

In
the
Next
Room
by Sarah Ruhl

or

The
Vibrator
Play



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Welcome

The gulf between women's thoughts and desires and male preoccupations has been fertile territory for playwrights for centuries. Now, Sarah Ruhl, one of the most gifted and adventurous American playwrights to emerge in recent years, adds a new component to this volatile mix – electricity!



IN THE NEXT ROOM (OR THE VIBRATOR PLAY) is a real novelty. It has serious themes about engaging with new technology, the fundamental lack of understanding between men and women and dubious scientific theories that reinforce women's subjugation. They are all wrapped up in a delicious comedy of manners, where the sensations caused by the peculiar electrical vibrator machine are considered by all involved to be therapeutic rather than erotic.

And it's all based on fact. The Chattanooga Vibrator really did exist. As Ruhl says in her foreword to the play, "The things that seem impossibly strange in the play are all true. Things that seem commonplace are my own invention".

Sarah Ruhl is playing with language, ideas, sexuality, and images. And it's all perfectly theatrical.

The challenge has been to give this production the intelligence and lightness of touch the play deserves – and it's been delightful to work with a cast and creative team who've been able to approach the work with open hearts and minds and a great sense of humour.

My huge thanks to them all.

- Colin McColl, Artistic Director

In the Next Room or *The Vibrator Play*
by Sarah Ruhl

Cast

Anna Jullienne — Mrs Givings | **Adam Gardiner** — Dr Givings
Toni Potter — Mrs Daldry | **Paul Glover** — Mr Daldry
Hera Dunleavy — Annie | **Damien Avery** — Leo Irving
Lavinia Uhila — Elizabeth

Creative

Director — Colin McColl | **Playwright** — Sarah Ruhl
Costume Design — Elizabeth Whiting | **Lighting Design** — Phillip Dexter MSc
Set Design — Rachael Walker | **Composion & Sound Design** — John Gibson

Production

Production Manager — Paul Towson | **Technical Manager** — Paul Nicoll
Senior Stage Manager — Fern Christie | **Stage Manager** — Jade Turrall
Lighting Operator — Rochelle Houghton | **Props Master** — Diana Kovacs
Wardrobe Technician — Sophie Ham | **Set Construction** — 2Construct

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE
FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:

Yard Art Designs (The new home of Phoenix Italia), Just Plain Interesting, Rainbows Relics, Unitec
School of Performing and Screen Arts, John Keane Upholstery, Antique Alley, Sydney Theatre Company,
Antiques of Epsom and First Scene.

IN THE NEXT ROOM (OR THE VIBRATOR PLAY) is the second Auckland Theatre
Company production for 2012 and opened on March 17. IN THE NEXT ROOM (OR THE
VIBRATOR PLAY) is approximately 110 minutes with an interval.
Please remember to switch off all mobile phones, pagers and watch alarms.

Dr. Swift A WONDERFUL HEALER
STATES
HERE IS HEALTH
THROUGH *The Magic Power* of Fine GENTLE
MASSAGE

His Home Treatment,
which cures the patient
in the privacy of their
own home without the
knowledge of any one, is
creating a profound sensa-
tion because it is cur-
ing the hopeless and
those pronounced incur-
able.

ON AND AFTER
FEBRUARY 1, 1897
Broadway & 9th St.

FOR ALL
DISEASE
Of the MID-
QUARTERS
FROM
NECK
to
KNEE

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Synopsis

Dr Givings is a coolly rational man of 19th century science, whose modern device for treating hysteria has many advocates – not least the female patients themselves, who come back wanting more.

Lonely and struggling with new motherhood, Mrs Givings craves attention and affection. When she seeks companionship in Mrs Daldry and Leo Irving, two of the Doctor's patients, this curious young woman begins to discover the truth of what goes on behind the closed door...

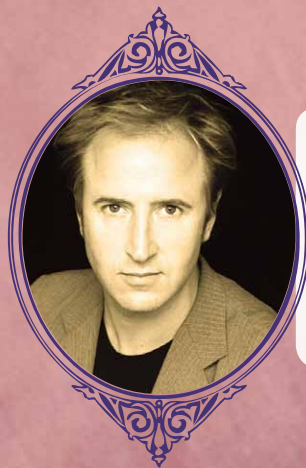
Nominated for both the Tony Awards and the Pulitzer Prize, *IN THE NEXT ROOM (OR THE VIBRATOR PLAY)* was a resounding hit when it opened on Broadway in 2009 and consolidated playwright Sarah Ruhl's reputation as one of America's most exciting contemporary writers. A sensitive study of the relationship between physical connection – be it sexual, platonic or maternal – and emotional intimacy, *IN THE NEXT ROOM (OR THE VIBRATOR PLAY)* is an utterly beguiling play about love, longing, science and invention.



BECAUSE WE LOVE THIS CITY, WE WANT IT TO BE BETTER. BECAUSE THE BEST SCHOOLS AREN'T GOOD ENOUGH AND THE WORST ONES NEED A REVOLUTION. BECAUSE THE POLITICIANS GET IT WRONG AND SO DO THE ACADEMICS AND THE LAWYERS AND THE COPS AND THE ARTISTS AND THE BANKS. NOT ALWAYS, BUT TOO OFTEN, SO THINGS NEED TO BE SAID. EXPOSED. ARGUED. LAUGHED AT. BECAUSE THERE ARE SO MANY GOOD THINGS TO EAT, AND WEAR, AND SEE AND HEAR AND BE A PART OF (AND SOMETIMES THEY'RE NOT AS GOOD AS THEY SHOULD BE EITHER, WHICH ALSO NEEDS TO BE SAID). BECAUSE WE CHERISH SO MANY OF THE PEOPLE OF THIS CITY, AND WE WANT TO TELL YOU ABOUT THEM AND SHOW THEM TO YOU. BECAUSE OF ALL THIS: Metro MAGAZINE

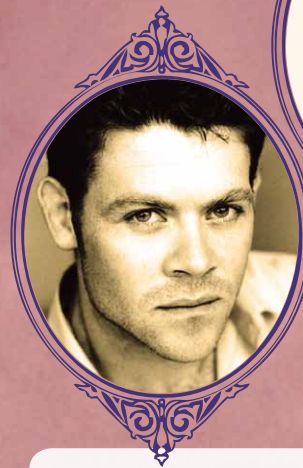
The Cast

Anna Jullienne recently appeared for Auckland Theatre Company as the stunning Roly Poly Bird in *THE TWITS*, adding to a long list of credits such as: *THE VAGINA MONOLOGUES*, *VIEW FROM A BRIDGE*, *CHRIST ALMIGHTY* and *THE EIGHT: REINDEER MONOLOGUES*. Interspersed amongst these shows she has found time to do screen and TV, for: *SHORTLAND STREET*, *AUCKLAND DAZE*, *UNDERBELLY – LAND OF THE LONG GREEN CLOUD* and movie *SIONE'S WEDDING 2: UNFINISHED BUSINESS*.



Adam Gardiner's recent theatre credits include *WELL HUNG*, *DID I BELIEVE IT?*, and *CALENDAR GIRLS*, as well as the tele-features *SIEGE*, *THE WILSON DIXON HOUR*, and *TANGIWAI*. And despite every piece of advice he has received during his career he has formed the greatest band you have yet to hear of, Adam and the Gay Abandon.

Toni Potter's many acting credits include *HORSEPLAY*, *4 FLAT WHITES IN ITALY*, *CAT ON A HOT TIN ROOF* and *EQUUS* (Auckland Theatre Company), *DID I BELIEVE IT*, *RUBEN GUTHRIE*, *BASH*, *SUDDENLY LAST SUMMER* (Silo Theatre), *THE VAGINIA MONOLUGUES* (The Basement Theatre). For television, *OUTRAGEOUS FORTUNE*, *INTERROGATION*, *ORANGE ROUGHIES* and *SHORTLAND STREET* as Alice Piper from 2005 – 2009.



Paul Glover is a familiar face in New Zealand Film and Television. Some of Paul's stage credits include: *CAT ON A HOT TIN ROOF*, *DRAGON OF AN ORDINARY FAMILY*, and *BLUE ORANGE*.

Television credits include: *AMAZING EXTRAORDINARY FRIENDS*, *SHORTLAND STREET*, *THE POLITICALLY INCORRECT GUIDE TO GROWN-UPS*, and *Salvius* in the current season of *SPARTACUS - VENGEANCE*.

Film credits include the role of Detective Paul Knox in Robert Sarkies award-winning film *OUT OF THE BLUE*, as well as: *FRACTURE*, *BLOOD CRIME*, *THE UGLY*, *THE LOCALS*, and Gillian Ashurst's *SNAKESKIN*. Paul also stars as Detective Harrison in the upcoming *THE FALL GUYS*, as well as many short films, including the award-winning *POPPY* by James Cunningham.

Paul is very excited to be working with ATC and the fabulous cast of *IN THE NEXT ROOM (OR THE VIBRATOR PLAY)*.



Hera Dunleavy - A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Auckland Theatre Company productions include: *CALENDAR GIRLS*, *MARY STUART*, *AUGUST: OSAGE COUNTY*, *STEPPING OUT*, *OLIVER!*, *THE POHUTUKAWA TREE*, *GOD OF CARNAGE*, *THE FEMALE OF THE SPECIES*, *UNCLE VANYA*, *SERIAL KILLERS*, *WHO'S AFRAID OF VIRGINIA WOOLF?*, *EQUUS*, *DISGRACE*, *THE CRUCIBLE* and *HONOUR*. Highlights for other theatres include the original cast production of *NGA TANGATA TOA*, *THE MASTER BUILDER*, *PROOF*, *THE CHERRY ORCHARD*, *CAT ON A HOT TIN ROOF*, *TOP GIRLS*, Victor Rodger's plays *SONS* and *RANTERSTANTRUM*, *DOUBLE BEAT*, *THREE DAYS OF RAIN* and *BEAUTIFUL THING* (for which Hera won the Chapman Tripp Award for Best Female Newcomer).

Film and television appearances include: *PUREREHUA*, *AMADI*, *MANUREWA*, *A SMALL LIFE*, *BLESSED*, *FOR GOOD*, *WAITING FOR YOU*, *RUDE AWAKENINGS*, *KORERO MAI* and *AROHA*.

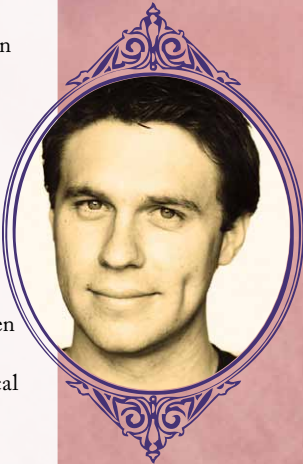
Hera has been teaching at PIPA (Pacific Institute Of Performing Arts), and last year directed *JOSEPH AND MAHINA* by Thomas Sainsbury for the Wellington and Auckland Fringe Festivals, *OUTSOURCED* for Short & Sweet (winner of Best Actress Award), and PIPA's graduation play *THE LARAMIE PROJECT*. Hera is a member of NZ Actors Equity.

The Creatives

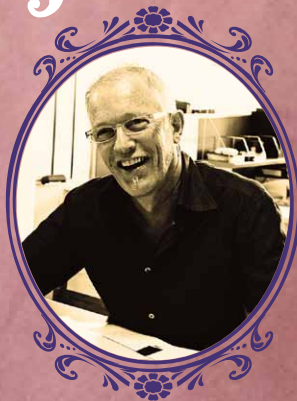
Damien Avery - IN THE NEXT ROOM is Damien's debut production for Auckland Theatre Company. A graduate from Unitec's Bachelor of Performing and Screen Arts Damien has been fortunate enough to work with many acclaimed industry professionals including Raymond Hawthorne on SPRING AWAKENING, Jonathan Hendry on BALM IN GILEAD and Cameron Rhodes on HAPPY END.

Since graduating in 2005, Damien has also been working on screen, gaining opportunities in both local and off shore productions. His screen credits include: POWER RANGERS RPM, NOTHING TRIVIAL, LEGEND OF THE SEEKER, and UNDERBELLY NZ - LAND OF THE LONG GREEN CLOUD.

Damien is delighted to undertake the role of Leo and to add Colin McColl, the rest of the cast and crew, and Auckland Theatre Company to the list above. Damien is a proud member of NZ Actors Equity.



Lavinia Uhila is a New Zealand born Tongan from Auckland. She graduated from NASDA in 2009 and has been performing for local audiences ever since. In 2010 she was involved in shows with PIPA, Echelon Productions and The Edge- Four Afloat Productions. Her highlight last year was touring around schools in New Zealand with THE GREAT RUGBY ROBBERY show and singing as a soloist in the Auckland COCA-COLA CHRISTMAS IN THE PARK. Now settled in Auckland, Lavinia is thrilled to kick off her year with this fantastic production.



Sarah Ruhl - Playwright

Originally from Chicago, Ruhl received her MFA from Brown University. In 2003, she was the recipient of the Helen Merrill Emerging Playwrights Award and the Whiting Writers' Award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She is a recent recipient of the PEN Center Award for a mid-career playwright.

Her plays include *In THE NEXT ROOM (OR THE VIBRATOR PLAY)*, *THE CLEAN HOUSE* (Pulitzer Prize finalist, 2005, Susan Smith Blackburn Prize, 2004), *PASSION PLAY*, *A CYCLE*, *DEAD*

MAN'S CELL PHONE, *MELANCHOLY PLAY*, *DEMETER IN THE CITY*, *EURYDICE*, *ORLANDO*, and *LATE: A COWBOY SONG*.

Ruhl's plays have premiered at Lincoln Center Theater, the Goodman Theatre, Playwrights Horizons, Second Stage, Arena Stage, Woolly Mammoth Theatre Company, Yale Repertory Theatre, Berkeley Repertory Theatre, Cornerstone Theater, Madison Repertory Theatre and the Piven Theatre Workshop, and have been produced across the US. Her plays have been performed all over the world and translated into Polish, Russian, Spanish, Norwegian, Korean, German and Arabic.

Colin McColl - Director

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

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies and is the only New Zealand director to be invited to present his work at the official Edinburgh Festival. His production of *HEDDA GABLER* played there to great acclaim in 1990 was also presented at the Ibsen Festival, Oslo, the Covent Garden Festival, London and the 1991 Sydney Festival.

Colin has also won Best Director at the Chapman Tripp Theatre Awards several times - including for his 2002 production of *WHO'S AFRAID OF VIRGINIA WOLF?*

His many productions for Auckland Theatre Company include *CALENDAR GIRLS*, *ON THE UPSIDE DOWN OF THE WORLD*, *MARY STUART*,

AUGUST: OSAGE COUNTY, *THE POHUTUKAWA TREE*, *CAT ON A HOT TIN ROOF*, *THE FEMALE OF THE SPECIES*, *WHERE WE ONCE BELONGED*, *END OF THE RAINBOW*, *THE CRUCIBLE*, *HATCH OR THE PLIGHT OF THE PENGUINS*, *DOUBT*, *DISGRACE*, *THE DUCHESS OF MALFI*, *EQUUS*, *GOLDIE*, *WAITING FOR GODOT*, *SERIAL KILLERS*, *THE SEAGULL*, *ROSENCRANTZ AND GUILDENSTERN ARE DEAD* and *UNCLE VANYA*.

Opera directing credits include *QUARTET* (New Zealand International Arts Festival 2004), *LA BOHEME* (Wellington City Opera), *THE ITALIAN GIRL IN ALGIERS*, *THE MARRIAGE OF FIGARO* and *THE PRODIGAL CHILD* for the NBR New Zealand Opera. In 2009 he remounted his production of *THE ITALIAN GIRLS IN ALGIERS* for Scottish Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.

Elizabeth Whiting - Costume Designer

Elizabeth has designed costumes for The NBR New Zealand Opera, Auckland Theatre Company, The Silo, Court Theatre, Red Leap and Okareka, Black Grace, Douglas Wright Dance, Michael Parmenter, Atimira and Shona McCullagh, and the Royal New Zealand Ballet. She designed a play for Pop-Up Theatre in London, which was performed at the Edinburgh Festival.

Opera design credits include FAUST, CARMEN, LA BOHÈME (twice), FALSTAFF, BARBER OF SEVILLE THE MARRIAGE OF FIGARO (twice), COSÌ FAN TUTTE (NZO) and she designed CAVALLERIA RUSTICANA and PAGLIACCI for the Opera 2011 winter season.

Theatre design credits include MARY STUART, WELL HUNG, EQUUS, CABARET, INTO THE WOODS,

SWEET CHARITY, HAIR, THE ROCKY HORROR PICTURE SHOW, THE DUCHESS OF MALFI, PILLOW MAN, MY NAME IS GARY COOPER THE IMPORTANCE OF BEING EARNEST (ATC); THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT GATSBY and CABARET for Court Theatre, THREE DAYS OF RAIN, IRMA VEP, THE SCENE, HOLDING THE MAN, WHEN THE RAIN STOPS FALLING, ASSASSINS, and TARTUFFE (The Silo).

Elizabeth designed the World of Wearable Art core show for Wellington 2011 and will be designing the show in 2012.

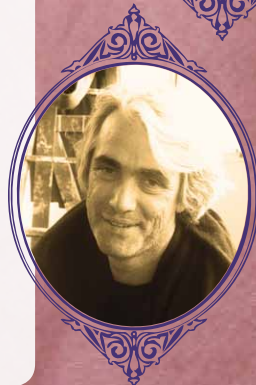
In 2010 she won the Chapman Tripp Costume Design Award for THE ARRIVAL (Red Leap). She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for FALSTAFF, and again in 2007 with a team of designers who created the exhibition Blow.



John Gibson - Composer

John has been composing original music for New Zealand theatre, film, dance and television since 1980. Since that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film RAIN OF THE CHILDREN.

Previous works for Auckland Theatre Company include: ON THE UPSIDE DOWN OF THE WORLD, POOR BOY, THE WASTELAND, CALENDER GIRLS, HORSEPLAY, OLIVER!, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF, WHO NEEDS SLEEP ANYWAY?, WHERE WE ONCE BELONGED, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, EQUUS, THE DUCHESS OF MALFI and the arrangements and musical direction of SWEET CHARITY.



Rachael Walker - Set Design

With a passion for both set and costume design, Rachael has spent the past eleven years specialising in Theatre Design.

For Auckland Theatre Company, her works include CALENDAR GIRLS, GOD OF CARNAGE, WHO NEEDS SLEEP ANYWAY?, END OF THE RAINBOW, THE TUTOR, THE BACH, THE VAGINA MONOLOGUES, PLAY 2 and PLAY 2.03.

Other theatre design highlights are THE BROTHERS SIZE, LOOT, HOLDING THE MAN, BETRAYAL, THE CUT, LOBBY HERO, SOME GIRL(S), THE CASE OF KATHERINE MANSFIELD, UNDER MILK WOOD and GLIDE TIME (Silo Theatre). Further favorites include A NUMBER, THE RETURN and PROOF (A Lethal Set), TOP GIRLS, CLOUD NINE, MACBETH, SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, SONS and THE CRUCIBLE (Unitec) and ALADDIN (Auckland Festival 03). Rachael was the 2008 URBIS Best Stage Designer.



Phillip Dexter MSc - Lighting Design

Phillip's previous lighting designs for Auckland Theatre Company include CALENDAR GIRLS, MARY STUART, POOR BOY, LE SUD, EQUUS, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, DOUBT and UP FOR GRABS. He works regularly for all the major theatre companies in New Zealand. Recent productions include GOD OF CARNAGE, FOUR FLAT WHITES IN ITALY, ROCK 'N' ROLL (Circa Theatre, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington), LUCIA DI LAMMERMOOR and TURANDOT (NZ Opera).

While based in London Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory - Royal College of Music (London).

Phillip is director of Limeburner Design Ltd (www.limeburner.co.nz), which specializes in theatre and architectural lighting design. Training includes a Master of Science in light and lighting UCL, London. Product design includes lighting instruments for film recently used on the studio components of AVATAR and THE LION, THE WITCH AND THE WARDROBE.

Rehearsal Photos



A real lady could never hold her head up...

BY MAX CRYER

Max Cryer is an Auckland-based broadcaster, writer and entertainer.



The old chestnut that an aristocratic woman advised her daughter to “lie back and think of England” has long been proven a false ‘quotation’. No evidence exists that anybody ever actually said it. There is however little doubt that the genesis of the advice (although spurious) was a fair description of the role historically expected of women in a marriage. Particularly during the 1800s, no good woman was perceived as having sexual cravings – let alone satisfaction.

Even one of fiction’s most famous *femmes fatales*, Scarlett O’Hara, after a tumultuous night with Rhett Butler (“joy, fear, madness, excitement, surrender”) mused to herself that “A lady, a real lady, could never hold her head up after such a night”.

But during that same Victorian century, there grew a concept that women’s headaches, emotional instability, melancholy, aggression, depression, lower abdominal heaviness, muscle pains and other discomforts could be relieved by a session of ‘female hysteria’. This could be induced by ‘medical men’ offering stimulating massage from ‘neck to knee’. Somewhere between neck and knee a particular focus could produce what was called “hysterical paroxysm”.

Because an earlier perception of sexual activity involved only the act of penetration, the treatment which doctors effected manually leading to “hysterical paroxysm” somehow fell outside this boundary. It was OK in a doctor’s rooms.

But there was a missing link. Such intimate treatments could acceptably be provided by ‘doctors’. The missing link was that husbands didn’t.

So during the 1800s in urban districts and provincial centres many city medicos were offering widely advertised magical massage treatments for the mysterious and rather amorphous ‘nervous’ ailments of women patients.

“*IN THE NEXT ROOM*” is set late in the century after a significant development in the method of such treatments. The use of hands, even intimately up inside skirts, was acceptable in a ‘medical’ context – and became so widespread to be tiring for the doctors – spending much of the day in a kneeling position with the arms upraised.

An easier way was sought. A somewhat cumbersome use of steam-power made the first non-manual manipulator for women suffering from ‘female hysteria’ and needing relief. Devices involving wind-up hand-cranked clockwork mechanisms, jets of water, or compressed air (provided by a bicycle-pump-type contraption) were later offered as substitutes for personal manipulation.

But in 1883, British physician Dr. J.M. Granville, developed an “*electro-musculo-skeletal relaxation device*”... for which read: mechanical vibrator – the first of its kind.

In the play we meet a doctor and lady patients who are willing – in fact looking forward to – a ‘mechanically’ provided session of what has hitherto customarily

been down-graded as an “hysterical paroxysm”. The women are dismissive that any understanding of this pleasure could be associated with a husband’s attentions – until a working class woman surprises them with an alternate view.

Nevertheless in 1902 the vibrator became one of the earliest devices to be converted to electricity. Its electrical predecessors were the sewing machine, the fan, kettle and toaster. Vibrators came next (almost ten years before the electric irons and the vacuum cleaners) and were very widely advertised in popular magazines, with slogans such as “*Aids That Every Woman Appreciates*” and “*Vibration Is LIFE*”.

Varying versions, complete with ‘attachments’ were available by mail order from totally respectable retail sources such as Sears and Roebuck. But these needed to be “attached to the home motor”. In 1938 an unusually shaped “torch” gained another use besides providing light, and did not need mains power.

But the big breakthrough was as recent as 1968 when a patent for the first ‘*Cordless Electric Vibrator*’ was issued – and all other versions were quickly forgotten.

Including one which works under water, over fourteen different varieties are now available in America (but restricted in Alabama, which bans the sale of them on St Valentines Day).

Since Dr. Granville’s 1883 invention, ‘female hysteria’ has moved into a completely different sphere.

Medical Madness: Practices of the Victorian Era

There were many unsafe and scary practices that make us very grateful for modern education and technology. Health was a big challenge in the 19th century since very few people knew the causes of disease, and medicine involved a lot of guesswork. If the symptoms didn't kill the patient, the remedies often did!

Tobacco Smoke Enema

The tobacco smoke enema, an insufflation of tobacco smoke into the rectum by enema, was a medical treatment employed by European physicians for a range of ailments including headaches, respiratory failure, stomach cramps, colds and drowsiness.

Many medical journals from the 19th Century noted that the human body can undergo a stimulation of respiration through the introduction of tobacco smoke by a rectal tube. The treatment was considered by Humane Societies to be as important as artificial respiration. Meaning, if you stopped breathing, the doctor's



first action was to shove a tube up your rectum and to begin pumping tobacco smoke in your body. In the absence of tobacco, chicken broth was a common alternative.

Mrs Winslow's Soothing Syrup

During the 19th century the scientific community conducted many trials with new drugs.

Mrs Winslow's soothing syrup was a medicinal product formula compounded by Mrs. Charlotte N. Winslow and first marketed by her son-in-law Jeremiah Curtis and Benjamin A. Perkins in Bangor, Maine, USA in 1849.

The product was advertised as "likely to sooth any human or animal", and it was specifically targeted at quieting restless infants and small children. The formula's ingredients consisted of

a large amount of morphine sulphate, powdered opium, sodium carbonate and aqua ammonia. This cocktail of drugs worked immediately and slowed the children's heart rate down by giving them harmful depressants. The product began to gain a reputation for killing small babies; however, Mrs Winslow's soothing syrup was not withdrawn from shelves in the UK until 1930.



Amputation

Amputation was the most commonly performed surgery. Since there was no consideration for sterilization or cleanliness, surgery was often fatal. Anaesthesia would either be applying a rag with chloroform to the patient's mouth and nose or giving the patient alcohol to help deaden the pain. The surgeon would then use a tourniquet on the limb being amputated. A scalpel would be used to cut through the skin and outer tissue; a saw would then be used to get through the bone. During the Civil War era, the limb was then sutured with silk in the Northern U.S. or cotton in the Southern States. Infection would often claim the lives of these patients.



Bleeding or Phlebotomy

Bleeding, also known as phlebotomy or bloodletting was utilized to release "bad blood". Bleeding was usually the first treatment method used on a sick patient, to restore health based upon the four humours: blood, phlegm, yellow bile, and black bile. Patients were cut with a lancet or "leeched"; blood or milk was dripped over a vein to encourage the leech to bite and suck from that vein. When the patient had bled enough (a doctor often bled a patient until they fainted!), salt was sprinkled on the leech, causing it to release the skin.



Blistering

Blistering was a widely used and popular treatment although its was not effective at all. Victorian's believed that the body could only have one illness at a time and that blistering the skin with hot pokers or acid would burn out the illness. Unfortunately, most people who endured this

treatment, died from the blistering, rather than their original illness.

Purging

Purging was a form of treatment where the patient would take heavy doses of laxatives to expel "poisons" from the body. Diarrhoea was thought to relax the body and vomiting would relax the arteries.

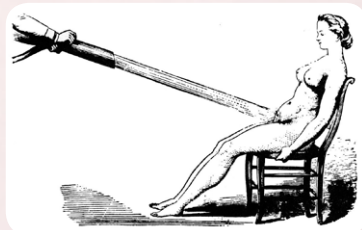
Plastering

Plastering was a form of treatment usually for colds or internal pain. A plethora of ingredients were used to make a plastery substance and applied to the body; usually the back or the chest. Poultices were also used for wounds, bites, or boils. The

ingredients ranged from bread and milk to herbs, and even cow manure.

Sweating

Sweating a patient was believed to release poisons from the body. Anyone suffering from high fevers were warmly dressed and well-layered with blankets. When completely drenched in sweat, the patient was then doused with cold water and then massaged.



It is quite remarkable that Victorians held any stock in these bizarre treatments; it makes us very grateful for modern education and technology!

Sources include:

www.victorianweb.org

www.victorianlondon.org

www.doctortreatments.com

www.en.wikipedia.org



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I can't recommend it
enough, Florence. All you
have to do is tell the doctor
you've got something
called hysteria.



*Despite the great reviews and award nominations,
this play polarized Broadway audiences.
Are Americans more prudish than New Zealanders?
We'd love to hear you response to IN THE NEXT ROOM
(OR THE VIBRATOR PLAY).
Email us at atc@atc.co.nz*

Hysteria

Female hysteria was a once-common medical diagnosis, found exclusively in women, which is today no longer recognized as a disorder. The diagnosis and treatment of female hysteria was routine for hundreds of years in Western Europe and America.

In 1859, a physician was noted for claiming that a quarter of all women suffered from hysteria. One American doctor catalogued 75 pages of possible symptoms of the condition, and called the list incomplete.

Women considered to be suffering from hysteria exhibited a wide array of symptoms, including faintness, insomnia, fluid retention, heaviness in abdomen, muscle spasm, shortness of breath, irritability, loss of appetite for food or sex, and “a tendency to cause trouble”.

During this time, female hysteria was widely associated with sexual dissatisfaction. For this reason, the patients would undergo weekly

“pelvic massages”. During these sessions, a doctor would manually stimulate the female’s genitals, until the patient experienced repeated “hysterical paroxysm” (orgasms). It is interesting to note that this diagnosis was quite profitable for physicians, since the patients were at no risk of death, but needed constant care. Pelvic massages were used as a medical treatment on women into the 1900s.

Around 1870, doctors around the world realized that a new electrical invention could help the massage technique. In 1873, the first electromechanical vibrator was developed and used at an asylum in France for the treatment of female hysteria. For decades, these mechanical devices were only available to doctors for the use in pelvic massages. Over the course of the early 1900s, the number of diagnoses of female hysteria sharply declined, and today it is no longer a recognized illness.

Source: The Wonderful "O" or a short history of hysteria, by Margaret Layne

Just How Hysterical Are You?

To find out if you have hysteria read through the symptoms below and tick any that you are currently suffering.

- | | |
|--|--|
| <input type="checkbox"/> Irritability | <input type="checkbox"/> Fluid retention |
| <input type="checkbox"/> Writing cramps | <input type="checkbox"/> Heaviness in the abdomen |
| <input type="checkbox"/> Morbid fears | <input type="checkbox"/> Shortness of breath |
| <input type="checkbox"/> Headache | <input type="checkbox"/> Muscle spasms |
| <input type="checkbox"/> Palpitations of the heart | <input type="checkbox"/> Loss of appetite |
| <input type="checkbox"/> Forgetfulness | <input type="checkbox"/> Confusion |
| <input type="checkbox"/> Depression | <input type="checkbox"/> A general tendency to cause trouble |
| <input type="checkbox"/> Worry of impending insanity | <input type="checkbox"/> Anxiety |
| <input type="checkbox"/> Weeping | <input type="checkbox"/> Insomnia |
| <input type="checkbox"/> Surliness | <input type="checkbox"/> Erotic fantasies |
| <input type="checkbox"/> Faintness | |

If you ticked 6 or more you may have been lucky enough to be diagnosed with hysteria in Victorian times and sent to Dr Givings for treatment...



WATERFRONT THEATRE PROJECT COMING OF AGE CAMPAIGN

The Coming of Age Campaign to build a new theatre on Auckland's waterfront is continuing apace. Please support us by:

- Making a submission in support of the project to Auckland Council's Long-Term Plan (details available on www.waterfronttheatre.co.nz/get-involved/).
- Donating to the campaign either online or via the donation form included in your programme – every dollar counts!
- Joining the Founders' Club or Corporate Founders' Club.

More information available on www.waterfronttheatre.co.nz.

For further enquiries, or donation forms for family and friends, please email atc@atc.co.nz or call **09 309 0390**.

SUPPORTERS OF THE NEW THEATRE PROJECT



Introducing Linden

Linden Tierney is our Development Manager. She ran away from the circus to New Zealand just over seven years ago. Since then she has worked in the performing arts, events, tertiary and local government sectors. Linden has been with Auckland Theatre Company since early December, jumping straight into work on the proposed new theatre on Auckland's waterfront.

How would you describe your role at ATC?

I'm the smiling face for all the key partners of the company, whether that be our Patrons, our corporate partners, or our funding partners. I want to make their experience be the best that it can possibly be with ATC.

Tell us about a project you are currently working on...

I'm working on the proposed new theatre on Auckland's waterfront – it's what attracted me to this role, the potential it has, not only for ATC's future but for Auckland as well. It's so great working on a project, that when it comes together, will be truly transformational for Auckland. It's so important for a city to invest in this type of infrastructure and public amenity. The new theatre will give a great community focus, and tourist destination, for the waterfront. Can't wait!

Do you have a memorable waterfront experience?

The Granville Island markets in Vancouver were so much fun! There are these cute little tug boats that take you over. I loved it and the waterfront view of the



city is beautiful. And there was a whole shop devoted to pies. I had an absolutely delicious lemon meringue pie. I won't tell you how many pieces I ate!

Any favourite waterfront buildings?

The Tasmanian School of Art in Hobart. I'd go and do a visual arts degree there just so I could be in that building everyday, it's so beautiful on the river.

What's your best Auckland waterfront experience?

The view from the cockpit of our boat as we head off into the Hauraki Gulf. The city silhouette is lovely.

If you could collaborate with anyone in a creative project what would it be?

An outdoor site-specific performance with Circa, the circus company in Australia where I worked, and Complexions Dance Company from New York, with music by either Rufus Wainwright or Radiohead.

What's your favourite part IN THE NEXT ROOM (OR THE VIBRATOR PLAY)?

Well, Elizabeth's costumes are truly beautiful, and the accents. I'm appalling at attempting accents; I can't even do a New Zealand accent!

AUCKLAND THEATRE COMPANY
AND PIPA PRESENT

Sinarella

From the team that brought you POLLY HOOD IN MUMULAND!

Directed by: **Goretti Chadwick and Anapela Polataivao**

Written by: **Goretti Chadwick and Sean Coyle**

Starring: **Pua Magasiva as the Fairy Fob Mother**

See it at: **Mangere Arts Centre - Ngā Tohu o Uenuku**

10 – 14 April

"The vastiest (craziest, funniest, dorkiest) wannabe love story ever. Sorta like Cinderella, but a whole lot fresher man!"

"A blast of high-energy theatrical vitality."
— NZ Herald

With live music, brilliant dancers and funny characters, **Sinarella** is a high octane musical extravaganza to entertain the kids during the April school holidays.



What's On in Theatres around the Country?

AUCKLAND THEATRE COMPANY *A MIDSUMMER NIGHT'S DREAM*

By William Shakespeare
MAIDMENT THEATRE
03 May – 26 May



Get to the bottom of love.

On an enchanted summer's evening, four young lovers find themselves entangled in a bewildering game of lust and longing. In a magical forest where a powerful fairy king and queen are at war, nothing is quite as it seems: mischievous spirits run riot, confusion reigns and love conquers all.

SILO THEATRE Auckland *TRIBES* By Nina Rain

07 June – 30 June



Billy's fiercely intelligent and proudly unconventional family are their own tiny empire, with their own private language, jokes and rules. You can be as rude as you like, as possessive as you like and as critical as you like. After all, arguments are an expression of love: the soundtrack of life. But Billy, who is deaf, is one of the few who actually listens. Meeting Sylvia makes him finally want to be heard; but can he get a word in edgeways?

FORTUNE THEATRE

Dunedin
RED

By John Logan
14 April – 5 May



Under the watchful gaze of his young assistant and the threatening presence of a new generation of artists, abstract expressionist Mark Rothko takes on his greatest challenge yet; to create a definitive work for an extraordinary setting – a series of spectacular murals for The Four Seasons restaurant in Manhattan's iconic Seagram Building. His struggle to accept his growing riches and praise became his ultimate undoing.

COURT THEATRE Christchurch *CALENDAR GIRLS*

By Tim Firth
17 March – 28 April



A small Yorkshire chapter of the Women's Institute has a plan to raise funds for charity: a calendar. But when they decide to go "all out" in their fundraising efforts, these ordinary women expose more than they ever planned.

CIRCA THEATRE

Wellington
PENINSULA
By Gary Henderson
25 February – 31 March



Michael Hope is ten years old and sleeps on a volcano. This is his playground, his paradise. But tremors begin to shake his idyll as rumblings in the adult world encroach into Michael's life, erupting, and throwing his universe into a chaos that will change him forever. Full of charm and humour, Peninsula provides a richly emotional journey amid childhood games and adventures, and adult issues and events.

DOWNSTAGE THEATRE

Wellington
LEO
CIRCLE OF ELEVEN
(GERMANY)
13 March – 18 March



The rules of the physical world disappear and a place of boundless imagination emerges in Leo. Amidst fabulous scenes and landscapes, Leo lives at a 90 degree angle to the rest of us. Defying gravity through an ingenious combination of stage design and video projection, he embarks on an adventure that is funny, witty and unexpected.

CENTREPOINT THEATRE

Palmerston North
YOU CAN ALWAYS HAND THEM BACK
By Roger Hall,
with songs by Peter Skellern
14 April – 26 May



YOU CAN ALWAYS HAND THEM BACK covers the different stages of being a grandparent: the long-awaited joyful arrival of the first grandchild; Grandpa taking the baby out in the pram (which gets them both out of the house); becoming providers of cheap babysitting; and having the little darlings stay over.

BATS THEATRE Wellington *LOSER*

By Thomas Sainsbury
20 March – 24 March



An over-achieving Head Girl, a sport-loving Jock, a Geek, and the Freak. Witness the ruthless cruelties and absurdities of school life as six ex-classmates turn up for their 10 year reunion. What could possibly go wrong...?

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

Metro
Magazine

PRODUCTION SUPPLIERS:



Xytech Lighting provides lighting equipment and services to the wider entertainment industry. They have rental stock that covers the film, television, stage, corporate and dance party areas.
www.xytech.co.nz



First Scene has an extensive range of props and costumes for productions, events or parties.
www.firstscene.co.nz



2 Construct's specialist team of carpenters, scenic artists, metalworkers and designers can meet the set building requirements and budget of every client; from design services and construction to delivery and installation.
www.2construct.co.nz

BEAUTY AND PRODUCT SPONSORS:



M.A.C. Cosmetics offer a large selection of makeup, skin care products and nail care items. Visit **Smith & Caughey's, St Lukes, Britomart or Botany Downs.**

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GRAPHIC DESIGNER – **Claire Flynn**

DEVELOPMENT MANAGER – **Linden Tierney**
DEVELOPMENT ADMINISTRATOR – **Sarah Nutbrown**

BUSINESS MANAGER – **Kathy Russell**
FINANCE OFFICER – **Kerry Tomlin**
RECEPTIONIST – **Sue East**

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For more information about how you can support Auckland Theatre Company visit www.atc.co.nz/Partnerships or call Linden Tierney 09 309 0390 ext. 272

THE LION FOUNDATION SEASON OF

A Midsummer Night's Dream

By William Shakespeare

Get to the bottom of love.

*"The course of true love
never did run smooth."*



RIMA TE WIATA RAYMOND HAWTHORNE STUART DEVENIE BROOKE WILLIAMS LAUREL DEVENIE ANDREW GRANGER

AUCKLAND
THEATRE
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03 MAY – 26 MAY 2012

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