established that this won't be an "All School Reunion", the only unanswered questions are: who will drink too much and end up sleeping with you-know-who? And was that really "wacky backy" we smelled coming from so-and-so's pick up truck?!

For those of us who weren't invited, we just gotta know - because nobody wants to be disappointed!

*Ken Dickson is the Sponsorship & Events Expert at TelstraClear. A native of TEXAN, he attended Oklahoma State University for four years and spent weekends in Osage County.*



## STUART DEVENIE

Stuart Devenie is one of New Zealand's most accomplished actors. His theatrical career spans over three decades, during which time he has directed and acted for every major theatre company in the country.

Highlights amongst his many Auckland Theatre Company productions include FOUR FLAT WHITES IN ITALY, HATCH, THE TALENTED MR RIPLEY, MIDDLE AGE SPREAD, COPENHAGEN, UNCLE VANYA and MOLLY SWEENEY. Stuart has also directed THE ORDERLY BUSINESS OF LIFE and THE GOD BOY for the Company.

From 1983 to 1984, Stuart was the Artistic Director of Centrepoint Theatre in Palmerston North. Also, he

## CAST

was a senior tutor at both the New Zealand Drama School and Northland Polytechnic. In 2000, he established a theatre company, Playfair Ltd, in Whangarei, and enjoyed successful runs of COLD TURKEY, TAKE A CHANCE ON ME, THE GOD BOY, LADIES NIGHT and MIDDLE AGE SPREAD.



## JENNIFER LUDLAM

A graduate of the inaugural year (1970) of Toi Whakaari: New Zealand Drama School, Jennifer has worked extensively on stage and television in New Zealand and Australia. Her Auckland Theatre Company appearances include TAKING OFF, TAKE A CHANCE ON ME and WHO'S AFRAID OF VIRGINIA WOOLF? (for which she

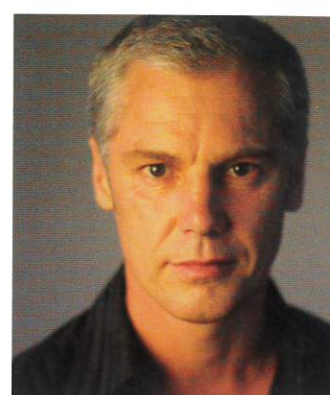
won a Chapman Tripp Best Actress Award).

Other theatre highlights include VITA & VIRGINIA, HAPPY DAYS, DEATH OF A SALESMAN, THE GOAT, OHELLO, THE VAGINA MONOLOGUES, LYSISTRATA and WHEN THE RAIN STOPS FALLING.

Jennifer has won numerous theatre awards. For television, her awards include Best Actress for UNDER COVER (1993 telemovie) and COVER STORY (1996 series). Her role in the film APRON STRINGS won her the Best Actress Award in the 2009 Qantas Film Awards.

In 2004, Jennifer was appointed a Member of the New Zealand Order of Merit for Services to the Arts. Recently, Jennifer received a Graduate Excellence award from Toi Whakaari.





## JENNIFER WARD-LEALAND

Since training at Auckland's influential Theatre Corporate, Jennifer has for 30 years worked extensively in theatre, film, television, musicals, and radio. In 1989 she joined THE FRONT LAWN, performing nationally and internationally to capacity audiences. Film and TV work includes DESPERATE REMEDIES, FRACTURE, FULL FRONTAL and most recently THE GOOD WORD. She performed to capacity houses in BERLIN, THE GOAT, THAT FACE (Silo Theatre), TWELFTH NIGHT, LE SUD (ATC) and DECADENCE (Licentious Productions).

Jennifer's cabaret FALLING IN LOVE AGAIN, featuring songs of Marlene Dietrich, has toured to Australia and extensively throughout New Zealand. She is a trust board member of Silo Theatre, President of NZ Actors Equity, and an Officer of the New Zealand Order of Merit for Services to Theatre and the Community. Visit [www.jenniferwardlealand.com](http://www.jenniferwardlealand.com)

## HERA DUNLEAVY

"In 1994, I was in NGA TANGATA TOA starring Nancy Brunning at Taki Rua Theatre in Wellington. My first play for ATC was UNCLE VANYA (1996) starring Stuart Devenie. Alison Quigan was Artistic Director of Centrepont Theatre when I did TRASH (1998). My first American play was CAT ON A HOT TIN ROOF at Downstage Theatre (2000). Gareth Reeves was in it and this will be our 12th production together, the most memorable being WHO'S AFRAID OF VIRGINIA WOOLF? starring Jennifer Ludlam and directed by Colin McColl. Colin directed Peter Daube and me in THE BLUE ROOM, and in THE CRUCIBLE, in which Raymond Hawthorne played Danforth. Last year Raymond directed Jennifer Ward-Lealand, Andy Grainger and I in OLIVER!. I've never worked with Alistair, Kevin, Elizabeth or Andi but they sure are awesome."

## ANDI CROWN

After taking a 5 year hiatus from treading the boards in order to complete her Masters Degree in Pacific Archaeology, Andi is incredibly excited to be appearing in AUGUST: OSAGE COUNTY, her mainbill debut with the Auckland Theatre Company. Her theatre work includes PLAY 2 (ATC), UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE (Silo Theatre), and several independent productions including AS YOU LIKE IT, MUCH ADO ABOUT NOTHING (Stage 2), SEX WITH STRANGERS 1 & 2, ERIC GO TO HELL and PSYCHOPATHS (Fingerprints and Teeth) and AUTOBAHN (The Emergency Room). She recently joined the cast of SHORTLAND STREET to play heroin addict Astrid Chapel and will be appearing in the upcoming comedy series SUPER CITY.

## ALISTAIR BROWNING

Alistair is really glad to be back in Auckland! Over the last few years, in his gypsy travels around the theatres of New Zealand, he has worked in classics, musicals, comedies, and tragedies, playing villains, heroes, psychos, weirdoes, and even some "normal" people, so he feels really well prepared for this piece. His long career began in Auckland at The Mercury and has included A MIDSUMMER NIGHT'S DREAM, ANYTHING GOES, AN UNSEASONABLE FALL OF SNOW, ANTONY AND CLEOPATRA, CAT ON A HOT TIN ROOF, ANGELS IN AMERICA, THREE SISTERS, THREEPENNY OPERA and HAMLET. There have also been television roles, from THE SULLIVANS to SHORTLAND STREET, and films, including RAIN, LORD OF THE RINGS, FRACTURE and MERRY CHRISTMAS, MR LAWRENCE.

## ELIZABETH MCMENAMIN

Elizabeth graduated from the Wellington Performing Arts Centre in 2005. Since then she has trained at The Neighborhood Playhouse in New York and recently took part in the ATC Summer School. This is Elizabeth's first production with ATC. Earlier this year she was filming HOOK LINE AND SINKER with Geraldine Brophy for Torchlight Films. Before moving up to Auckland, Elizabeth was a member of the Ensemble Impact Theatre Group touring New Zealand performing the show A BAKERS DOZEN in high schools.

## PETER DAUBE

Peter last appeared for Auckland Theatre Company in ROMEO & JULIET and has featured in a number of other ATC productions, including playing John Proctor in THE CRUCIBLE. Other highlights include playing Macbeth for Fortune Theatre, and receiving the 2000 Chapman Tripp Theatre Award for Performer of the Year for THE BLUE ROOM at Circa Theatre.

Film credits include Taika Waititi's cult classic JOHN AND POGO as well as STICKMEN, LORD OF THE RINGS and THE IRREFUTABLE TRUTH ABOUT DEMONS. Television work includes feature roles in CLARE, ORANGE ROUGHIES and MADDIGAN'S QUEST.

He has released music under the Wild Side label, his own label Surge and composed for film, documentary (DARK HORSE), theatre and dance. Peter won the Chapman Tripp Award for Best Soundtrack for STORIES TOLD TO ME BY GIRLS.





## ANDREW GRAINGER

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

Originally from Britain, Andrew immigrated to New Zealand three years ago, and has rapidly built up an impressive collection of credits, having appeared in local television programmes SHORTLAND STREET, OUTRAGEOUS

FORTUNE and THE CULT. Highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, EASTENDERS, MEAN MACHINE and working alongside Robert Redford in SPY GAME.

Andrew had a cameo role in THE LOVELY BONES directed by Peter Jackson and most recently appeared in ASSASSINS (Silo Theatre).



## GARETH REEVES

A graduate of The Hagley Theatre Company and Toi Whakaari: New Zealand Drama School, Gareth has worked in theatres throughout New Zealand. Auckland appearances include HUSHABYE MOUNTAIN, OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME, THE RETURN and PLENTY. For the Auckland Theatre Company he has appeared in ROMEO & JULIET, CAT ON A HOT TIN ROOF, THE PILLOWMAN, THE CRUCIBLE, WHO'S AFRAID OF VIRGINIA WOOLF? and CALIGULA.

Television productions include THE CULT, UNDERBELLY, GO GIRLS, LEGEND OF THE SEEKER, THE MAN WHO LOST HIS HEAD and THE INSIDERS GUIDE TO LOVE (for which he won a New Zealand Film and Television Award for Best Actor in a Television Series). Gareth has appeared in feature films A SONG OF GOOD, UNDER THE MOUNTAIN, I'M NOT HARRY JENSON and will be seen in the upcoming features TRACKER and ICE.



## NANCY BRUNNING (NGATI RAUKAWA, NGAI TUHOE)

"Been mates with Hera Dunleavy since Drama School 1990. Hera knew Jennifer Ward-Lealand and introduced us at around the time she toured with THE FRONT LAWN. Pete Daube probably sang on his front lawn with his band 'The Bilge Festival', for which I was a groupie. I graduated and worked on SHORTLAND STREET – in which Alison Quigan stars. I left the Street to work on NGA TANGATA TOA directed by Colin McColl in 1994. I saw Stuart Devenie that year in OLEANNA at Downstage.

Jennifer Ludlum I saw perform there too, in WHO'S AFRAID OF VIRGINIA WOOLF? and it was there I stole Gareth Reeves from my stripper-cousin in a musical we were in called BLUE SMOKE. In ATC's production of HARURU MAI I was in a Maori world; in the THE SONGMAKER'S CHAIR, a Samoan one. This is my first trip to Osage County Oklahoma and my third project with ATC."



## KEVIN KEYS

Kevin studied theatre and music at Victoria University. After a stint as an orchestral trombonist, he began acting in Wellington. Theatre credits include GAGARIN WAY and SPEER at Bats, BIG RIVER at Downstage and MILO'S WAKE at Circa. Also a singer, Kevin recently appeared in the pilot production of the opera fusion THE CASANOVA PROJECT as Casanova with Tina Cross, and will soon be seen in the Auckland premiere of Gregory Burke's GAGARIN WAY at Shed 10, which he is also co-producing.

He regularly writes and presents concerts for music ensembles around the country, including the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra, Wellington Orchestra and the Central Band of the Royal New Zealand Airforce. This is his debut performance with the Auckland Theatre Company.



## ALISON QUIGAN

Alison's theatrical experience includes more than 30 years of acting in, and directing, a wide range of plays, as well as writing twelve new plays and being Artistic Director of Centrepoint Theatre in Palmerston North for 18 years.

Favourite roles include Shirley Valentine, Lady Macbeth, Cathy in MUM'S CHOIR and Marquise de Merteuil in LES LIAISONS DANGEREUSES.

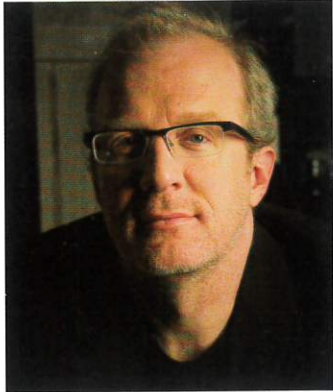
Since 1984, Alison has directed over 60 plays. Favourites include OTHELLO, HAMLET, MACBETH, ROMEO AND JULIET, MUM'S CHOIR and WHO WANTS TO BE 100? More recently, Alison has enjoyed directing The Outfit Theatre Company in TREASURE ISLAND.

Currently playing the role of Yvonne Jeffries on SHORTLAND STREET, Alison's association with Auckland Theatre Company includes directing WHO WANTS TO BE 100? (2007) and performing in THE WIFE WHO SPOKE JAPANESE IN HER SLEEP (2009), CAT ON A HOT TIN ROOF (2008), MUM'S CHOIR (2006) and TAKING OFF (2005).

In 2001 Alison was awarded the Queen's Service Medal for Services to the Theatre.



# CREATIVE



## TRACY LETTS / PLAYWRIGHT

Tracy Letts was born in Tulsa, Oklahoma, in 1965 and was raised in Durant, Oklahoma before moving to Dallas as a teenager where he waited tables and worked in telemarketing while starting a career as an actor. He moved to Chicago at the age of 20 and worked for the next 11 years at Steppenwolf and Famous Door theatre companies.

He was also a founding member of Bang Bang Spontaneous Theater. In 1991, Letts wrote the play KILLER JOE which premiered two years later at Chicago's Next Lab Theater, followed by a season in New York City and productions around the world.

Letts has been a Steppenwolf ensemble member since 2002 and in 2005 he was nominated for the Joseph Jefferson Award for Principal Actor for his role in THE DRESSER. The Steppenwolf production of AUGUST: OSAGE COUNTY opened in June 2007 before transferring to Broadway where it attracted rave reviews and numerous awards including the Tony Award for Best Original Play. Letts was also awarded the 2008 Pulitzer Prize for Drama.

Letts has acknowledged the influence of Tennessee Williams and of novelists William Faulkner and Jim Thompson on his writing. His latest play, also for Steppenwolf, is the comedy SUPERIOR DONUTS.

© Jim Luning



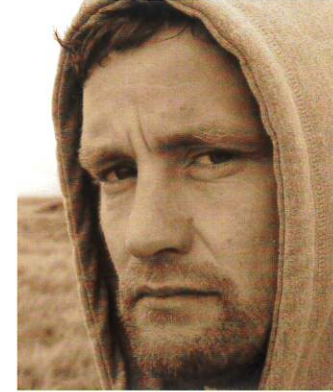
## COLIN MCCOLL / DIRECTOR

One of New Zealand's leading directors, Colin has been involved with Auckland Theatre Company since its first season and became Artistic Director in 2003. He has previously directed for the Norwegian National Theatre, the Dutch National Theatre, Scottish Opera, NBR New Zealand Opera and Wellington City Opera, as well as many leading theatre companies in Australia and New Zealand.

Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre, Wellington, for eight years.

Highlights amongst his many Auckland Theatre Company productions include THE CRUCIBLE, THE POHUTUKAWA TREE and ROSENCRANTZ AND GUILDENSTERN ARE DEAD.

In 2007 Colin became an Arts Laureate and this year he was awarded an ONZM for Services to Theatre.



## ROBIN RAWSTORNE / SET DESIGNER

*"Designing this play was complex, as Tracy Letts demands a fully working three-storey American house with all the trimmings. We felt that many of the stage directions were superfluous; we all know the American landscape from television and films, and only need to hear those accents to visualise the scene. This freed our approach and we began stripping the piece back. The size of the venue also meant we needed to consolidate the play's spaces, and this had a strong influence on the design. I wanted to create a bold landscape that showed the collapse of belief in the American dream under George Bush,*

*and Bush's abandonment of Middle America. The abstract image of the exploded house gives the actors an intense environment in which to play out this story."*

Born in Paris and raised in England, Robin studied at the Motley Theatre Design School in London. Robin is co-founder of Rawstorne Ltd, a creative company working in opera, theatre, architecture, live events, advertising and experiential projects. He has worked with the Metropolitan Opera House, Le Garnier Paris, Bregenz Opera Austria, Munich Stadt Theatre, the Peter Hall Company and the Royal Shakespeare Company.

Since moving to New Zealand from London in 2005, Robin has designed St Clare's Garden Centre/Café Buildings, Te Kuiti; NZ Vodafone Music Awards (2008 - 2010); The Living Lounge/Splore Arts and Music Festival (2008 & 2010); Absolut Collaboration (2009); THE MAGIC FLUTE (Southern Opera) and THE MARRIAGE OF FIGARO (NBR Opera).

Robin's designs for Auckland Theatre Company include DESIGN FOR LIVING and BLACKBIRD.





## NIC SMILLIE / COSTUME DESIGNER

*"How fabulous to work with such a talented cast and creative team – I very much enjoyed the design process and our somewhat organic approach to achieving the very best look for each character. The research on this project was enlightening and entertaining: looking at family portraits in Tulsa through to mug-shots in Pawhuska. The truth is always so much stranger than what you could ever present on stage."*

Nic Smillie has a Bachelor of Design in Textiles and has worked in theatre, film and television as a costume designer for the past twelve years.

Designs for Auckland Theatre Company include ROMEO & JULIET, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF and WHERE WE ONCE BELONGED.

Nic has also costumed various projects in Wellington, including LE SUD, KING AND COUNTRY, TOP GIRLS, CABARET, DRACULA, PRIVATE LIVES, SWEENEY TODD and DRAWER OF KNIVES.

Winner of the Air New Zealand Screen Award for Contribution to Design for the television series THE INSIDERS GUIDE TO LOVE, Nic has also designed costumes for THE INSIDERS GUIDE TO HAPPINESS, SEVEN PERIODS WITH MR GORMSBY, THE HOTOHOUSE, TIME TRACKERS and AFTERSHOCK.

Her operatic designs include QUARTET and THE ITALIAN GIRL IN ALGIERS. For film her works include FISH SKIN SUIT, TURANGAWAEWAE and STICKMEN.



## PHILLIP DEXTER MSC (LONDON) / LIGHTING DESIGNER

*"In this stylised production, we have concentrated on the essence of the piece: the conflict that arises when love and duty are forced into the same space."*

*Distractions have been removed and the light becomes a medium of emotion. There is still the role of assisting the audience in time and place, but what is more important is how these characters are dealing with a situation, parts of which may be familiar to all. The light should channel the feelings and, at times, reflect the tunnel vision associated with encounters that are emotionally isolating.*

*The light is structured within the play to mimic a road of disorder and separation leading to a state of clarity and realisation. Is the beginning or the end of this journey the better place?"*

Phillip's previous designs for Auckland Theatre Company include 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, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington) and LUCIA DI LAMMERMOOR and TURANDOT (NZ Opera).

His international work includes designs for Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House (Covent Garden) and Opera Conservatory (RCM).

Phillip is director of Limeburner Design Ltd [www.limeburner.co.nz](http://www.limeburner.co.nz) specialising in theatre and architectural lighting design. His training includes Master of Science in light and lighting from UCL, London.



## EDEN MULHOLLAND / SOUND DESIGNER

*"For the compositions in AUGUST: OSAGE COUNTY I wanted to achieve a desolate mid-west, guitar drive with a sometimes violent dynamic. Ranging from the upbeat country classic Clapton's 'Lay Down Sally', to very sparse, tense guitar landscapes – evoking the 'dust bowl' of Oklahoma. Ry Cooder's haunting score for PARIS TEXAS was a particular inspiration for me."*

Eden's compositional work is critically acclaimed and hugely diverse. Recently nominated for a Qantas Media Award for Best Music in a Television series and winner of Tempo Dance Festival Best Music Award for the past two consecutive years, Eden's music tells a story which creates a powerful, emotive and richly layered world and explores all the frailty of human emotions.

His recent credits include STEPPING OUT, THE IMPORTANCE OF BEING EARNEST, SHE STOOPS TO CONQUER, THE THIRTY-NINE STEPS, THE PILLOWMAN and WHERE WE ONCE BELONGED (Auckland Theatre Company), LOST PROPERTY (Fidget Company, Belgium), MINIATURES and DARK TOURISTS (with Malia Johnston).

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



# TRAIL OF TEARS

By Lori Leigh

*"The land is sacred. These words are at the core of your being. The land is our mother, the rivers our blood. Take our land away and we die. That is, the Indian in us dies."*

- Mary Brave Bird

*"Murder is murder, and somebody must answer . . . Somebody must explain the 4000 silent graves that mark the trail of the Cherokees to their exile. I wish I could forget it all, but the picture of 645 wagons lumbering over the frozen ground with their cargo of suffering humanity still lingers in my memory."*

- Private John G. Burnett

Signed into law in May 1830 by President Andrew Jackson (seventh President of United States, whose face is featured on the twenty dollar note), the Indian Removal Act was a government policy that forced some 15,000 Native Americans from their home in the U.S. Southeast to Indian Territory, what is now known as the state of Oklahoma. This policy – effectively genocide – forms an embarrassing chapter in

U.S. history. In theory, Indian removal was to be voluntary, but in practice, this relocation was almost always done unwillingly and often with the use of force. The Choctaw tribe were first to be removed from their ancestral lands; a chief memorably described the journey as a "trail of tears and death".

Though the phrase "Trail of Tears" originated with the Choctaws, it soon became synonymous with the removal of all the Indian tribes under the Indian Removal Act. In addition to the Choctaws, the Muscogee-Creek, Seminole, Chickasaw and Cherokee tribes faced leaving their homelands. The last to be removed, the Cherokee, were rounded up in the summer of 1838 and began the thousand mile march in the winter, having little clothing and no shoes. This time the journey was even more markedly cruel. The U.S. army was used to force the Cherokee from their home. The tribe was given used blankets from a hospital in Tennessee with an epidemic of smallpox. They were charged almost ten

times the normal fare to cross a river on a ferry. They were placed in internment camps. Finally, many were murdered by locals or members of the army along the way. U.S. Army Private John G. Burnett, who took part in the forced removal, said, "I saw the helpless Cherokees arrested and dragged from their homes, and driven at the bayonet point into the stockades. And in the chill of a drizzling rain on an October morning I saw them loaded like cattle or sheep into six hundred and forty-five wagons and started toward the west . . . On the morning of November the 17th we encountered a terrific sleet and snow storm with freezing temperatures and from that day until we reached the end of the fateful journey on March the 26th 1839, the sufferings of the Cherokees were awful. The trail of the exiles was a trail of death. They had to sleep in the wagons and on the ground without fire. And I have known as many as twenty-two of them to die in one night of pneumonia due to ill treatment, cold and exposure ". In the Cherokee language,



THE TRAIL OF TEARS, 1838. The removal of the Cherokee Native Americans to the West in 1838. Oil on canvas, 1942, by Robert Lindneux. Image supplied by The Granger Collection

the event is called *Nu na da ul tsun yi* ("the place where they cried") or again, "the trail of tears".

Once in Indian Territory, the Cherokee established headquarters for tribal government, where it remains to this day. In 1987, the U.S. Government designated the "The Trail of Tears National Historic Trail" as a memorial of the event. The trail stretches 2,200 miles and across nine states, ending in Oklahoma. "Oklahoma" is a Native American word, coming from the Choctaw "okla" and "humma" meaning "red people".

Though "The Trail of Tears" is perhaps the most famous moment in the history of Native American oppression

in the United States, the exploitation and abuse of Native Americans began before "The Trail of Tears" and continued after. The character of Johnna Monevata in AUGUST: OSAGE COUNTY is Cheyenne, a tribe of Plains Indians who were originally a nomadic people who followed the buffalo. The Cheyenne are associated mostly with the 19th century Indian Wars, when white settlers invaded Cheyenne traditional land. A notorious event of the Indian Wars was the Sand Creek Massacre, where a peaceful Cheyenne village was attacked, leaving 200 dead, mostly women and children. In order to achieve peace, the Cheyenne grudgingly agreed to a reservation in Indian Territory (Oklahoma) where

other tribes had already been forced to settle. To this day, the Cheyenne are still trying to re-acquire their stolen lands.

*Lori Leigh is originally from the United States; she grew up in North Georgia in Cherokee ancestral lands (Rossville and Chickamauga). Lori recently served as dramaturg for ATC's ROMEO & JULIET.*



# HAIL TO THE CHIEF?

By Geoff Kemp

Osage County is on the move: small-town America advancing by stages, exporting a bitty-bit of Pawhuska, Oklahoma, to the world's theatres. The Osage nation, meanwhile, stays home in Pawhuska, new principal chief John Red Eagle contemplating Supreme Court action against the state tax authorities in a case (*Osage Nation v Kemp*, no relation) based on claims of reservation rights rooted in tribal purchase of Osage County in the 1870s, appealing to a possibly unlikely champion in President George W. Bush, who signed the Osage Nation Reaffirmation Act.

Bush was chief of the bigger nation when *AUGUST: OSAGE COUNTY* opened in 2007. The play began its overseas travels in the days after Obama's election. Deanna Dunagan, who won a Tony award as the matriarch Violet Weston, told the *London Observer*, 'Since Obama has been elected, everything has changed. We were all so embarrassed,

depressed, fearful and disgusted with what was happening in our country. Now there is hope. It is astonishing what one day can do in the life of a nation.' Another transferring cast member declared: 'It makes us come here with our heads held high, as opposed to slinking through the back door.'

It's hardly surprising *AUGUST: OSAGE COUNTY* has gained a billing as a state-of-the-nation play. Tracy Letts himself has called it a 'political parable' and on some level an allegory of the Bush era. Reviewers lap this up, seeing it 'echoing the despair of the Bush years' and 'the corrupted and shattered ideals of post-9/11 society'. Violet, self-hatred displaced onto self-centred progeny, bewails, 'We lived too hard, then rose too high', while her husband saw hubris in the whole American 'experiment': once a whorehouse, now a shithole.

But characterising the play as a post-9/11 anti-Bush political statement has misled audiences, if you ask me. And

I was asked, after delivering from the Maidment stage the first of The University of Auckland's recent Winter Lecture series, seemingly because I'm a politics lecturer, and politics lecturers write about Bush, and it's a play about Bush. But I don't (much), and it's not. It's bigger than that – it's about life – and smaller than that – it's about small-town family life.

The problem with politics is that it gets everywhere if you let it. It's about cooperation when people agree and about conflict when people disagree, so potentially everything. It's even about people disagreeing whether politics is potentially everything. But the real problem is not appreciating that there's politics and politics, not just 'politics'. *AUGUST: OSAGE COUNTY* is just not *that* political, or at least not political like *that*.

Dubya doesn't get a mention, and Bush senior only serves as a pun for a gal's deep south. A whorehouse wouldn't be too lofty an ideal to fall from, even into



a shithole, but anyway the fall is more personal than political, embedded in Letts' family history, which he admits to carrying around for thirty years or more, since before Reagan, let alone the Bushes. The play's not 'about US invasion', as one reviewer suggested, any more than it's now 'invading' Auckland.

This doesn't mean the play doesn't have politics. The personal can be the political, that old platitude, and politics is about absence as well as presence, and silence as well as voice. The Osage nation is absent; the Cheyenne home help Johnna provides a still point in the family storm. In *BLOOD NARRATIVE*, a comparison of American

Indian and Maori writing,' Chadwick Allen points to the Osage writer John Joseph Mathews always writing of the Osage in the past: even tenses can be 'political'.

But *AUGUST: OSAGE COUNTY* is a play; Bush, Obama and Red Eagle engage in politics. Violet tells her kids, 'Jesus, you worked as hard as us, you'd all be president.' A lesson of the Bush presidency, opined the great American writer Richard Ford, was not to elect a president who never earned a paycheck. Or one who says he's only in politics to get politics out of people's lives. Politics is always there, but great writing, like the study of politics, doesn't gain its credentials

from being 'political'.

*Geoff Kemp is a lecturer in Political Studies at the University of Auckland. He recently completed a project on historical ideas of free expression undertaken with an award from the Marsden Fund for research excellence, and published the four-volume *Censorship and the Press* (2009). In July, at the Maidment, he gave the first 2010 University of Auckland Winter Lecture on 'The Beginning and Ends of Journalism'.*



# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

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## AUCKLAND THEATRE COMPANY

CABARET

Music by John Kander

Lyrics by Fred Ebb

Salon Perdu, Spiegeltent  
(Eastern Viaduct)

From 28 Oct

An intoxicating mix of outrageous dance, political warning and unforgettable show tunes, such as MEIN HERR, MONEY MAKES THE WORLD GO ROUND, IF YOU COULD SEE HER THROUGH MY EYES and DON'T TELL MAMA, this is CABARET at the Salon Perdu, Spiegeltent, Auckland Theatre Company's very own Kit Kat Klub.

THE NEXT STAGE

Musgrove Studio

12 – 16 Oct

Public bookings:

Book 09 308 2383

ATC Subscribers:

Book 09 309 3395

Participate in our annual festival of semi-staged readings, where three new scripts are showcased by some of New Zealand's best actors and you get the chance to see new plays in development. This year's line-up includes OUR MAORIS by Arthur Meek, VILLAGE PEOPLE by Victor

Rodger and WHAT TO DO ABOUT DAD by Stephen Sinclair.

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## SILO THEATRE Auckland

HAPPY DAYS

By Samuel Beckett

Herald Theatre

20 Aug – 18 Sep

Amidst blazing light and scorched grass, Winnie is half-buried in a mound. Still she greets each day with a positive attitude, applying makeup, brushing her teeth and chatting away with her husband. Buried slowly beneath the mire of an indifferent universe, Winnie offers the bravest response possible. She persists.

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## CENTREPOINT THEATRE Palmerston North

THE CAPE

By Vivienne Plumb

28 Aug – 25 Sep

1994: Kurt Cobain is dead but Eb, Mo, Arthur and Jordyn are seventeen years old, on the road and very much alive. They embark on a journey to the leaping place of the spirits - Cape Reinga. A story about that moment in every person's life when they leave the child behind and are forced to accept adulthood.

---

## BATS THEATRE Wellington

DOORS. WALLS.  
AND ALSO SILENCE.

By my accomplice

2 – 11 Sep

From my accomplice – the people who brought you the 2010 Fringe Award nominated SOMETIMES I DON'T LIKE YELLOW – comes this play about the mystery of madness, Wellington and just how far one really bad day will take you.

---

## CIRCA THEATRE Wellington

SHIPWRECKED!

By Donald Margulies

28 Aug – 25 Sep

A man survives a catastrophic storm in the Coral Sea, is marooned on a desert island, falls in love with a native princess, discovers a treasure trove of pearls, re-appears 30 years later, sells his story to Wide World magazine, and becomes rich and famous as Victorian England swallows his story hook, line and sinker.

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## DOWNSTAGE THEATRE

Wellington

THE GURU OF CHAI

By Jacob Rajan  
& Justin Lewis

15 Sep – 2 Oct

Award-winning actor Jacob Rajan collaborates with musician David Ward to bring this rich brew of characters to life against the backdrop of modern India. THE GURU OF CHAI is both humorous and dark, the characters are three dimensional and the morality is complex. This is a story of the many layers of love and all the promises that love makes.

---

## COURT THEATRE

Christchurch

DON'T MENTION  
CASABLANCA

By Michelanne Forster

11 Sep – 9 Oct

A headstrong young Jewish woman's turbulent relationship with Michael Curtiz (director of CASABLANCA) in 1930s Vienna erases the life she knew. Coerced to leave her son in a society under the looming shadow of Hitler, Thilde Forster embarks on a journey across continents to pursue a better life for her family.

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## FORTUNE THEATRE

Dunedin

THE PITMEN PAINTERS

By Lee Hall

1 – 23 Oct

In 1934, a group of English miners hired a tutor to teach an art appreciation evening class. Rapidly abandoning theory for practice, the pitmen discovered a new way to express themselves and unexpectedly became art-world sensations. An arresting, humorous and deeply moving salute to the power of individual and collective spirit.

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

# Metro



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## SPECIAL THANKS:

The lamp that features in AUGUST: OSAGE COUNTY has been lent to us by **Aunty Mavis**.

Aunty Mavis specialises in Crown Lynn and Vintage homeware. Located in Auckland's historic St Kevin's Arcade, Aunty Mavis is open 7 days a week. Shop 20, St Kevin's Arcade, 179 - 183 K Road. Email: [crownlynandvintage@gmail.com](mailto:crownlynandvintage@gmail.com)



Pecan pies were freshly baked by Pandoro Panetteria. Auckland retail stores are located at Queen St, Parnell, Mt Eden, Mt Wellington & Eastridge. Visit: [www.pandoro.co.nz](http://www.pandoro.co.nz)



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Roger and Dianne Hall  
Judith Potter  
Noel and Kerrin Vautier

### Our Curtain Call Supporters

Christine Campbell  
Paul and Anne Hargreaves  
Fay Pankhurst  
Elizabeth Sheppard

For more information about how you can support Auckland Theatre Company visit [www.atc.co.nz/partnerships](http://www.atc.co.nz/partnerships) or call Anna Connell, 09 309 0390 ext. 72

**AUCKLAND  
THEATRE  
COMPANY**



**STARRING**  
**AMANDA BILLING & MICHAEL HURST**

# CABARET



WITH

**Paul Barrett**  
**Mike Edward**  
**Eve Gordon**  
**Sia Trokenheim**  
**Colleen Davis**  
**Lynda Milligan**  
**Tyran Parke**  
**Sarah Iwaskow**  
**Will Barling**

DIRECTION  
**Michael Hurst**

CHOREOGRAPHY  
**Shona McCullagh**

MUSIC DIRECTION  
**Grant Winterburn**

DESIGN  
**Nic Smillie**  
**Bryan Caldwell**

**AUCKLAND  
THEATRE  
COMPANY**

**CORPORATE AND GROUP BOOKINGS NOW OPEN**

Round off 2010 in style in Auckland's Viaduct with CABARET at the Salon Perdu Spiegelent.  
Hospitality packages also available. For further information call 09 309 3395 or email [boxoffice@atc.co.nz](mailto:boxoffice@atc.co.nz)  
Parental discretion advised.