

Tonight we are proud to bring you the New Zealand professional premiere production of this European theatre classic by renowned French-Algerian writer Albert Camus. The piece has always appealed to me, combining as it does, cool almost casual existential argument with outrageous theatricality. As a character in Camus' novel *La Chute* (*The Fall*) says, 'The French have two passions: having opinions and having sex.'

English-speaking productions of the play have been rather stymied by stilted translations, but, by a happy coincidence, Oliver Driver emailed me last year about this brisk new translation by Scottish playwright David Greig which he had just seen at London's Donmar Warehouse. The production was a sellout success. Suddenly Mr Camus' play was 'fashionable' again. Certainly with tales of tyrants masked and unmasked filling our newspapers and TV programming, it is an appropriate time to revisit the piece.

I leave it for you to decide what the play is about: the story of an intelligent tyrant whose motives seem both strange and profound; an account of a hideous social experiment where bizarre thoughts become a reality; or an extraordinary fugue on grief and the lengths to which pain of loss will drive us. But there is no denying the logic of Camus' argument, the out and out theatricality and the finely observed characters. It is at the same time both very Roman and very French.

My thanks to the cast and creative team – and a big welcome to Auckland Theatre Company's mainbill to Peter Daube and David Van Horn.

On a personal level thanks also to my son Willie, who was a classics scholar, French linguist, actor, poet, party animal and frequent visitor to Rome. He once climbed over an out-of-bounds barrier at the Forum to enact for us the very death of Caligula (in a tunnel leading from the amphitheatre Caligula was stabbed by his own Praetorian Guards as he watched performers rehearsing for a show). Willie made a particular study of Roman emperors and always encouraged me to stage Camus' play as he believed it offered some explanation for Caligula's megalomania. So. This one's for you Will.

We look forward to seeing you all at our last show for 2004 – Dave Armstrong's hilarious and delightful retelling of Charles Dickens' classic *A Christmas Carol*. It's great festive family entertainment starring Mark Hadlow as the old money-grubbing humbug Ebenezer Scrooge. *A Christmas Carol* opens at SKYCITY Theatre on November 11 in a production directed by Jennifer Ward-Lealand.

Enjoy!

Colin McColl

CALIGULA



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CALIGULA

By Albert Camus Translated by David Greig

CAST
CALIGULA
OLIVER DRIVER
CAESONIA
DANIELLE CORMACK
CHEREA
STUART DEVENIE
OCTAVIUS
SIMON PRAST
METELLUS
PAUL BARRETT
HELICON
JASON TE PATU
MEREIA
DAVID ASTON
SCIPIO
DAVID VAN HORN
CASSIUS
PETER DAUBE
MUCIUS
GARETH REEVES
MUCIUS' WIFE, ETC
HERA DUNLEAVY

ARTISTIC TEAM
DIRECTOR
COLIN McCOLL
DESIGNER
JOHN PARKER
LIGHTING DESIGNER
TONY RABBIT
COSTUME DESIGNER
ELIZABETH WHITING
STAGE MANAGER
JOSH HYMAN
ASSISTANT STAGE MANAGER
FERN CHRISTIE
LIGHTING AND SOUND OPERATOR
RHED
SET CONSTRUCTION
THIRD STAGE LTD
COSTUME CONSTRUCTION
ELIZABETH WHITING COSTUMES LTD
PROPERTIES
SHELLY WATSON

ACT I THE DESPAIR OF CALIGULA
ACT II THE GAMES OF CALIGULA
INTERVAL
ACT III THE DIVINITY OF CALIGULA
ACT IV THE DEATH OF CALIGULA
TOTAL RUNNING TIME 2 HOURS 15 MINUTES

THIS IS THE SIXTH PRODUCTION IN ATC'S 2004 SEASON.
CALIGULA PREMIERED AT THÉÂTRE DES MATHURINS,
PARIS, IN MAY, 1944.
DAVID GREIG'S TRANSLATION WAS FIRST STAGED AT
THE DONMAR WAREHOUSE, LONDON ON 24 APRIL 2003
THIS PRODUCTION WAS FIRST PERFORMED AT THE
MAIDMENT THEATRE ON THURSDAY 23 SEPTEMBER 2004.
PLEASE REMEMBER TO SWITCH OFF ALL CELL PHONES,
PAGERS, AND WATCH ALARMS.



PORTRAIT: ALBERT CAMUS — EXISTENTIALISM'S NO. 2 MAN

BY PAUL BARKER

Like the Brontës or James Joyce, Albert Camus doesn't just have readers; he has fans. If his home town, Algiers, wasn't torn apart by civil war, you would expect it to have a Camus tourism walk, ending up at a Camus brasserie....

More than four decades after he died in a car crash at 46, Camus remains a vivid, iconic figure. He was born on 7th November 1913. If he'd lived, he might this winter be a crusty 90-year-old great man of French literature, having revoked his earlier refusal to join the diehard Académie Française. As it is, he retains a youthful spirit of danger.

...In photographs Camus often has a cigarette dangling from the corner of his mouth, despite the never-cured TB; the face looks well lived-in. It's a film noir image, which is no accident. Camus was devoted to Humphrey Bogart ... and there were many approximations to Lauren Bacall in Camus' life. He was delighted when one of his mistresses, Arthur Koestler's wife Mamaine, gave him a Burberry raincoat. He thought it made him even more like Bogart.

Camus' first and best-known novel, *L'Étranger*, written in his twenties, is a short moral tale, in the tradition of Voltairian contes, about a meaningless ('absurd') murder. Its flat short sentences have a permanent appeal to adolescent angst....

In Algeria, Camus became, briefly, one of the province's 150 communist party members. After university, he was an actor and director with the party's theatre group; he remained devoted to the theatre all his life. But the party soon expelled him as 'a Trotskyite agitator.' By the late 1930s he'd begun work on his precocious trilogy about the Absurd: the novel *L'Étranger*, a philosophical essay *Le Mythe de Sisyphe* (*The Myth of Sisyphus*) and a play *Caligula*. Journalistic work took him to Paris, with drafts or notes for all three in his luggage. The play was finished before the war broke out in 1939, the novel before the fall of France in 1940, the essay by 1941.

Writers and publishers in occupied Paris danced a strange minuet with the Germans. Gallimard, for example, continued bringing out the prestigious literary journal *La Nouvelle Revue Française*, with a French Nazi as editor. The German censor, Gerhard Heller, passed *L'Étranger* for Gallimard publication in 1942 as 'asocial' and 'apolitical.' In *Le Mythe de Sisyphe*, which ranges widely across philosophical and literary texts, Heller insisted only on removing a chapter on Kafka, who, being a Jew, was unacceptable.... The third segment of the trilogy, *Caligula*, didn't get its first performance until after the German occupation. It is full of analogies with Hitler and Stalin....

In his long-running postwar battle with the French Communist party and its innumerable fellow travellers, Camus said, 'It's better to be wrong by killing no one than to be right with mass graves.' He constantly hoped to find a peaceful third way between socialism and capitalism. His suspicion of revolutionary motives... led to a never-healed quarrel with Sartre and his hangers-on.

He took refuge in theatre work. He adapted *The Possessed* for the stage. He spent more and more time in nightclubs with more and more women, often actresses.... His wife, Francine, sank into depression and endured 23 bouts of electric shock treatment....

In 1956 Camus had published his last completed novel, *La Chute* (*The Fall*), which some think his best. It's a soliloquy by a man trapped in doubts about his character and motives.... This complex moral tale is suffused with Camus' obsession with suicide, his regrets at failing to help his wife, his diminished role in public life, and his resistance to dogmatism. But it isn't a self-pitying book.

In 1957, Camus was offered and accepted the Nobel prize. He retained the frugality of his youth, never travelling first class on trains. For the Stockholm ceremony, he borrowed a dinner jacket; Francine borrowed a mink stole....

Camus spent some of his Nobel money on a farmhouse in Provence, where he began a new novel, *Le Premier Homme* (*The First Man*). In 1959, after Christmas in the farmhouse with his family, he wrote fond letters to his current mistresses—two actresses and a Balmain model—saying he'd soon be back. On 3rd January 1960, he accepted a list in his publisher Michel Gallimard's high-performance Facel Vega. The next day, after lunch, the car hit a roadside tree on the N5. Camus was killed instantly. In his briefcase were 144 pages of his draft novel, which was eventually published as he'd left it. It is about growing up as a poor white in Algeria.

Excerpted with permission from *Prospect*, December 2003



TRANSLATOR
DAVID GREIG

One of the UK's most exciting contemporary playwrights, David Greig was born in Edinburgh. His plays include *Europe*, *The Architect*, *The Spectator*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*, *Victoria* and *Outlying Islands*, which won the Critics Award (Best New Play) for Theatre in Scotland. His plays are frequently featured at the Edinburgh International Festival, most recently *San Diego* starring Billy Boyd.



DIRECTOR
COLIN MCCOLL

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

Colin is renowned for his innovative treatment of classic plays - particularly the works of Chekhov and Ibsen - and has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for ATC's 2001 production of *Rosencrantz and Guildenstern Are Dead* and repeatedly has won Best Director at the *Chapman Tripp Theatre Awards*.

For ATC Colin has directed *Who's Afraid of Virginia Woolf?*, *Goldie*, *Middle Age Spread*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Skylight*, *Daughters of Heaven* and *Honour*. Opera directing credits include *Quartet* (NZ International Arts Festival 2004), *La Bohème* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR NZ Opera.

"YOU CANNOT ACQUIRE EXPERIENCE BY MAKING EXPERIMENTS. YOU CANNOT CREATE EXPERIENCE. YOU MUST UNDER GO IT." CAMUS



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OLIVER DRIVER**



**CAESONIA
DANIELLE CORMACK**



**MEREIA
DAVID ASTON**



**OCTAVIUS
SIMON PRAST**



Director: *Curious Film, Tape, Quality Time, The Talented Mr Ripley, Ladies Night, It's in the Bag, New Gold Dream, Play 2.03, The Shape of Things, Stones in His Pockets, The Bellbird, Play 2, Small God, The Vagina Monologues, The Atrocity, The Blue Room, Coriolanus.*

Actor: *Frontseat, Bash, Serial Killers, The Strip, The Rocky Horror Show, Rosencrantz and Gulildenstern Are Dead, Snakeskin, Magik and Rose, Shortland Street, Topless Women Talk about Their Lives, Citylife, Trash, Jack and The Beanstalk, As You Like It, Spare Prick, The Winter's Tale, Return of the Summer Street Seven.*

Thank God for our ability to believe in things we know not to be true.

Danielle has had a long-running association with Auckland Theatre Company, appearing in *The Shape of Things, The Vagina Monologues, A Streetcar Named Desire, The Bellbird, The Blue Room* and *Arcadia*.

Feature films include: *River Queen, Perfect Creature, The Price of Milk, Without a Paddle, Siam Sunset, Topless Women Talk About Their Lives* and *Channelling Baby*. She has appeared in numerous short films and TV productions.

"IT'S BETTER TO BE WRONG BY KILLING NO ONE THAN TO BE RIGHT WITH MASS GRAVES." CAMUS

This is David's fourth Auckland Theatre Company production, having appeared in *Arcadia, Copenhagen* and *Small God (Final Draft)*. He has had an extensive career in film television and theatre, most recently performing in *Closer, Where Are You My Only One?, The Caretaker, Blue/Orange* and *Hamlet*.

Film work includes: *The Mystery of Treasure Island, The Last Samurai, Murder in Greenwich, Atomic, Iris (NZ), Twister* and *The Matrix*. Television includes: *Not Only, But Always (BBC), Street Legal, Duggan, Dog's Breakfast, Xena Warrior Princess, Hercules, Coverstory, Shortland Street, and Soldier, Soldier.*

The founder of Auckland Theatre Company, Simon has directed numerous ATC productions including *The Graduate, The Rocky Horror Show, The Daylight Atheist, The Play About the Baby, Hair, A Streetcar Named Desire, W;t, Art, Closer* and *Death of a Salesman*.

His last role onstage was Trigorin in ATC's 1994 production of *The Seagull*, also directed by Colin McColl. Other theatre acting credits include *Cat on a Hot Tin Roof, Torch Song Trilogy, Amadeus, The Crucible, Hamlet, M. Butterfly, The Homecoming* and *The Seagull*.

Simon has appeared in such TV series as *Gloss, Shortland Street, Mercy Peak, Hercules, Xena Warrior Princess, Erebus: The Aftermath* and *a Death in the Family*. His film credits include *The Sinking of the Rainbow Warrior* and *When Love Comes*.

Simon was the director of AK03, last year's inaugural Auckland Festival, voted *Event of the Year* by the 2003 Metro Readers Poll. He is currently casting director at Show Off Talent Agency.

**CHEREA
STUART DEVENIE**



**HELICON
JASON TE PATU**



**METELLUS
PAUL BARRETT**



Stuart Devenie's theatrical career has spanned three decades, and he's no stranger to Auckland Theatre Company. This is his third ATC production this year, having recently acted in *Disgrace (Final Draft)* and *The Talented Mr Ripley*.

In addition, for ATC Stuart has directed *The Orderly Business of Life (Final Draft)* and *The God Boy*, and has performed in *Ladies Night, Middle Age Spread, The Daylight Atheist, Take A Chance On Me, Copenhagen, Serial Killers, The Cripple of Inishmaan, Twelve Angry Men, Uncle Vanya, Molly Sweeney* and ATC 2second Unit's *The Atrocity*.

Stuart has appeared in numerous television shows including *Jack of all Trades, Hercules, Market Forces* and *Willy Nilly*.

"THERE IS BUT ONE TRULY SERIOUS PHILOSOPHICAL PROBLEM, AND THAT IS SUICIDE. JUDGING WHETHER LIFE IS OR IS NOT WORTH LIVING AMOUNTS TO ANSWERING THE FUNDAMENTAL QUESTION OF PHILOSOPHY." CAMUS

Jason returns to the Auckland Theatre Company stage after choreographing *NZ Idol*. He was seen previously in the Auckland Theatre Company musicals *The Rocky Horror Show* and *Hair*, under the direction of Simon Prast.

He recently toured New Zealand and South Africa with *Boogie Nights*, and has choreographed and sung in numerous live performances including the *Queenstown Winter Festival Main Stage, TV3's Schick Quattro Fight for Life, Coca Cola Christmas in the Park (Auckland and Christchurch), McDonald's Circus X* and *SKYCITY's Symphony in the Park*.

Paul has had a long-standing association with Auckland Theatre Company, having appeared most recently in *Spreading Out*, as well as *Waiting for Godot, Noises Off, Art, Foreskin's Lament* and *Masterclass*. Paul also teaches voice, and has been musical director on numerous productions, including the tour of *Chicago*.

Television work includes *Being Eve, Shortland Street, McPhail and Gadsby, Secret Agent Man* and *Cleopatra 2525*. Film includes *Atomic Twister, Ike-Thunder in June* and *Spooked*. He has recorded over 1000 voice-overs for television commercials, corporate work and documentaries.

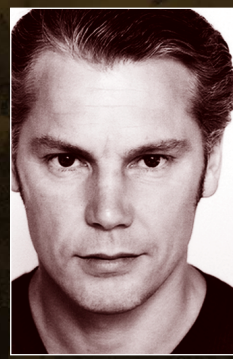
**SCIPIO
DAVID VAN HORN**



David is a graduate of UNITEC and first worked with Auckland Theatre Company in *Play 2.03*. Other theatre credits include *Unidentified Human Remains* and the *True Nature of Love, Shopping & Fucking* and most recently, *Bash*. David has acted in several short films, including *Shaken, One Night* and *Cut Out*.

David has appeared in *P.E.T. Detectives*, several short films and the digital feature *Inite*, which premiered at the Auckland International Film Festival 2004.

**CASSIUS
PETER DAUBE**



Peter makes his Auckland Theatre Company debut, having done the majority of his stage work in Wellington and Christchurch. Recent theatrical highlights include playing the title role in *Macbeth*, and appearing in *The Cherry Orchard, The Birthday Party, Noises Off* and *The Blue Room*, for which Peter received a *Chapman Tripp Theatre Award* for Best Actor.

Film work includes *Tongan Ninja, Stickmen, Lord of the Rings, The Irrefutable Truth About Demons* and *The Last Tattoo*. Recent television work includes *Power Rangers: Dino Thunder, Secret Agent Man, Mercy Peak* and *The Strip*. He has also appeared in *Xena Warrior Princess, Hercules, Shortland Street* and numerous short films.

**DESIGNER
JOHN PARKER**



John has a long history of designing for ATC, including *Lovelock's Dream Run, Amy's View, The Book Club, Cabaret, Art, Serial Killers, Into The Woods, Rosencrantz and Guildenstern are Dead, Waiting for Godot, Noises Off, The Rocky Horror Show, Middle Age Spread* and *The Bach*.

Other work includes: *The Threepenny Opera, Chess, Romeo And Juliet, Titus Andronicus, Twelfth Night, F.I.L.T.H, Assassins, Waiora, Cat On a Hot Tin Roof, Decadence, On the Razzle, Chicago, The Marriage of Figaro, Barber of Seville, Cosi Fan Tutte* and *Evita*.

John has also designed for *The Louis Vuitton Ball* and *The America's Cup Ball, Bendon's Next To Nothing, Bellsouth Pharaohs, Precious Legacy* and *Peru : Gold and Sacrifice* for the Auckland Museum.

He was awarded a Waitakere City Millennium Medal for services to the Community.

**COSTUME DESIGNER
ELIZABETH WHITING**



Elizabeth is passionate about clothing. What do we wear? Why do we wear it?

As a result of this interest she is responsible for costuming a wide range of performing arts groups, from *Black Grace* to *Royal New Zealand Ballet, NBR New Zealand Opera* to *Christmas in the Park, AK03's Aladdin* to ATC's *Waiting for Godot*. Her most recent design for Auckland Theatre Company was *Goldie*.

Elizabeth has a team of highly skilled costumiers working with her to create the wonderful extravaganzas on stage; Joanne Hawke, a fabulous corsetiere and collector of vintage clothing; Denise Hosty, Wardrobe Supervisor and buyer of bizarre objects; and Victoria Ingram and Petra Verweij, the most meticulous of machinists and artists in their own rights. She is very grateful to her team for their support and creativity.

**MUCIUS
GARETH REEVES**



This is Gareth's second production with Auckland Theatre Company, having just reprised his role as Nick in *Who's Afraid of Virginia Woolf?* He was also seen recently in Auckland as the dark clown "Crouch" in *The Peculiar Case of Clara Parsons*.

Theatre highlights: *The Underpants, Three Days of Rain, King Lear, Ghosts, Ranterstantrum, Great Expectations, The Cherry Orchard, Othello, Rosencrantz and Guildenstern are Dead, Blue Smoke, Cat on a Hot Tin Roof, Much Ado About Nothing* and *Proof*. He was seen in *The Tribe* and in the short films *The Beekeeper* and *The Big Game*. Gareth was also one of numerous young men killed in a speeding accident for an LTSA commercial.

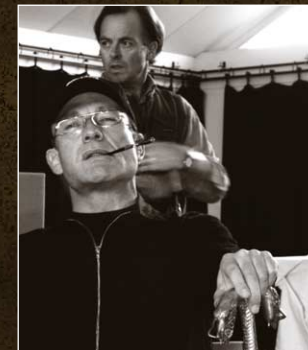
**MUCIUS' WIFE
HERA DUNLEAVY**



This is Hera's fifth Auckland Theatre Company production, having just finished performing as Honey in *Who's Afraid of Virginia Woolf?* She was also seen in *Serial Killers, Honour* and *Uncle Vanya*.

Recent theatre credits include: *Top Girls, Three Days of Rain, Ghosts, Proof, The Cherry Orchard, Ranterstantrum, Sons* and *The Blue Room*. For film and television: *Mataora, For Good* and *A Small Life*.

Dedicated to Willie Plumb, lover of Life, Art and all things Roman!



"NOBODY REALIZES THAT SOME PEOPLE EXPEND TREMENDOUS ENERGY MERELY TO BE NORMAL." CAMUS

**LIGHTING DESIGNER
TONY RABBIT**



Rabbit's work was last seen in Auckland when he lit *Rigoletto* for New Zealand Opera in May this year. This is his second lighting design for ATC, having designed *Goldie* in April 2004.

ATC would like to thank the following:

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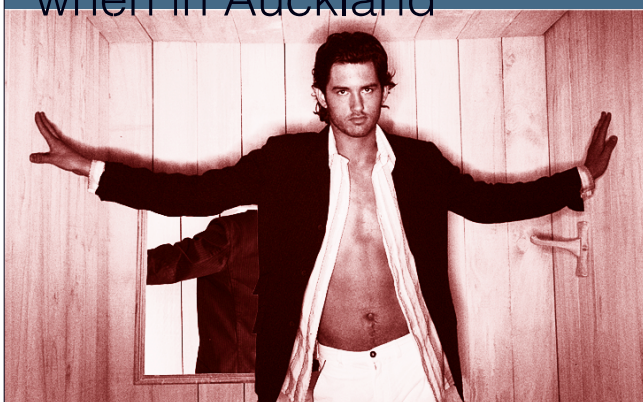
Caligula

The master of Roman historic fiction takes on one of the most notorious emperors in a gripping and illuminating study of power, politics, men and character.

Gaius Caligula is known as the mad emperor; the one who made his horse a consul. He was violent and vicious, a murderer and guilty of committing incest with his sisters. Yet, when he succeeded the aged recluse Tiberius, the Romans were delighted and, for a few months at least, he seemed generous and enlightened. So what went wrong? Why was he murdered after a reign of only four years? Is the conventional picture true or false: was he mad and evil, or the victim of circumstance and rumour?

In his compelling new novel, Allan Massie peels back the mask of the monster of popular myth to expose the real man and explore the truth of his brief but tempestuous reign.

when in Auckland



dress as the Romans do

Satori

Chancery, City. Teed Street, Newmarket

Caligula, published by Sceptre, is released on 5 October and available from Unity Books, 19 High St, Auckland Central.

Caligula's reign is the least documented in the Julio-Claudian dynasty. Accounts that do exist are frequently anecdotal and universally hostile, making it difficult to create a balanced picture of who he was. Although some stories may have been sensationalised, others appear to be a true reflection of the terror he inflicted during his four years as Emperor.

- Caligula was born Gaius Julius Caesar Germanicus on 31 August, AD12. His nickname 'Caligula' came from the miniature versions of military sandals (caligae) which he wore when staying with his parents on the battlefield. From childhood, Caligula suffered from epilepsy, known in Roman times as 'parliamentary disease'.
- Caligula started out as an extremely popular emperor: he granted amnesty to those imprisoned or exiled under Tiberius, and stopped the gruesome treason trials. It was not until recovering from a 'brain fever' that his reign turned tyrannical, and even then, his cruelty was directed almost exclusively at the wealthy.
- Caligula is described as tall, with spindly legs and a thin neck. Because he was self-conscious about his balding head and hairy body, it was a capital offence to look down on him as he passed by, or to mention a goat in his presence.
- Caligula had four wives, three of them during his four-year reign as Emperor. He stole one of his wives from her wedding to another man and then divorced her two months later. He also committed incest with all three of his sisters.
- Caligula had numerous male lovers, including his favourite pantomime actor Mnester. When Mnester was performing, Caligula demanded total silence. Anyone who stirred would be taken from his seat and personally scourged by Caligula himself.
- He loved theatre, performances of any sort, and dressing up. He would dress in rich silk, adorn himself with precious stones and wear jewels on his shoes. He would drink pearls dissolved in vinegar, and liked to roll on heaps of gold.
- Incitatus, Caligula's favourite racehorse, was kept inside the palace in a stable box of carved ivory. He was dressed in purple blankets and collars of precious stones. Incitatus was frequently listed as the host on dinner invitations, and was reportedly considered for the role of consul.
- During his self-deification campaign, Caligula ordered that a huge statue of himself be placed in the Temple of Jerusalem and that all Jews be forced to bow down to him. The order was postponed, however, and Caligula was assassinated before it was acted upon.
- Caligula made a mockery of the Roman military; not following through on several military campaigns and then ordering soldiers to collect shells on the beach as trophies of Caligula's 'conquest at sea'. The Senate granted him honours for imaginary victories.
- As Caligula was assassinated, so were any remaining relatives of his inside the palace, including his wife Caesonia and her baby daughter.
- Although it was the Senate that plotted Caligula's assassination, it was the Praetorian Guard that actually carried it out, and it is unlikely the plot would have succeeded had Caligula not alienated the Guard as well.

THE REAL CALIGULA

"ONE LEADER,
ONE PEOPLE,
SIGNIFIES ONE
MASTER AND
MILLIONS OF
SLAVES" CAMUS

**A DAY IN
THE LIFE OF...
RHED, LIGHTING
& SOUND OPERATOR**



During the show I sit up the back of the theatre surrounded by knobs.

I have a lighting desk (computer), which has two monitors, some sliders and a 'go' button. The sound control is often a couple of Mini Disk players and a sound desk with its knobs and faders. I also have a script with lots of important little notes about which knobs to fiddle and what time to fiddle them. I read the script and notes while listening and watching the actors, hopefully pushing the right buttons at the right times. Sometimes when it's really busy I have to memorise sections of the show and choreograph myself a little 'knob fiddling dance' which I rehearse before I get to them.

I'll see *Caligula* many times.

With all the things to do you'd think it would be easy to concentrate. The first few times it is. But later in the season it actually starts to get very routine! Complacency is my biggest enemy. If I have worked during the day, by eight o'clock I'm tired and about to do the SAME show for the twentieth time in three weeks! Staying focussed on nights like this is the hardest part of my job. It's also really important. One button pressed at the wrong time can completely ruin the magic of a show, destroy the vision, put a performer off or even injure someone. When avoidable technical mishaps happen I usually feel pretty stink about it.

Thank goodness for the talent!

To help me focus I'll watch every member of the cast — a different actor each show, checking out their style. I keep an eye out for subtle changes in the way lines are delivered, and watch for improvements or amusing line fumbles. I see background action that most audience members miss. It's like my own private show. Some performances have sucked me in so deeply I've forgotten I was the operator. Woopsie daisy! Another way I keep on track is by drawing large notes in crayon to myself. They usually say things like 'LOOK OUT RHED!!! This bit is quite tricky DO A LITTLE DANCE.'

A good operator is always prepared...

You never know when a naked yeti covered in water cooler cups and orange gaffer tape will walk into your control room.



Backstage

AUCKLAND THEATRE COMPANY

Auckland Theatre Company is one of New Zealand's largest theatre companies. A not-for-profit organisation, ATC employs and contracts over 150 theatre practitioners. In the areas of artistic achievement, audience development and arts marketing, ATC is recognised as an industry leader of national significance.

ATC is now in its 12th subscription season, having produced over 70 professional productions since its inception in 1992.

ATC has been privileged to embrace the talent of some of New Zealand's most accomplished theatre artists and international practitioners, many of whom are still part of the wider ATC company today.

The ATC repertoire consists of a combination of New Zealand, international, contemporary, classical and musical works. Local content, including world premieres, often makes up 30% of the programme.

Described as 'a high quality professional team giving it their all' *City News*, Auckland Theatre Company provides community spirit and identity for its members, for its audience, and, we hope, for Auckland as a whole.

'Auckland Theatre Company matches the best the world has to offer.' *BBC World Service*

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photographs by John McDermott



ART 2000



THE GOD BOY 2000



THE BEAUTY QUEEN OF LEENANE 2000



SERIAL KILLERS 2000



THE JUDAS KISS 2000



W;T 2000

- 1993 LOVELOCK'S DREAM RUN
DAUGHTERS OF HEAVEN
- 1994 ANGELS IN AMERICA
SOMEONE WHO'LL WATCH OVER ME
BY DEGREES
THE SEAGULL
- 1995 OLEANNA
DEAD FUNNY
THE LEARNER'S STAND
DANCING AT LUGHNASA
- 1996 THREE TALL WOMEN
TRAVELS WITH MY AUNT
MARKET FORCES
UNCLE VANVA
- 1997 ARCADIA
MOLLY SWEENEY
ALL MY SONS
SKYLIGHT
MASTER CLASS
SOCIAL CLIMBERS
- 1998 THE HERBAL BED
HONOUR
TWELVE ANGRY MEN
FOUR CITIES
JULIUS CAESAR
VITA & VIRGINIA
THE WIND IN THE WILLOWS
- 1999 CLOSER
AMY'S VIEW
THE CRIPPLE OF INISHMAAN
FORESKIN'S LAMENT
DEATH OF A SALESMAN
THE BOOK CLUB
CABARET
- 2000 ART
COLLECTED STORIES
THE BEAUTY QUEEN OF LEENANE
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THE GOD BOY
SERIAL KILLERS
THE JUDAS KISS
INTO THE WOODS
- 2001 HARURU MAI
THE BLUE ROOM
ROSENCRANTZ AND GUILDENSTERN ARE DEAD
SECRET BRIDESMAIDS' BUSINESS
TAKE A CHANCE ON ME
A STRETCAR NAMED DESIRE
COPENHAGEN
HAIR
- 2002 THE VAGINA MONOLOGUES
THE PLAY ABOUT THE BABY
THE DAYLIGHT ATHEIST
NOISES OFF
THE BELLBIRD
TRAVESTIES
STONES IN HIS POCKETS
WAITING FOR GODOT
THE ROCKY HORROR SHOW
- 2003 THE GRADUATE
THE SHAPE OF THINGS
MIDDLE AGE SPREAD
THE WORLD'S WIFE
THE SONGMAKER'S CHAIR
FILLER UP
LADIES NIGHT
- 2004 THE TALENTED MR RIPLEY
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SPREADING OUT
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