







ASB presents
The Auckland Theatre Company production of

Billy Elliot the Musical

Music by Elton John, Lyrics by Lee Hall Originally directed by Stephen Daldry ASB Waterfront Theatre 7 October — 27 November Page 6

Peer Gynt [recycled]

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Season #24

Never miss a show.

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"In Auckland Theatre Company's Season #24, we can promise you some extraordinary encounters." Artistic Director Colin McColl

See page 62 for more details.

ExtraordinaryActs

Theatre is fundamentally about meetings between people. Meetings that take place on stage, off stage and, most crucially, across these two spaces in that moment that gives live theatre its electricity: the meeting between actors and audiences.

In a world that is becoming increasingly fractured and uncertain, theatre brings people together. Theatre provides an occasion for a community to form to be entertained, to reflect, to be challenged, to celebrate, to be provoked, to escape the madness of the world outside.

Theatre holds a mirror up to our own society as well as the global community in which we operate. It can deal with complicated issues and the complexities of human behaviour in an uncluttered and succinct way. Or it can take the everyday, the ordinary, and make it into something extraordinary.

In Auckland Theatre Company's Season #24, we can promise you some extraordinary encounters.

From a brave, ballsy, big-hearted show about one boy's struggle against the odds to achieve his dream to dance, through to the hilarious political machinations of a retirement home's Residents' Committee; from a small rural community rife with rumour, to the

hedonism of post-Puritan England. There are dramas, comedies and a revamped classic. There's outrageous flamboyance, quiet contemplation, riots, dance and music, even women-on-stage-forthe-first-time. In Season #24 you'll meet ordinary people, larger-than-life characters, lying bastards and superlative geniuses.

For many years now Auckland Theatre Company has been the only flagship theatre company in Australasia without a home theatre of its own. For Season #24 – thanks to the foresight and efforts of an extraordinary group of people: the Auckland Theatre Company board and staff, our funding partners, sponsors, patrons, donors and subscribers – the dream of having our own theatre will be a reality.

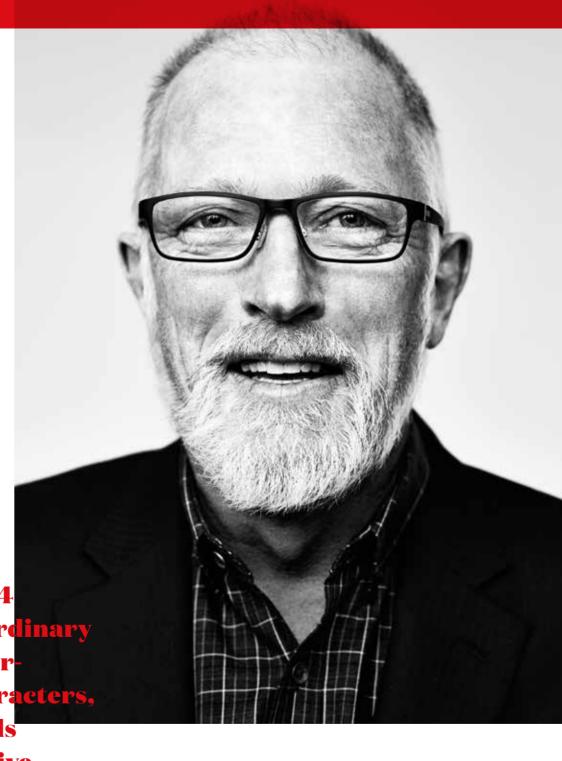
The ASB Waterfront Theatre will be an enduring asset for Auckland. A place of belonging, a place to enjoy a whole range of live performance and a magnet for cultural engagement for artists, audiences and aspirants.

Please join us at the ASB Waterfront Theatre in Wynyard Quarter as Auckland Theatre Company embarks on its next extraordinary act.

Artistic DirectorColin McColl

"In Season #24 you'll meet ordinary people, largerthan-life characters, lying bastards and superlative geniuses."

Artistic DirectorColin McColl



Auckland Theatre Company

Extraordinary Acts

ASB

PRESENTS

THE AUCKLAND THEATRE COMPANY **PRODUCTION OF**

#asbbillyelliot

Advisory: **Contains strong** language

LICENSED EXCLUSIVELY BY MUSIC THEATRE INTERNATIONAL (AUSTRALASIA). ALL PERFORMANCE MATERIALS SUPPLIED BY HAL LEONARD AUSTRALIA

7 OCTOBER - 27 NOVEMBER

COLIN MCCOLL

JOHN GIBSO

CHOREOGRAPHY MALIA JOHNSTON

RICHARD CESAN

TRACY GRANT LORD

MATT MARSHALL

SET AND COSTUME DESIGN

BEN SHIEFF HARRY SILLS **JAXSON COOK**

CHRISTIAN SWAN

DANIEL BRIDGMAN

STANLEY REEDY

JODIE DORDAY STEPHEN LOVATT RIMA TE WIATA JACK BARRY ANDREW GRAINGER

DANIEL COOPER JEREMY BIRCHALL AMY STRAKER KYLE CHUEN LANA MAGFARLANE

DAMIEN AVERY

ANDY MANNING **JASON TE METE BRYONY SKILLINGTON** EDWIN BEATS JAMES LUCK

BLAISE CLOTWORTHY

RUTENE SPOONER TIA ORMSBY LUCY TAYLOR LAUREN TOWNS MOLLY LEWIS

HARRIET MORRIS EMMA HERBERT CASSIDY SCOONES ARIA FERRIS ZOE FIFIELD

ALISA D'MELLO

OLIVIA CARR-MANOIT ELLA ROSE CUTFIELD **MADELINE MCGARTHY** CHRIS WALKER

LIAM WALKER

SCARLETT JACOUES

BAND

MARISSA MCKAY

RICHARD PICKARD CHRIS O'CONNER JOSH CLARK BRETT ADAMS SUNG-SOO HONG JAKE KRISHNAMURTI BEN SINCLAIR CRAIG WALTERS

Set in a northern mining town against the background of the 1984 miners strike, Billy Elliot the Musical is the inspirational story of a boy's struggle against the odds to make his dream come true. A regular eleven-year-old lad, Billy discovers he prefers a ballet class to his regular boxing lesson.

While boys doing ballet is an issue for his macho father and brother, Billy eventually wins over his family and the entire community thanks to the help of his beloved dance teacher

and his passion for dance.

Based on the smash-hit movie, Billy Elliot the Musical is a heartfelt story, with book and lyrics written by Lee Hall and music by the legendary Elton John.

Funny, uplifting and spectacular, the New Zealand premiere of Billy Elliot the Musical will be a joyous inaugural season in our brand new home, ASB Waterfront Theatre.



THE MUSICAL





AVAILABLE AT THE CAFE AT THE ASB WATERFRONT THEATRE

Bread and extra virgin olive oil Olives

START/SIDE/SMALL

basil.

Spiced roast cauliflower and garlic with tahini yoghurt dressing.

4.5

15

Puy lentils, quinoa, pomegranate-roast grapes and tomatoes, chilli, mint and

Proscuitto, peaches, mozzarella and purple pesto.

Baked ricotta and carrots, figs and smoky almond brittle.

Beetroot-cured salmon, grilled artichokes, shredded cabbage, crème fraiche and pomegranate.

Miso-baked aubergine, dates, feta, crispy buckwheat and tahini yoghurt.

Beef carpaccio, blackened green tomatoes, peppers, crispy ginger,

MENU

Sichuan chilli oil and crispy ga

MAIN/LARGE/SHARE

Pan roasted chicken thigh, chilli roast kumara, courgettes, roast garlic, hazelnuts and pears.

Sirloin steak, warm pickled red cabbage, minted baby potatoes, peas and crème fraiche.

Seared salmon, nori sauce, buckwheat, gomasio, avocado.

Freekeh, walnut, Swiss chard, mushrooms, tahini mascarpone.

DESSERT

icecream.

15

Chocolate mousse, crystallised ginger melting moment.

Vanilla pannacotta, seasonal berries. Lemon and yuzu tart, crème fraiche. Apple and pear granola crumble, Kapiti **ASB**

PRESENTS THE AUCKLAND THEATRE COMPANY PRODUCTION OF

THE MUSICAL THE MU

Reserve a table for pre-show dining today 09 309 3395

Peter Gordon.

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Menu inspired by recipes from Peter Gordon's new book, Savour: Salads for All Seasons. Available for sale at the ASB Waterfront Theatre Café





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7 — 18 March ASB Waterfront Theatre



"A very funnyserious metatheatrical experience"

PEER GYNT is a bad boy with big dreams and a lust for life. And women. Banished for seducing a bride on her wedding day, he wanders the world from Arabia to America in search of love, fame and fortune. After a lifetime of exotic encounters and epic adventures, real or imagined, he makes his way home, to confront his past.

Wunderkind Kiwi playwright and recipient of an ATC Patrons Writers' Award, Eli Kent features as a central character alongside the charismatic anti-hero for all the thrills and spills of his astonishing life quest. Ibsen's critique of self-obsession is given a new edge of relevance in this age of social media, where it's perfectly acceptable to be obsessed with yourself.

Bold, raucous and irreverent, Peer Gynt [recycled] will open in March 2017 as our contribution to Auckland Arts Festival.



#atcpeergynt

Advisory: Contains strong language and adult themes

Backstage Story: Monday 13 February 6.30pm

Ambassador Forum: Tuesday 14 March 7.00pm

Metro Eat, Talk, Play: Saturday 18 March from 1.00pm



Renee Liang talks to playwright Eli Kent about his passion for theatre. RENEE How did you start writing?
ELI I feel like I've always been writing.
Or at least always making. Right from when I used to play with my action figures. I used to play out these epic stories in my bedroom. They'd go on for hours because I could never find a way to finish them.
Batman and The Biker Mice From Mars were usually the good guys. And I turned my sister's Sylvanian Family animals into a savage warrior tribe by drawing war paint on them with felt tips.

And that storytelling aspect continued up until now. I always liked English in school but I never did what I was supposed to be doing. I always wrote what I wanted to write so I never got good marks. But I never got in trouble because I think the teachers appreciated the stories. Except this one time when I got suspended for writing a book report on a non-existent book titled *The Raping of The Donkeys*.

RENEE How did you start acting?
ELI I think I was seven. My friend Uther
was doing a drama class and my mum
and dad thought it might be good for me.
Somewhere to channel all the weird hyper
energy I was spewing out into the world,
I guess. Never looked back, Ha.

RENEE What's your writing 'space' like? Do you have any strange rituals?

ELI Generally when I have 'the bug', and the idea is there and I'm excited and have been stewing on it for a while, I can write anywhere, anytime. All I need is a scrap of paper and a jagged chunk of charcoal and I'll get something down.

But I can go months without getting said 'bug' so I usually resort to a caffeinated drink or two and some peace and quiet. But I do tend to write in bursts so time management has never been something I'm good at. I find it hard to push it if I just don't have it in me. The best thing I can do, I've found, is to live

a lot and not think about writing; then go away from town, read heaps, and spend large amounts of time by myself, utterly, utterly bored to death.

The ideas come flooding in then.

RENEE Where do you get your ideas from? ELI Terry Pratchett writes about ideas as physical entities. I've always liked that. They're floating through space and if you happen to be in the right place at the right time and then B.L.A.M. I like it because I've never felt like I could take credit for my ideas.

Everything that comes after the idea, the filtering of what's a good idea from what's a bad one, the improvement and eventual realisation of the good ones, that's what writing is, I reckon.

RENEE How much of 'you' do you put into your writing and what's the favourite character you've written so far?

ELI That's a hard one, you know, because there are different types of 'me'.

There's the 'me' in *The Intricate Art of Actually Caring* and *Thinning* which is a really concrete 'me' in that the characters speak lines that I have thought or even said. Things that come directly from my world, my friends and have been filtered and edited into a story. The two characters in *Intricate Art* are me, aspects of me, mixed with friends, people I've known.

But then there's *Bedlam*, a show about a mental institute in the 1700s, where none of the characters are me at all and they're so far removed from anything in my world. But the overall questions and themes feel a hundred per cent me.

So, 'lots' is the answer. Lots of me.

RENEE You've staged *The Intricate Art* of *Actually Caring* in many spaces, from your own bedroom to a cavernous art gallery. What's your favourite theatre space and why?

ELI The first. The bedroom. Hands down It was great performing it to such small, intimate audiences.

And the way we played with the room and turned what was such a concrete, real place into something quite surreal, as the sky turned from blue to black outside, was just a magic experience for me. And we really didn't expect it to get the reception it got back then, so every night was a new buzz.

RENEE Do you approach writing for young people any differently to writing for a regular theatre audience?

ELI I am young. I think. So, no. I tend not to think about who I'm writing a play for, actually. Probably because I'm generally writing it for myself. I just try to be true to the characters and the world.

In *Thinning* they're all teenagers so they talk like teenagers – or my version of teenagers at least. I wanted them all to be pretty articulate and intelligent because that's what I remember my friends being.

In teen movies teenagers are always either cool and talking about sex and drugs or nerds talking about movies and books. But in real life there's such a huge middle ground that never gets addressed.

RENEE What's the best possible reaction an audience could have to your work?

ELI Discussion is always the best compliment. If someone cares enough about your work to ask questions, to dissect it, that's the biggest possible high because you want the world you've created to live and breathe. When someone tells you their interpretation of what you've written, when they let you in on that, they give life to the idea. You see your world alive in their minds and it... oh, it wastes me. I love it.

RENEE What are your influences? Your heroes?

"In teen movies teenagers are always either cool and talking about sex and drugs or nerds talking about movies and books. But in real life there's such a huge middle ground that never gets addressed."

ELI After high school I got into The Beats (typical). Then American crime fiction. Then Steinbeck. But really whatever floated my way. At the moment I love Dave Eggars. And Martin McDonagh, who wrote In Bruges. His plays are amazing. I dunno though, really – I just try to soak up whatever I can.

I like British comedy TV, American crime TV. British crime TV, American comedy TV. I like everything actually. I tried to pass myself off as some guy who was really into violent films once and my girlfriend called me out on it. I like everything.

Article reprinted with the permission of *The Big Idea*

Auckland Theatre Company
Peer Gynt [recycled]



"Salieri secretly observes Mozart, and is shocked to discover that rather than the paragon of virtue that he has imagined, Mozart is in fact vulgar and lewd."

IN VIENNA, music is the currency of power and Court Composer Antonio Salieri is the toast of the town. That is until the arrival of Wolfgang Amadeus Mozart. Confronted with true genius, Salieri is consumed with obsessive jealousy, declaring war on God for choosing to speak through this upstart and not him. His mediocrity becomes murderous as he sets out to destroy his potty-mouthed young rival and extinguish the spark of his divine talent.

Winner of seven Tony Awards including Best Play, Peter Shaffer's psychologically thrilling musical murder mystery is one of the most famous and acclaimed plays of the late twentieth century. With sweeping operatic theatricality, it juxtaposes the petty world of human excess and envy with the transcendent achievements of human artistry and passion.

After the runaway success of Jesus Christ: Superstar, theatrical masters Oliver Driver and Leon Radojkovich bring Mozart's music to the fore to transform this modern classic into an extraordinary and unmissable experience.

ASB

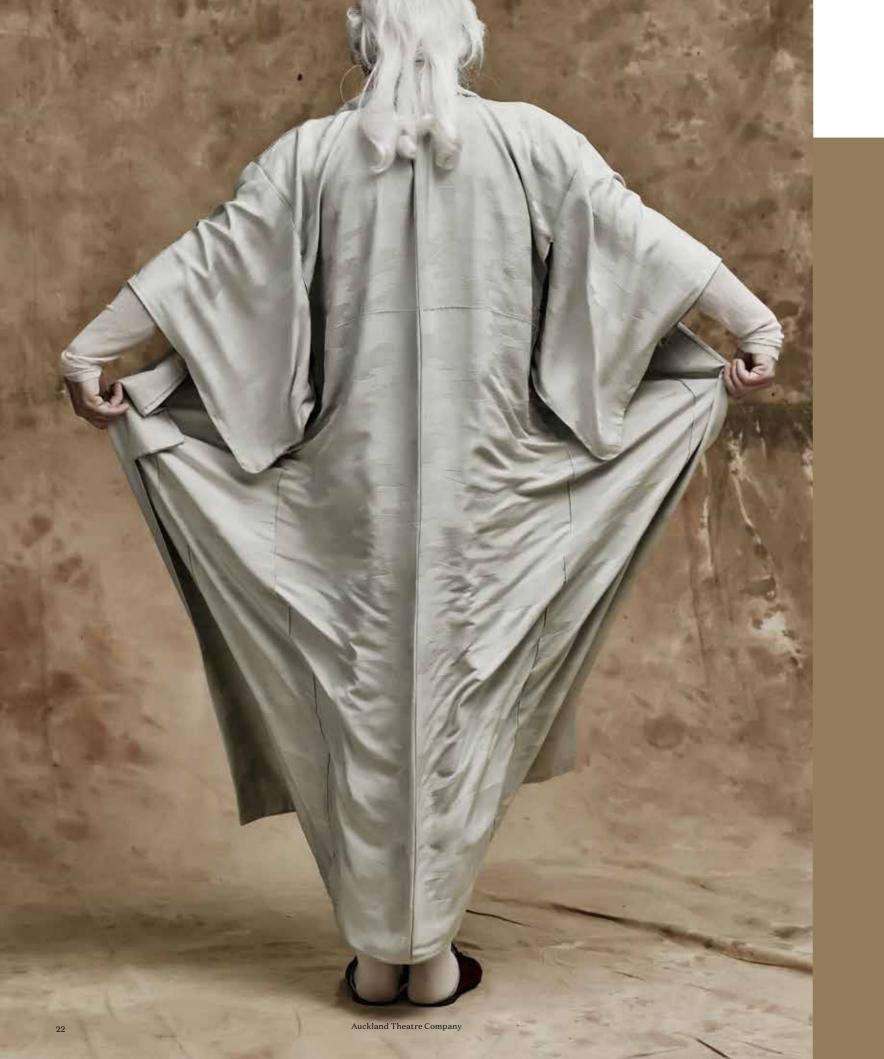
#atcamadeus

Backstage Story: Monday 10 April 6.30pm

Ambassador Forum: Tuesday 9 May 7.00pm

Metro Eat, Talk, Play: Sunday 14 May from 3.00pm





Return of the Sun God.

Guardian theatre reviewer
Michael Billington interviewed
Sir Peter Shaffer shortly
before the National Theatre of
Great Britain was preparing
to remount his play The Royal
Hunt of The Sun in celebration
of his 80th birthday. In it he
explains the fundamental
tension between Apollonian and
Dionysiac impulses that resonate
throughout his writing.

THE ROYAL HUNT liberated Shaffer from naturalism, and set the pattern for later plays such as *Equus, Amadeus* and *Yonadab*, in which an envious, rationalist outsider yearns for the instinctual ecstasy unjustly bestowed on another. But how much does this recurring conflict between Apollo and Dionysos stem from Shaffer's own life?

"I was brought up in an Orthodox Jewish household," says Shaffer.
"I don't think I ever had a single discussion with my parents about faith. It was just something gently imposed. It was strangely cosy and reassuring but I can't say I lost my faith because I never really had it in the first place. It was more a matter of going through the observances. As for the conflict between the Apollonian and the Dionysiac, I admit that it's an obsessive thing,

but I suppose part of me is always looking for a pre-selected meeting of opposites even if they're not always antithetical. You can have a conflict between two different kinds of right."

It is not difficult to translate Shaffer's childhood religious memories into a passion for theatrical ritual. But the capacity for envy that drives the psychiatrist in *Equus*, or Salieri in *Amadeus*, is more obviously personal, and something of which Shaffer speaks with silvery candour.

"It's an enactment," he says, "of my own internal tension. A part of me is always envious of people who live in the present and are sustained by a sense of spontaneity. Even dogs have that capacity: they're always wanting to participate in something and I don't often have that element in me. But I envy people who can dissolve themselves in the moment and surrender to their Dionysiac instinct. I also live between the twin poles of admiring both ardent rationalists and sincere believers, though one has to be careful about what one is admiring: I've known fanatics who lead incredibly narrow, warped lives. But I do envy people of a quiet and lambent faith. I can't remember who wrote that. Perhaps I did?"

Intriguingly, that sense of emotional detachment that haunts Shaffer finds its echo in many other modern dramatists: Simon Gray, Christopher Hampton and Tom Stoppard most prominently. It also clearly reverberates with audiences around the world. But, if Shaffer expresses the dilemma of the

The ASB Season of Amadeus

self-critical observer, envious of the scientific and religious certainty of others, he has his own compensations.

"Art and literature," he says enthusiastically, "are my surrogate religions. I find in Mozart *that* ecstasy I don't find in codified faith. I also find in reading, and even sometimes seeing Shakespeare, that same pleasure in perfection I discover in Mozart. When I read the last act of *Antony and Cleopatra* and that speech

Shakespeare also possesses another of Shaffer's most prized qualities: narrative excitement. In fact, Shaffer tells a great story about a schoolmaster he encountered when he was nine. It was a gloomy, wet Friday afternoon and the teacher offered to tell the class a ghost story. It began on windswept battlements at midnight. A ghost appeared in chainmail and told the hero that he didn't die a natural death but was murdered by his brother. On

"Shaffer has created his own particular, paradoxical niche: that of the popular experimenter and the doubting rationalist yearning for a god in whom he can't finally believe."

beginning 'The crown of the earth doth melt' I feel I'm encountering one of the great achievements of mankind. It's a beacon somehow, a reminder that there is a perfection of art - whereas I don't think there is a perfection of religion. I wish I could say I found this in the theatre. Not so long ago I saw *Troilus* and *Cressida*, and when we got to: 'The time scants us with a single famished kiss, Distasted with the salt of broken tears', there was no sense of the actor being aware of the lines he was privileged to say."

If Shaffer finds in Shakespeare that transcendence he can't find in religion, he is not alone. But went the story to the point where the murder was about to be re-enacted in front of the brother, who was now king, at which point the teacher broke off and said, "Good heavens, it's three o'clock. We'll have to finish this next Friday."

"I suggest," says Shaffer,
"this was the best piece of
education I ever had in my
life. I had no idea this was a
play called *Hamlet*. The point
was that neither I – nor the
rest of the class – could wait
till the next Friday. I became
respectful of narrative
and great stories through
Shakespeare. I hate it when
Brecht says that we should not
be interested in the next scene
because it distracts us from

the current one. I find that priggish and tedious. I want to be enthralled and Shakespeare teaches one an immense amount about how to organise a story; or sometimes how not to. I've always felt *Much Ado About Nothing* badly needs a rewrite."

In that sense, Shaffer is a traditional writer: a storyteller who learned the craft of narrative by studying Shakespeare but also by co-writing three detective novels with his twin brother, Anthony. One of them, Withered Murder, even has a Shakespearean ring to it. But, in another way, Shaffer is the very antithesis of the safe, commercial dramatist. The Royal Hunt of the Sun, Equus and Amadeus brought ritual, magic, music and choreographed movement back into a theatre that was in danger of succumbing to monochrome naturalism. Shaffer has created his own particular, paradoxical niche: that of the popular experimenter and the doubting rationalist yearning for a God in whom he can't finally believe.

 $\label{eq:continuous} \mbox{Article reprinted with the permission} \\ \mbox{of } \mbox{\it The Guardian} \\$





"Secrets, mysteries and mythology pull all of the characters into an evertightening web"



NEW ZEALAND. A small, rural settlement in the middle of nowhere is in turmoil. Somebody knows what happened to two Danish backpackers who disappeared a year ago on a local walking track. Is it Isaac, who runs the local tearooms? Or is it his only customer, the anorexic Francie? Perhaps it's Declan, recently released from prison for a crime he didn't commit? Or maybe the local cop Travis is not saying all she knows?

Secrets, mysteries and mythology pull all of the characters into an ever-tightening web, until Mutuwhenua, the Night of the Dead Moon, comes round again and, in an explosive and destructive untangling, the identity of the murderer is revealed.

Arts Laureate Briar Grace-Smith is one of our most respected playwrights and her works have been staged at festivals throughout the world. In *When Sun and Moon Collide*, she explores how identity, isolation and abandonment shape our life experience and fuel our darkest fears.

Recently returned from the Globe to Globe tour of *Hamlet* to every country on Earth, distinguished director Rawiri Paratene assumes the helm for this Matariki offering.

#atcsunandmoon

Backstage Story: Tuesday 6 June 6.30pm

Ambassador Forum: Tuesday 27 June 7.00pm

Metro Eat, Talk, Play: Sunday 2 July from 3.00pm



When Sun and Moon Collided.

"In 1998 I was the Writer in Residence at Massey University and would travel from Paekakariki to Palmerston North twice a day. All up, that meant spending three hours in a car, four days a week."

AS THE PASSENGER, I spent a lot of time looking out the window. There were things that I noticed. One was the expansive sky in that part of the country. Another was an abandoned tearoom.

The beginnings of a story came.

That was when the dense evening sky had suddenly ruptured allowing the sun to brighten its cloak and wash the earth with one last solar splash. In this place where there was no sea, just flatness and mountain shade, the sky had always been greedy. Devouring every spare inch of air. Filling it with its sky cells.

On a fine day Isaac could almost feel its blueness tickling his ankles, and he'd seen customers with the purple red juice of the winter sunsets they'd gorged still dribbling from their mouths. So normally

he wouldn't have thought about the sun's sensational encore, had it not been the day the ice people had disappeared, had they not been so impressed with its performance they'd raced outside. Stamping their feet and cheering, clapping, jumping up and down and spinning around. Gasping for breath and dizzy with elation they'd come together and held each other close. For the fourth time that day Aotearoa had reminded them how incredibly fantastic it was to be alive.

I also began to look out for a very thin young woman who would run alongside the paddocks on the side of State Highway One. She wasn't dressed for running, and on her head, she wore a woollen beret. Her expression, and the way she tore along the road or cut through paddocks, reminded me of someone who was being chased.

Every morning, she raced past Isaac's tearoom towards the summit of Flanagan's Hill and he watched in fear as arms as legs grew as thin as toetoe. It was clear by her expression as the hair whipped her face and stung her shoulders that running could not be a fun thing, that she was not training to be part of the New Zealand Olympic team like people joked. She was being chased. But only the sun, with its wide eyes spread all over town, stood high enough to see what tracked her down. All Isaac knew was if the girl didn't escape this place, she'd die. Usually, on her way back from her run she would call in. Slip under the door with the morning breeze so the bell wouldn't ring and when Isaac came out from the kitchen to stare at the road, she'd be there. Ordering black tea with a sideways flick of her head and a paper with a bony snap of her thumb and finger. Who or what is chasing you? I wondered.

When Sun & Moon Collide





London, 1660. There's a fad for putting an actor-ess9 on the stage.

LONDON, 1660. The drab, grey Puritans have gone and theatre is all the rage once more. There's a new fad for putting a woman, an 'actor-ess', on the stage and when The King's Company at Drury Lane casts the pretty, witty orange seller Nell Gwynn as its first leading lady, its royal patron, Charles II, is immediately smitten. Having captured the heart of her King, the unlikely heroine takes her country by storm and becomes a 17thcentury media sensation.

Winner of the 2016 Olivier Award for Best New Comedy, Jessica Swale's brilliant and bodacious new work about theatre's most legendary love affair is a love-letter to theatre itself and the cheerful chaos involved in putting on a play. Hot on the heels of its original Globe Theatre premiere and successful West End remount, Nell Gwynn is a radiant, ravishing and rollicking celebration of history and the heart.

#atcnellgwynn

Backstage Story: Monday 24 July 6.30pm

Ambassador Forum: Tuesday 22 August

Metro Eat, Talk, Play: Sunday 27 August from 3.00pm

KensingtonSwan

"The new theatres of the restoration quickly realised that babes on stage meant bums on seats."

Schooling the Puritans in Scandal.

By Ruth Spencer

playhouses sat silent and dark. This theatre-less Puritan utopia ended when Charles II returned from exile on

UNDER CROMWELL'S LEADERSHIP the

the Continent and brought with him a distinctly French sense of fun. Not only did he throw open the theatres but he also allowed women to act on stage for the first time, and the Restoration audiences suddenly had front-row tickets to an

immoral cesspit of vice.

The advent of 'the actress' made theatre far more shocking than before the closures, when young men played the female parts and everyone pretended this reduced the potential for lasciviousness. The Restoration actress had no time for the queasy shudderings of morality, and made the most of the few brief years of health and beauty available to young women of the time. In an early instance of product placement, she used the stage to advertise what might be available for purchase after the show: herself. Though many cried that theatre was a training

ground for the bordello, it was often the other way around. When the Puritans had closed the theatres they had curiously not managed to close the brothels; from childhood Nell Gwynn worked as a barmaid in her mother's house of ill repute, and had her feet not trod the boards, she may have spent her working life off them.

To say Restoration actresses were little better than prostitutes misses the point: the women themselves certainly found it much better. The ability to pick and choose between wealthy and aristocratic suitors meant many became mistresses of prominent men. Nell Gwynn famously won the attention of the King; Margaret 'Peg' Hughes, the first woman to strut and fret on the Restoration stage inspired the undying love of Prince Rupert, the Duke of Cumberland. This sort of thing was anathema to puritanical ideas of virtue. How could young women be expected to walk a moral path when brazenly flaunting one's wares in public could catch you a prince? Peg had to call her resulting daughter Ruperta, which was certainly a blow, but no real punishment for a life of scandal.

The new theatres of the Restoration quickly realised that babes on stage meant bums on seats. The audience came as much to enjoy the spectacle of haphazardly dressed beauty as the plays, and were accommodated so fully that a new genre, the Restoration comedy, arose to fulfil the demand. In these sexy farces the 'couch scene' became standard: no matter the plot, at some point the script would call for the heroine to be discovered asleep, draped on a chaise longue in night attire that was as flimsy as it was artfully disarranged. Another plot device, the 'bosom as letterbox', demanded notes hidden in the bosom of the heroine with the sole intention of drawing attention to that area. The Restoration also saw the rise of women playwrights, who, the Puritans were shocked to discover, were not at all above writing a couch scene themselves. It's almost as if the entire thing was a droll joke women were in on, instead of a deadly serious art form that ought to exclude them entirely.

The plays would have been bodicerippers if anyone's bodice had been done up in the first place. Contemporary portraits of Nell Gwynn and others show beautiful, amused young women for whom top buttons are not so much undone as implausible rumours. The first rule of entertainment is always leave them wanting more, but the women of the Restoration stage understood that it doesn't hurt to show them what more might look like.



Auckland Theatre Company





"...a lethally funny black comedy about sex, death and politics with an irresistible appeal to the old and bold of heart."

#atclastlegs

Backstage Story: Monday 28 August 6.30pm

Ambassador Forum: Tuesday 19 September 7.00pm

Metro Eat, Talk, Play: Sunday 24 September from 3.00pm

Giltrap 0000

NEWS that Bill English is to open a new wing of the Cambridge Retirement Village sparks a revolution amongst its residents. Though many want to turn on something special for the Deputy PM, others are less enthused and plan to stage a protest. Soon, new fractures appear along old fault lines, transforming the swanky facility into a hotbed of insurrection, intrigue

and infidelity. The shenanigans and skulduggery continue right up to the last minute. With the Minister's car only moments away, a vehicle suddenly blocks the driveway. What's worse, it's a hearse!

After the triumphant success of *Four Flat Whites in Italy*, New Zealand's most popular playwright is back with a (cardio) arresting comedy packed with hypertensive hilarity. For Roger Hall, there's nothing retiring about retirement and ageing is not merely a tale of bridge and bedpans. *Last Legs* is a lethally funny black comedy about sex, death and politics with an irresistible appeal to the old and bold of heart.

The Hidden World of Playwrights.

By Elizabeth Esther

Playwrights have a short shelf life, according to author Alan Bennett; so, how has our best-loved writer for the stage held the spotlight for more than forty years?

WHOSE ADVICE DO I TRUST? Playwright Roger Hall repeats my question. It isn't to find time to think; it's more to give the response a little extra weight. "Mine," he says. "That may sound very conceited, but by and large, if I hand a script to a theatre, my theory is they can put it on tomorrow."

Fair enough. Hall has been writing hit plays for more than forty years and is, almost certainly, this country's bestknown and best-loved playwright. A struggling theatre company could put on virtually any of his plays and it would probably go from being in the red to the black in a single season. Ditto an amateur company, because his creations are mostly easy to stage and easy to enjoy.

"I used to be very much against the workshop process, although the mania for them isn't as bad as it used to be. There was a time when a workshop was considered a normal part of the process, and I don't think it should be unless the writer needs one. I recall a writers' competition with prizes of \$1,000 for a short story, \$1,000 for poetry and the same for the play, but \$500 of the play's prize had to be spent on a workshop, which sums up the prevailing attitude."

Hall admits - "I do have workshops,

but they're in my head. I see what's on stage, but in my head."

When I tell him those workshops are now called clinics, he smiles and responds with, "I'll just put my fingers down the back of my throat." However, in recent years, he concedes, he has been grateful to Auckland Theatre Company, which has organised a couple of days of readthroughs well in advance of rehearsals. "I admit I have found these useful."

One common misconception about Hall is that success came relatively easily. In reality, he has more than paid his dues. "There's a talk I give called 'Fifteen years to be an overnight success', and it reminds people that I didn't swing from nowhere, that I'd done a lot of work before being noticed. I've had a lot of knock-backs and a lot of rejections."

Born in London in 1939, Hall survived the Blitz despite "a few bombs" falling. "I can't say I was quivering in fear in a shelter each night, although I was dragged out of bed a lot. But the main trauma was having so little to eat. When I went to secondary school, they said, 'Hall, if you turn sideways, we won't be able to see you." Emigrating to New Zealand in the late 1950s, Hall encountered a world far

removed from the one he'd left.

"Wellington in 1958 was very different from London in 1958, yet this new life opened my eyes to all sorts of possibilities. The big one was throwing off the class system; you don't realise how inhibiting it is until you get away from it."

Finding himself in a society where there was no television, the young Hall had to figure out: what did people do? "And I did love TV - still do - but back then I found myself with lots of free time and, aside from playing sport, I decided to join an amateur theatre group. The guy I shared accommodation with had been an actor in England, so we auditioned for a production of Taming of the Shrew that was being directed by Pat Evison.' As he'd never acted before, this was a significant step in creating the path his life was to take.

Fast-forward to 1971. Married to Dianne and with a family, Hall, now a teacher, announces he wants to try freelance writing.

"Dianne generously gave her blessing. I wrote mostly for TV - the sketch show In View of the Circumstances, several one-off plays, and an episode for [drama series] Pukemanu. In 1975, I applied for a QEII Arts Council travel grant to study writing

for television in London and New York, Lactually had no intention of writing for theatre, but Robert Lord (NZ's first professional playwright), living in New York, said, 'You must come to the Eugene O'Neill playwriting workshop', so I went as an observer. Meryl Streep was one of the actors and Christopher Lloyd, and the workshops were attended by Broadway producers.

"Americans do gush when they admire stuff, but I didn't think the plays were that good and I thought 'I could do this'. And that was the light-bulb moment. Whatever we end up

saw Glide Time given a riotously successful reading. It was produced soon after and was an enormous hit, leading some years later - despite being turned down twice to the television success of Gliding On. "It was the stuff of dreams and the series played for six seasons when I stopped it. I didn't want to be on a bus and hear someone say it'd gone on too long. Better, I thought, to stop while people still loved it."

Middle Age Spread, on stage the year after Glide Time, had similar success, both here and in the UK. "I had the knack of picking the right topics. But it

> by four decades of hits surely helps to ease the pain. Nothing like rampant success for thumbing one's nose at people, and besides, he has a

good point. "Playwrights are underestimated," Hall says. "If you go to the Wellington Writers' Walk, out of twenty three writers, there's one playwright and that's Bruce Mason. We don't dine at the top table. The Berlin Residency? No playwright

has ever got it. For years we

couldn't even apply."

accolades and fellowships

have made Hall feel most

chuffed. I'm surprised to

The Bruce Mason? No. A

Wellington theatre award?

No. My plays don't even get

nominated. I have plenty of

awards, for playwriting in my

career. But none of my plays

Gliding On won awards for

except scriptwriting.

have an award in this country."

every category over the years -

It's fair that Hall should

feel a little snubbed, although

the warm feelings generated

hear his wounded response:

"None of my plays have ever

won an award in this country.

Having given this some thought, Hall has a theory as to why writing for theatre isn't recognised the way other writing forms are. "Playwrights don't pick up so many awards because committees read scripts and, no disrespect, most people can't read a script, and they think, 'What's in this?' It's hard for most people to read a play and judge it unless they've seen the play.

"But yes," he concedes, "the Prime Minister's Award was a pleasure." As for the wodge of cash that went with it, "it's earmarked for some

travel, the renovating of my study and I also put some into the Roger Hall Theatre Endowment Trust, a fund I've set up to give some support to theatres and theatre practitioners after I've gone."

Pondering that comment, Hall wonders if "maybe this sounds a bit goody-goody". Not at all, rather the sort of thing you'd expect from a man who's thought long and hard about the world.

For a self-confessed curmudgeon - although, it should be noted, he's enthusiastic about many more things than he is disparaging - with what is clearly thin skin, Hall in person seems remarkably sanguine with his lot in life.

"I do what I do: I am what I am. I heard Alan Bennett on the radio saving that playwrights go out of fashion, that most have a short shelf life. So I'm acutely aware I've had more than my fair share."

What's next? He's joked numerous times that he's written his last play.

"I think I can't go through this all over again, writing and rewriting, but the one I'm writing now is an Auckland version of Ben Jonson's The Alchemist. All about greed, folly and hypocrisy, it's more relevant today than in Jonson's time, but it's fiendishly difficult."

It's a safe bet, though, that Hall will just get on with it, hold a few workshops in his head and find a way to make it work.

Hall in person seems remarkably sanguine with his lot in life. "I do what I do: I am what I am."

doing in our lives, there should be a moment where we [he clicks his fingers] and say, 'I could do this.'

He started writing almost immediately, that first play being written in secret. "Typing laboriously, I finished the play a few months after returning. At that time," he recalls, "Downstage was the only professional theatre in Wellington and I was literally about to put that first script in the mail, to send to Mervyn Thompson, when that day in the paper was a list of their plays for the year. I'd missed the boat. Then Circa announced they were opening." A meeting with Ray Henwood, one of Circa's driving forces,

Despite Gliding On being one of New Zealand's most popular television shows, it's still his plays that have brought Hall the greatest fame. With thirty four stage

took me a long time to become

a playwright, partly because

I was trying to do all sorts of

other writing."

plays under his belt (as well as four musicals, six pantomimes and seventy TV episodes, among other things) and despite having had his share of rejections, Hall is one of the few playwrights in the world who can claim to have had every play he's written produced. Moving on to awards, I'm curious to know which of the numerous

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Auckland Theatre Company The Giltrap Audi Season of Last Legs



Light vs Dark –

By Ahi Karunaharan Presented in collaboration with Agaram Productions

The Adventures of Rama.

The adventures of the legendary lovers, Sita and Rama, the wondrous monkey king Hanuman, and the terrifying ten-headed demon Ravana are given a *Marvel Comics* inspired makeover in this retelling of the epic Ramayana story of Diwali. Love, Betrayal, Battles and Trickery, and that's only the first five minutes!

Touring primary schools in October 2017

Acts of imagination 4





Acts of Imagination.

Associate Director Lynne Cardy THINK OF A TIME at the theatre that has stayed with you forever; one you just can't shake. Maybe you were five, like me, at your first ever show, and when the lights went down and the wicked queen's mirror came to life before your very eves, your heart burst and your brain popped and you fell off your seat in a mixture of excitement, terror and delicious wonder. Maybe you were seventeen and stagestruck, like me, when you saw the actor who ran your Saturday youth theatre transformed on-stage into a stunning drag queen, descending from a swing singing cabaret songs - in German - to two doomed cellmates, whose story broke your heart and made you cry.*

might forget what they said, or what they did, you never forget how they made you feel. Heartbreak, shame, pride, excitement, terror, wonder.

At Auckland Theatre Company, we have a big dream of keeping those feelings alive by regularly connecting children to unforgettable theatre experiences. We want every child in Auckland to see at least one play every year that they are in school, and we are making that a reality by partnering with the city's best independent artists to bring age-old tales to life in our Mythmakers touring project. In 2017 children can see Maui slow-down the sun, or meet the ten-headed demon Ravana in a Diwali story from the Ramayana.

capacity to see the world from different perspectives and get inside the heart-break of strangers.

We love working with young theatre-makers. We create adventurous outdoor work with them in our annual Summer School series, and we are handing over the ASB Waterfront Theatre to them, to make shows with their mates, in our new Here & Now Festival in April.

Theatre changes the way we see things. We are opening people's eyes to the possibilities by working alongside children and young people at school, in the rehearsal room and on stage. Whether we are unpacking a play, creating a new work or training children to take on challenging stage roles (like our wonderful *Billy Elliot* boys), we are encouraging habits of thinking that foster acts of imagination to take place.

If you want to get involved or find out more, please contact lynne@atc.co.nz.

*That was When Sun & Moon Collide Director Rawiri Paratene, by the way, in

Bent at the Fortune Theatre in 1981.

Maybe you were twenty, like I was, and performing in the immersive café show that you made with your mates and in the middle of what you thought was your amazing twelve minute monologue someone in the

audience threw a glass of water in

carried on anyway.

your face...shock mixed with shame mixed with curious pride... and you

You vividly remember your first experiences of theatre because (to

mangle Maya Angelou) while you

If you get to work with artists

In-schools programme supported by

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And they can work with Auckland Theatre Company teaching artists to explore those experiences in workshops inspired by our plays.

If you get to work with artists when you're

young, you can be inspired to make your

own stuff, and that's a powerful thing...

Your first experiences of theatre can spark a life-long interest, ignite a passion or even steer a career.

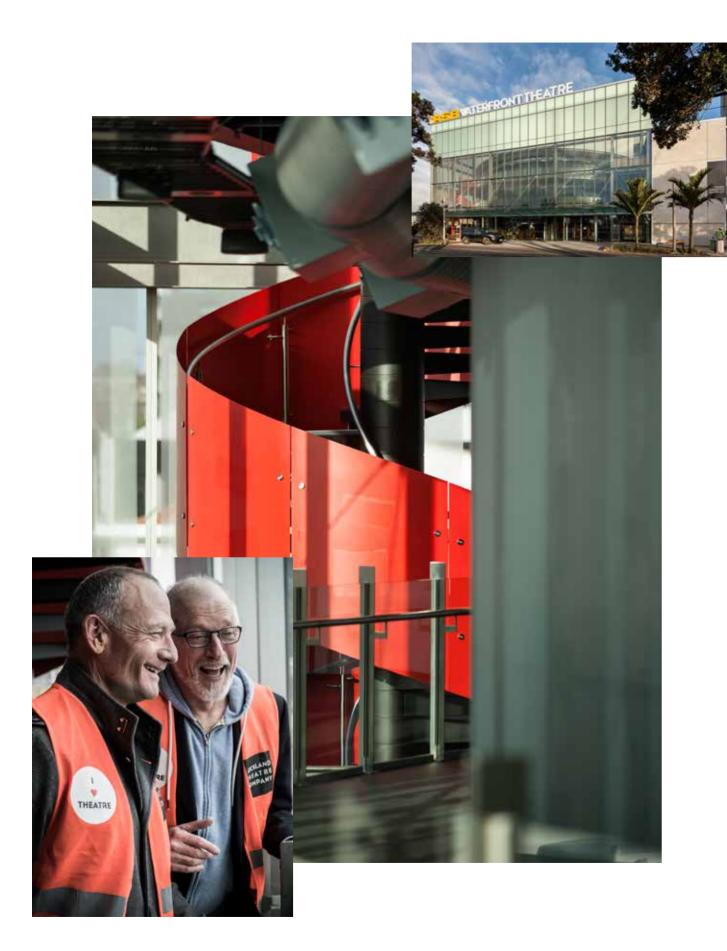
when you're young, you can be inspired to make your own stuff, and that's a powerful thing (no matter how much water you get in the face), because you build your

Acts of Imagination

In August, with the keys to the ASB Waterfront Theatre firmly in our hands, we took Auckland Theatre Company's founding producer and artistic director, Simon Prast, to show him the new home of the company he created. It's fair to say it was an emotional experience. We asked him to share his thoughts.

The Phoenix raised from the ashes.









TWENTY-FIVE YEARS AGO the

Mercury Theatre closed its doors for the last time – 19 March 1992. I was there that night, preparing for the next performance of a play called (portentously, as it turned out) *Glorious Ruins*.

Men in suits went through the theatre asking us all to collect our personal belongings and leave at once. In a matter of moments, we were all out on the street. The irony was the street had just been renamed Mercury Lane to promote the theatre. But now the Mercury was closed and there we all were, literally out on the street: a confused, chaotic crowd of suddenly unemployed actors, backstage crew, front-of-house and bar-staff, a parrot and a goat (these last two had been appearing in the main-stage production of The Rose Tattoo). None who was there will ever forget that night.

Founded in 1968, the Mercury had been an institution:
New Zealand's largest theatre company, with an extensive artistic track record, a large and loyal subscriber base and a network of long-nurtured relationships with sponsors and funding bodies.
Suddenly, even shockingly, it was all over. Talk about Glorious Ruins!

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Auckland was getting a reputation. Not long before, Theatre Corporate had closed and in the dead of night, His Majesty's had been demolished. The jokes came thick and fast. Q: What is the difference between Auckland and yoghurt? A: At least voghurt supports living culture. Closer to the truth was that the city was changing. The Aotea Centre had opened and was hosting big new shows from overseas. Meanwhile, down on the waterfront, the Watershed Theatre was forging a name as the home of exciting new and alternative work. But could Auckland sustain an ongoing mainstream professional theatre company? And now that the Mercury was gone, what form would such a theatre company take?

For the city's artists and audiences, it is the fulfilment of a long-held dream: a place of aspiration and inspiration, employment and enjoyment.

Where would it put on its work? What would it be called? So many questions! On behalf of the many made jobless that night, a few of us set out to discover some answers.

First things first. We secured a new name and organised ourselves into a legal entity. The Auckland Theatre Company would be a limited liability company overseen by a governing trust board. Jim Macaulay, the recently-retired CEO of a major bank (and the

father-in-law of ATC's first production manager, Teresa Sokolich) was our founding chairman. As we worked away devising the Company's inaugural season, Jim found us free offices in the central city for our operational base and rehearsal space. Throughout his six-year tenure, Jim served as our guardian angel and without his patience, passion, guidance and vision, it is doubtful we would have progressed beyond wishful thinking. He got 'the big idea' and put his name and reputation on the line to make it happen. I remember accompanying him to a meeting with a CEO in search of sponsorship. "How much do you need, Jim? - \$20,000 - Done." At an early trust board meeting when it became clear the Company was \$8,500 in the red, Jim whipped out his cheque book and covered the deficit. Happily, we made it through the tight spot and were able to repay his extraordinary act of faith and generosity.

On 19 March 1993, a year to the day after the Mercury closed its doors, ATC's first production opened at the Watershed Theatre. The world premiere of David Geary's Lovelock's Dream Run was directed by Raymond Hawthorne. At the same venue, we immediately followed up with Michelanne Forster's Daughters of Heaven, directed by Colin McColl. Raymond and Colin remain two of New Zealand's most senior theatre practitioners and their participation from the outset signalled the new Company's artistic ambition.

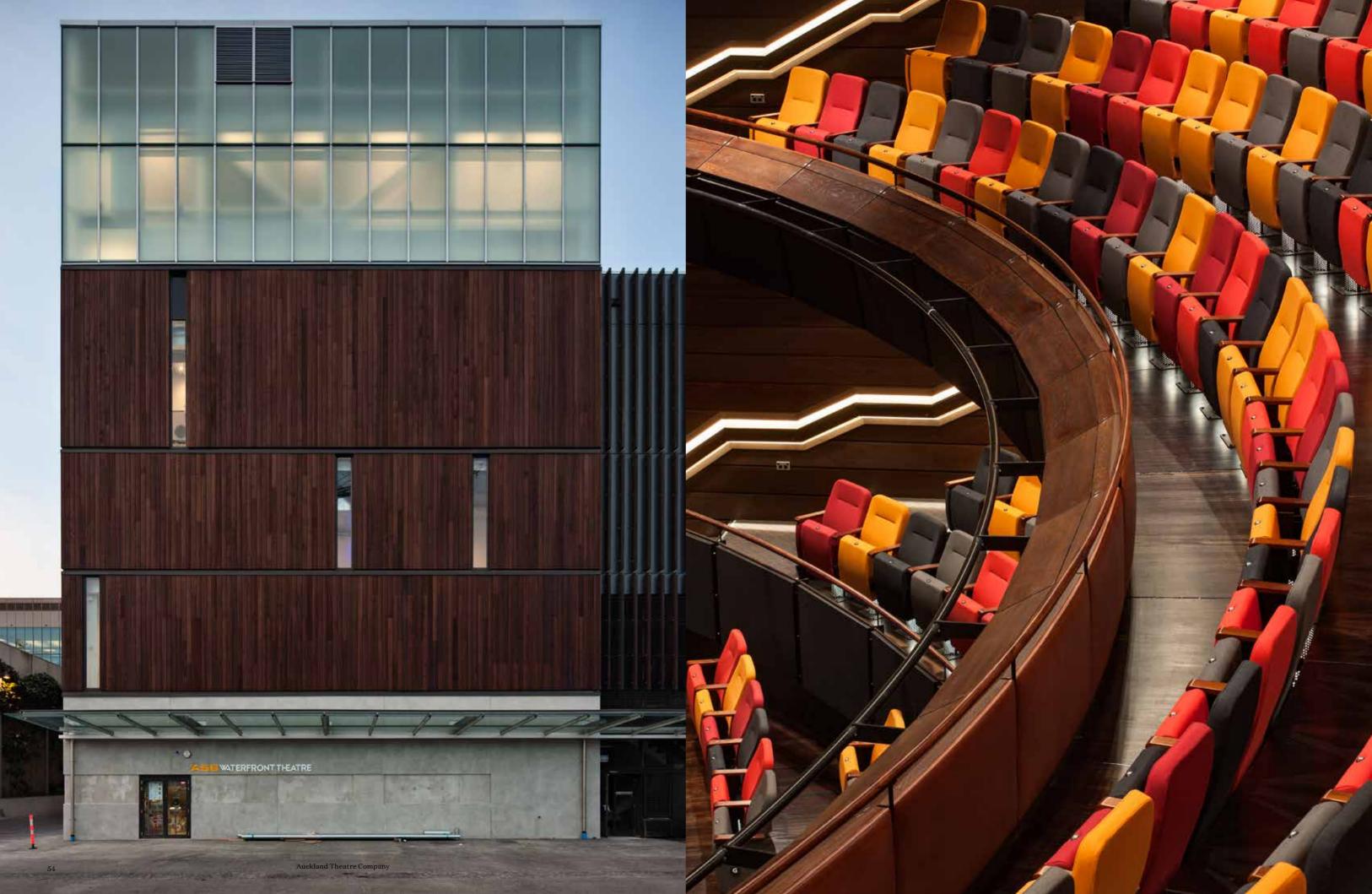
Year-on-year after that, we expanded our playbill, grew our audience and built our brand, gradually adding larger venues to the mix – from the Herald Theatre's 180 seats to the Maidment's 440 seats to Sky City's 700 seats. In 1999, we produced our first musical: *Cabaret*. Soon after that,

initiated by Oliver Driver, we added Second Unit and an Ambassador Programme to foster young talent entering the profession. By the time I left in March 2003, many of the questions raised a decade earlier had been answered. Auckland could more than sustain an ongoing mainstream professional theatre company. Indeed, by 2010, ATC had evolved into New Zealand's largest theatre company and one of the country's flagship arts organisations. All it needed now was a home, which, of course, brings us to the present day.

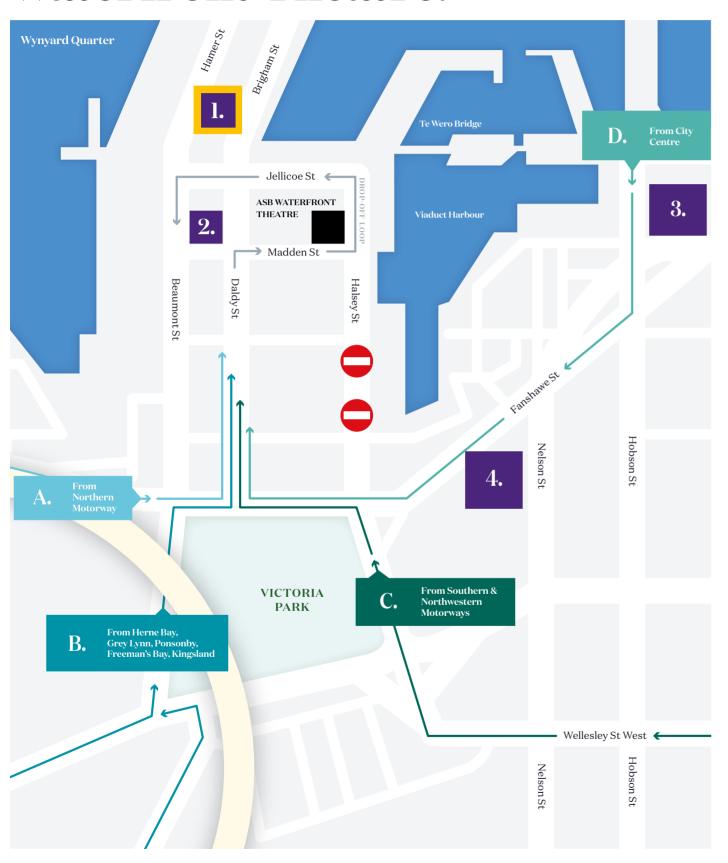
When ASB presents the Auckland Theatre Company production of *Billy Elliot the Musical* in October, a whole new generation of actors is about to take to the stage. In fact, it's a whole new stage: the purposebuilt, state-of-the-art, world-class, 660 seat ASB Waterfront Theatre. A quarter-century after the Mercury closed its doors for the last time, Auckland Theatre Company at last has a home to call its own.

Designed by ATC's current chairman, Gordon Moller, the new space is at once epic and intimate, daring and dramatic. For the city's artists and audiences, it is the fulfilment of a long-held dream: a place of aspiration and inspiration, employment and enjoyment. For those of us cast out into Mercury Lane those many years ago, it is especially gratifying and on their behalf, I offer my whole-hearted applause to Colin McColl and Lester McGrath and the team at ATC; to Barbara Chapman and her team at ASB Bank; to AUT; to Auckland Council; to Creative New Zealand; to every patron who purchased a seat; indeed to all who made it happen: it is a remarkable achievement that augurs well for Auckland and the art form we love and serve. From the ruins, something glorious has emerged and a new era has begun. Bravo! Bravo! Bravo!

ASB Waterfront Theatre



Getting to the ASB Waterfront Theatre.



Coming to Wynyard Quarter in a car

From Northern Motorway: after you have crossed the Harbour Bridge take the Fanshawe Street exit, and then turn left into Wynyard Quarter via Daldy Street.

B.

From College Hill Road: Turn left onto Beaumont Street, then turn right onto Fanshawe Street, then turn left into Wynyard Quarter via Daldy Street.

C.

From Southern and Northwestern Motorways:

Exit onto Nelson Street, then turn left into Wellesley Street, go straight ahead onto Halsey Street, turn left into Fanshawe Street, then turn right into Wynyard Quarter via Daldy Street.

D.

From City Centre:
Use Quay Street or
Customs Street to get onto
Fanshawe Street, then turn
right into Wynyard Quarter
via Daldy Street.

Hamer St Carpark

Take the hassle out of trying to find a car park before the show.
By exclusive arrangement with ASB, we can offer subscribers carparking in the Hamer Street Carpark.

Pre-book your car park with your subscription for the special introductory price of \$8.

Entry to and from this secure car park is via Hamer Street. One of our front-of-house team will be on-site to scan your pre-booked ticket to gain entry.

The car park is available from 6pm Monday to Friday, and from 2 hours prior to the show time on Saturdays and Sundays. The carpark closes 45 minutes after the end of the performance.

Carparking Options

No.	Carpark location	Spaces	Distance	Distance (walk)
1.	Hamer Street Car Park (ASB)	130	400m	5 mins
2.	Jellicoe Street Car Park	140	300m	3 mins
3.	Downtown Car Park	1922	750m	8 mins
4.	Fanshawe Street Car Park	509	900m	ll mins

Using public transport to get to Wynyard Quarter The City Link Bus route brings you right into the heart of Wynyard Quarter from the city. The route runs from Wynyard Quarter to Britomart Transport Centre, up Queen Street and along K-Road and back again. All services to and from destinations on the North Shore stop on Fanshawe Street, a six to eightminute walk from the ASB Waterfront Theatre.

From Britomart Transport Centre and the Ferry Terminal, the Wynyard Quarter is an enjoyable 15-minute stroll along the city's beautiful waterfront via Quay Street and over Te Wero Bridge. Also see: www.at.govt.nz/ bus-train-ferry.

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Wynward Quarter. A place to live, work and visit. Again and again.

Wynyard

Quarter

is currently undergoing the

largest urban regeneration

in New Zealand outside of

Christchurch. It's pretty darn

significant, with a scale that

By the time Wynyard

Quarter is fully developed in

3,000 residents and 25,000

We invite you to fully

immerse yourself in our

spectacular waterfront

neighbourhood, which

arts and cultural scene,

delicious culinary offerings

and breath-taking harbour.

in Wynyard Quarter offer a

pre-and-post theatre menu,

to ensure you make it to

the show on time. Generally

45 minutes for light meals.

speaking, allow an hour and a

half for full dinner service and

and convenient service times

Many restaurants and bars

2030, it will be home to around

showcases Auckland's vibrant

is comparable to the

Auckland CBD.

workers.



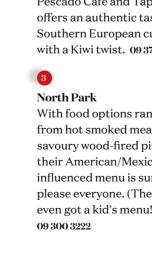
ASB Waterfront Theatre

At the ASB Waterfront Theatre café we have re-invented the tuck-shop, with soon-to-befamous sausage rolls and pies, proper jam and cream doughnuts, and a counter of scrumptious baked goods. Our modern breakfast and lunch menu is available all day, every day, with dishes focusing on fresh, seasonal produce. For the Auckland theatre company production of Billy Elliot the Musical season, presented by ASB, we have Peter Gordon's perfect pre-show menu. available two hours prior to every performance, and our bar is open after the show for your post entertainment pleasure. 093093395









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Johnny Barr's

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ASB Waterfront Theatre Auckland Theatre Company

Words

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ASB Waterfront Theatre

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Peer Gynt [recycled]

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The ASB Season of Amadeus Photographer: Shadowlands

When Sun & Moon Collide

Photographer: David Straight

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ASB Waterfront Theatre Tour

Photographer: Bharresh Soni

Body painting: BodyFX

Director & Producer: Padma Akula

The Kensington Swan Season of Nell Gwynn

Photographers: Simon Devitt, Alastair Guthrie

Light vs Dark - the Adventures of Rama

The Giltrap Audi Season of Last Legs Photographer: Alastair Guthrie

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Subscribers will receive a free programme (one between two people) for each show attended. Also, you can have the programme emailed to you to read in advance of the show.

Special events and updates

As a subscriber, you will be invited to join us for a range of special subscriber events where you can meet the stars and find out about shows. There are also regular subscriber updates and emails with up-to-the-minute news. See the calendar (pages 66-69) in the season brochure for Backstage Story dates.

Make it a package.

ATC Season Pass

Enjoy a full year of theatre by taking out an ATC Season Pass to all six subscription shows, or all five plays in 2017 if you've already purchased tickets to *Billy Elliot the Musical*. Not only will you save up to \$102 on the price of Standard 'A Reserve' tickets, but also you can book for any performance and avoid paying any difference in price if you need to exchange tickets during a season.

ATC Theatre Club

ATC Theatre Club offers an unbeatable price of \$305 per person for subscribers who come to all six subscription shows, or \$230 if you've already purchased tickets to *Billy Elliot the Musical*, as a group of six or more on the same night. That's a huge saving of up to \$142 on public 'A Reserve' tickets for a full year of theatre.

ATC Snap A Seat*

Hurry! ATC Snap A Seat subscriptions sell out quickly. For just \$150, you can become an Auckland Theatre Company subscriber and see all five subscription shows in 2017. ATC Snap A Seat is for people who can attend at the drop of a hat. We'll choose a night for you and post your tickets to you two weeks before the show opens. ATC Snap A Seat is strictly limited to the first two hundred subscribers who take advantage of the package and this offer must be snapped up before

30 November 2016. ATC Snap A Seat is not available for *Billy Elliot the Musical*.

ATC Regular Subscription

Tailor your own subscription by purchasing tickets to four or more subscription shows during the year. Regular subscribers receive all the benefits of subscribing and can save up to 24% on the price of tickets sold to the general public.

Premiere Shows**

Premiere Shows reward subscribers who attend early in the season of each production with a saving of up to 10% more than is the case for a standard subscription.

Dive right in.

Metro Eat, Talk, Play

Love a Saturday matinee or Sunday afternoon show? Come along and mingle with like-minded theatregoers at Metro Eat, Talk, Play. A Metro Eat, Talk, Play ticket includes a seat, show programme and a pre-show talk in the Villa Maria Gallery 60 minutes prior to the performance. Note: Metro Eat, Talk, Play replaces the Metro Meet the Artist forum that took place after Monday performances.

To complete the experience, why not book for lunch or afternoon tea in the café prior to the talk?

- * Does not apply to 'ATC Snap A Seat'.
- ** Terms and conditions apply for exchanging tickets (see page 63).
- ** See the calendars on pages 66-69 or the dates of these performances.

Think of others.

Book extra tickets NOW for friends and family so they can enjoy the same great savings and other benefits that you do! Tickets booked outside of subscription can be purchased only at the prices for the general public.

Give the experience of theatre!

A ticket to the theatre is the gift of a great night out. Auckland Theatre Company gift vouchers are perfect for Christmas, birthdays or other special occasions, and can be purchased at any time throughout the year. Purchase gift vouchers as part of your subscription to take advantage of exclusive subscriber prices.

FAQs.

What's the difference between purchasing a subscription and just buying tickets at other times during the season?

The price! You'll save between \$10 and \$60 per ticket when you subscribe in advance. Also, you can have first pick of the best available seats in the house for plays in 2017 – tickets to the shows in 2017 go on sale to the public on Monday 5 December 2016. Remember, you can change the date you see a show if the performance for which you originally booked no longer suits.

How do I subscribe?

There are four easy ways to subscribe:
Online: atc.co.nz/subscribe. This year you will be able to select your exact seats.
Mail: Complete the booking form at the back of the season brochure and post

Phone: Call 09 309 3395.

it back.

In person: Come to the ATC Box Office, ASB Waterfront Theatre, 138 Halsey St, Wynyard Quarter, Auckland 1010.

What if I purchase a subscription and ther can't attend a performance on the date I selected?

Auckland Theatre Company provides a complimentary no-reason-required

ticket exchange service exclusively to subscribers. All we ask is that you return your ticket to us at least forty-eight hours in advance of the original performance and nominate your preferred new performance date for that play. This service is not available for ATC Snap A Seat or tickets sold to the general public.

Please note:

Terms and conditions apply if you are exchanging tickets from a preview or matinee performance, a premiere performance or out of an ATC Theatre Club booking. Please refer to page 65 for details. Ticket exchanges can only be made once Auckland Theatre Company's Box Office staff have received your original tickets. Prior to this, no exchange will be processed nor seats reserved. Tickets can be exchanged to any other available performance within the same season of the same show. Tickets cannot be exchanged from one show to another or from one season to another.

When returning tickets, please address mail to:

ATC Box Office.
Post: PO Box 96002, Balmoral,
Auckland 1342.
Courier: ASB Waterfront Theatre,
138 Halsey Street, Auckland, 1010.

Please be sure to enclose your postal address, new preferred performance date and daytime contact number, along with any applicable payment. You can also visit the ASB Waterfront Theatre or Auckland Theatre Company's office, Monday to Friday, between 9.00am and 5.00pm. We can process the exchange while you wait.

Scan and email to: boxoffice@atc.co.nz

What if I lose my tickets?

In most cases, subscription tickets can be replaced free of charge. Call us on 09 309 3395 and we'll make sure replacement tickets are waiting for you at the venue.

What is a Regular subscription?

A Regular subscription is a minimum of one ticket to four or more subscription shows pre-purchased for an Auckland Theatre Company season. Subscription Packages are also available for individuals or groups who want a year full of theatre, attending all six of our 2016/17 subscription shows, or all five plays in 2017 if you've already purchased tickets to *Billy Elliot the Musical*.

Can I still exchange my tickets at Auckland Theatre Company on Dominion Road?

Yes, you're welcome to do so.

What is an ATC Season Pass?

An ATC Season Pass gives an individual the chance to see all six shows in the 2016/17 subscription season for one simple package price, or all five plays in 2017 if you've already purchased tickets to *Billy Elliot the Musical*. Simply choose your dates and you're done! As an ATC Season Pass subscriber, not only can you save on ticket prices but also you'll be able to exchange your ticket for any other available performance without ever paying a difference in price. **Please note:** If you don't contact the ATC

Please note: If you don't contact the ATC Box Office in advance, there may be a reprint fee at the venue Box Office.

What is an ATC Theatre Club?

An ATC Theatre Club must have a minimum of six members and is a bit like a book club. All members of the club need to attend the same performance. Attending as an ATC Theatre Club means you'll be seated with your friends and will be able to see every subscription show in the season (or all five plays in 2017 if you've already purchased tickets to *Billy Elliot the Musical*) at a heavily discounted group price.

Can ATC Theatre Club group members exchange their tickets?

Yes. As long as at least six members of an ATC Theatre Club change to another performance together as a group and the request to transfer tickets is made at least forty-eight hours prior to the original performance, the exchange is made free of charge. Please note: Terms and conditions apply if fewer than six members of an ATC Theatre Club change their tickets to another performance in the season. Please refer to page 65 for details. Exchanges made within forty-eight hours of the original performance are at the sole discretion of Auckland Theatre Company and may be subject to handling fees.

Auckland Theatre Company 53

What is ATC Snap A Seat?

ATC Snap A Seat is a special subscription package consisting of one ticket to each of the five subscription shows in the 2017 season. It is for people who want great savings on tickets and are therefore willing to let Auckland Theatre Company choose the performance they attend. Tickets are posted out to you two weeks before the start of each season.

Please note: These tickets are non-transferable.

Can an ATC Snap A Seat ticket be exchanged?

No. If you cannot use the ticket issued to you, why not gift it to a friend so they can enjoy a night at the theatre, courtesy of your generosity?

If I book multiple ATC Snap A Seat tickets, will we sit together?

Auckland Theatre Company cannot guarantee that multiple tickets booked as part of one ATC Snap A Seat subscription will be seated together but we will take note of the request when your booking is being processed.

How can I ensure priority for my order?

To ensure you secure the best seats that are available, we recommend booking online at atc.co.nz/subscribe. Online bookings receive priority and present the best opportunity to select the seats you would want. All other booking forms are booked in the order they are received during the subscriber-only preferential booking period. On 5 December 2016, we release 2017 performances to public sale; however, subscription bookings are still given priority. The earlier we receive your booking form, the better as far as seating availability is concerned. However, you can still book a Regular subscription until mid-2016/17 to take advantage of the same price savings and additional benefits.

How can I find out more about the Auckland Theatre Company and the plays it offers?

Get involved! As a subscriber, you are invited to a number of events that are held throughout the year. They feature guest speakers, including actors and directors, and provide an opportunity for you to ask questions about the

productions you've chosen. Auckland Theatre Company's website, www.atc.co.nz, is updated regularly and contains a great deal of information about upcoming shows. Also, you can follow us on www.facebook.com/TheATC, www.twitter.com/AkldTheatreCo or email boxoffice@atc.co.nz to sign up for regular emails about Auckland Theatre Company's broad range of events.

What are gift vouchers?

The gift of a night, a few nights or even a full year of entertainment! Auckland Theatre Company's gift vouchers are hugely popular as an original and imaginative gift for Christmas, birthdays and other special occasions. You can purchase single-ticket gift vouchers or nominate your preferred dollar value. The gift voucher(s) can be sent to you or to the gift recipient(s) directly, with a personal message from you included. All gift voucher requests received before Monday 12 December 2016 will be processed in time for Christmas. Gift vouchers purchased as part of a subscription can be bought at the exclusive subscriber rates. See booking form for details.

What are preview performances?

Preview performances are the first performances of a season. They are likened to public dress rehearsals - and priced at a cheaper subscription rate.

What if I have friends who want to attend a show with me but are not subscribers themselves?

Talk to them about becoming subscribers too - then they can receive all the benefits that you do! Alternatively, you can book extra tickets for them at the time of subscribing to take advantage of the lower subscription prices and benefits. If you want to book for friends at a later date, you can ring Auckland Theatre Company on 09 309 3395 to buy extra tickets at the standard public prices. Auckland Theatre Company is also happy to exchange your existing subscription tickets to ensure you can all sit together.

To whom do I talk about my tickets?

The Ticketing and Sales Manager, Jesse Hilford, or any other member of our Box Office team would be happy to assist you. Telephone 09 309 3395 or email boxoffice@atc.co.nz.

How can I make a donation to Auckland Theatre Company?

There is a range of benefaction programmes available to support Auckland Theatre Company's work. Charitable donations are fully tax deductible. For further information about any of these programmes, please contact ATC's Development Manager: Linden Tierney on 09 309 0390 ext 272 or email linden@atc.co.nz.

ATC Supporting Acts: All donations made to Auckland Theatre Company through the subscription form, or as online payments, are acknowledged in the following supporter categories: Standing Ovation \$1,000+, Curtain Call \$500+, Take A Bow \$200+, Cheers \$100+ and Applause for amounts up to \$99. All donations are attributed to company projects and activities.

ATC Patrons:

ATC Patrons are integral and valued donors to Auckland Theatre Company. Members donate \$2,000 annually which is attributed to company projects and activities.

Bequests:

Auckland Theatre Company can be a recipient of donations made in the form of bequests. Once your loved ones have been cared for, you can leave either a certain amount, a percentage share, or a specific item. If you wish your bequest to Auckland Theatre Company to be attributed to a particular purpose, it is recommended that you contact the Company before completing your will to ensure your gift can be used in the way you intend.







T's &C's for ticket sales

Please read the following information carefully. All tickets are sold subject to the following terms and conditions:

- 1. Tickets will not be refunded after they have been purchased.
- 2. Auckland Theatre Company offers a complimentary ticket exchange service for Regular, ATC Season Pass and ATC Theatre Club subscribers up to forty-eight hours prior to the performance for which the original tickets were booked.
- 3. Ticket exchanges within forty-eight hours of the performance for which the original tickets were booked will be made at the sole discretion of Auckland Theatre Company and may attract a handling fee.
- 4. Tickets can be exchanged for any other available performance within the same season of the same show. Tickets cannot be exchanged from one show to another or from one season to another.
- 5. Auckland Theatre Company's Box Office must receive your original tickets prior to an exchange being made. No other seats will be held whilst awaiting the return of original tickets.
- 6. As a Regular subscriber, there will be no additional charge if you exchange a ticket to another performance with the same price structure.
- 7. As a Regular subscriber, if you exchange a ticket from a Preview or Matinee for a ticket for an Evening show, you will be charged the difference between the two ticket prices. If you exchange a ticket from a Premiere show for

one for a Standard show, you will be charged the difference between the two ticket prices. Auckland Theatre Company will not refund the difference between the ticket prices for exchanges from Standard shows to Premiere shows, or from Evening shows to Matinees or Previews. ATC Season Pass subscription tickets can be exchanged, availability allowing, within the same season, with no difference to pay.

- 8. If you exchange a ticket issued as part of an ATC Theatre Club, in the case of one to five people changing their tickets to another performance in the season, these people will be charged the difference between the ATC Theatre Club price and the Regular subscription price for the performance they wish to attend.
- 9. ATC Snap A Seat tickets cannot be exchanged or upgraded for another show in the season.
- 10. If you purchase multiple ATC Snap A Seat subscriptions, Auckland Theatre Company will endeavour to seat all patrons near each other; however, the Company cannot guarantee this.
- 11. The handling and transaction fee will not be refunded under any circumstance.
- 12. Concession tickets require presentation of current and valid IDs. Proof of eligibility for existing subscribers aged sixty-five and older is not required.
- 13. The right of admission is reserved. Each person must hold a valid ticket.
- 14. The management of each venue reserves the right to refuse admission and to enforce any conditions of the venue. Copies of conditions are available on request.
- 15. The use of cameras and recording devices is prohibited in all theatre venues.
- 16. Latecomers may not be admitted. Strict lock-out policies may apply. We urge you to arrive early to avoid disappointment.
- 17. Auckland Theatre Company reserves

the right to change, add, withdraw or substitute artists and/or vary advertised programmes, prices, seating arrangements and audience capacity for any show.

T's & C's for 'Take A Seat'

A donation of \$1000 assists in the fundraising for remaining fit out items in the ASB Waterfront Theatre.

- 18. Auckland Theatre Company cannot guarantee a donated seat for any ticket bookings made for performances in the new theatre auditorium.
- 19. The Waterfront Theatre Trust is a registered charitable entity (Registration no. CC48094).
- 20. All donations made to the Waterfront Theatre Trust are fully receipted for tax rebate purposes. Individual donors are entitled to a one-third tax rebate on charitable donations up to the amount of their annual net income.

T's & C's Auckland Theatre Company

Calendars: Billy Elliot the Musical

Preview show pricing
Premiere show pricing
Standard show pricing

Metro Eat, Talk, Play

The Metro Eat, Talk, Play performances include a free pre-show talk 60 minutes prior to the performance starting.

ASB presents the Auckland Theatre Company production of Billy Elliot the Musical

Book and lyrics by Lee Hall Music by Elton John Original direction by Stephen Daldry

ASB Waterfront Theatre

Exclusive Subscriber seats

Please note that although Billy Elliot the Musical is already on sale to the general public, seats are being held exclusively for subscribers for all performances after 8 November.

Fri	SOLD OUT :(
Sat	SOLD OUT :(
Mon	10 Oct 7.00pm
Tue	ll 7.00pm
Wed	SOLD OUT :(
Thu	SOLD OUT :(
Fri	SOLD OUT :(
Sat	SOLD OUT :(
Sun	16 Oct 4.00PM
Tue	SOLD OUT :(
Wed	19 7.00pm
Thu	SOLD OUT :(
Fri	21 Oct 8.00pm
	Sat Mon Tue Wed Thu Fri Sat Sun Tue Wed Thu

Matinee	Sat	22 Oct	2.00pm		Thu	10 Nov	8.00pm
	Sat	22 Oct	8.00pm		Fri	ll Nov	8.00pm
	Sun	23 Oct	4.00pm	Matinee	Sat	12 Nov	2.00pm
	Tue	25 Oct	7.00pm		Sat	12 Nov	8.00pm
	Wed	26 Oct	7.00pm	Metro Eat, Talk, Play	Sun	13 Nov	4.00pm
	Thu	27 Oct	8.00pm		Tue	15 Nov	7.00pm
	Fri	28 Oct	8.00pm		Wed	16 Nov	7.00pm
Matinee	Sat	29 Oct	2.00pm		Thu	17 Nov	8.00pm
	Sat	29 Oct	8.00pm		Fri	18 Nov	8.00pm
	Sun	30 Oct	4.00pm	Matinee	Sat	19 Nov	2.00pm
	Tue	01 Nov	7.00pm		Sat	19 Nov	8.00pm
	Wed	02 Nov	7.00pm		Sun	20 Nov	4.00pm
	Thu	03 Nov	8.00pm		Tues	22 Nov	7.00pm
	Fri	04 Nov	8.00pm		Wed	23 Nov	7.00pm
Matinee	Sat	05 Nov	2.00pm		Thu	24 Nov	8.00pm
	Sat	05 Nov	8.00pm		Fri	25 Nov	8.00pm
	Sun	06 Nov	4.00pm	Matinee	Sat	26 Nov	2.00pm
	Tues	08 Nov	7.00pm		Sat	26 Nov	8.00pm
	Wed	09 Nov	7.00pm		Sun	27 Nov	4.00pm

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Calendars: Regular show

Preview show pricing
Premiere show pricing
Standard show pricing

Metro Eat, Talk, Play

The Metro Eat, Talk, Play performances include a free pre-show talk 60 minutes prior to the performance starting.

Ambassador Forum

The Ambassador Forum night is especially tailored for an undertwenty-five-year-old and school-aged audience.

Peer Gynt [recycled] By Eli Kent

A contemporary response to Henrik Ibsen's classic

Meet the play's cast and creative team

the show. Presented at ATC Studios, 487

to find out how they are approaching

ASB Waterfront Theatre

Backstage Story

Dominion Road.

Preview

Preview

Opening Nigh

Ambassador

Forum

Metro Eat,

Talk, Play

The ASB Season of Amadeus By Peter Schaffer ASB Waterfront Theatre

Backstage Story

13 Feb 6.30pm

Meet the play's cast and creative team to find out how they are approaching the show. Presented at ATC Studios, 487 Dominion Road.

10 Apr 6.30pm

Wed l7 7.00pm

	Tue	07 Mar	7.00pm	Preview	Tue	02 May	7.00pm
	Wed	08 Mar	7.00pm	Preview	Wed	03 May	7.00pm
nt	Thu	09 Mar	8.00pm	Opening Night	Thu	04 May	8.00pm
	Fri	10 Mar	8.00pm		Fri	05 May	8.00pm
	Sat	ll Mar	8.00pm		Sat	06 May	8.00pm
	Tue	14 Mar	7.00pm	Ambassador Forum	Tue	09 May	7.00pm
	Wed	l5 Mar	7.00pm		Wed	10 May	7.00pm
	Thu	16 Mar	8.00pm		Thu	ll May	8.00pm
	Fri	17 Mar	8.00pm		Fri	12 May	8.00pm
	Sat	18 Mar	2.00pm	Matinee	Sat	l3 May	2.00pn
	Sat	18 Mar	8.00pm		Sat	13 May	8.00pn
				Metro Eat, Talk, Play	Sun	l4 May	4.00pn
					Tue	l6 May	7.00pm

When Sun & Moon Collide By Briar Grace-Smith ASB Waterfront Theatre

6 Jun 6.30pm

2.00pm

8.00pm

4.00pm

7.00pm

02 Jul

Wed

Matinee

Metro Eat,

Talk, Play

Backstage Story

The Kensington Swan Season of Nell Gwynn By Jessica Swale ASB Waterfront Theatre

Meet the play's cast and creative team

the show. Presented at ATC Studios, 487

to find out how they are approaching

24 Jul 6.30pm

Backstage Story

Dominion Road.

The Giltrap Audi Season of Last Legs By Roger Hall ASB Waterfront Theatre

Meet the play's cast and creative team

the show. Presented at ATC Studios, 487

to find out how they are approaching

28 Aug 6.30pm

Backstage Story

Dominion Road.

Meet the play's cast and creative team to find out how they are approaching the show. Presented at ATC Studios, 487 Dominion Road.						
Prreview	Tue	20 Jun	7.00pm			
Preview	Wed	21 Jun	7.00pm			
Opening Night	Thu	22 Jun	8.00pm			
	Fri	23 Jun	8.00pm			
	Sat	24 Jun	8.00pm			
Ambassador Forum	Tue	27 Jun	7.00pm			
	Wed	28 Jun	7.00pm			
	Thu	29 Jun	8.00pm			
	Fri	30 Jun	8.00pm			

 Preview
 Tue
 15 Aug
 7.00pm

 Preview
 Wed
 16 Aug
 7.00pm

 Opening Night
 Thu
 17 Aug
 8.00pm

 Fri
 18 Aug
 8.00pm

 Sat
 19 Aug
 8.00pm

 Ambassador Forum
 Tue
 22 7.00pm

 Wed
 Aug
 7.00pm

 Thu
 24 Aug
 8.00pm

 Fri
 25 Aug
 8.00pm

2.00pm

30 Aug 7.00pm

12 Sep 7.00PM Preview Tue Preview Opening Night Fri 8.00PM Ambassador Forum Wed 7.00pm 8.00pm 22 Sep 8.00pm 23 Sep Sat Matinee 2.00pm 8.00pm Metro Eat, 4.00pm Talk, Play Matinee

Wed $\frac{27}{\text{Sep}}$ 7.00pm

Auckland Theatre Company

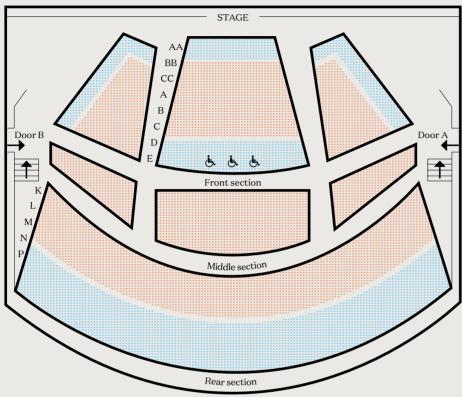
Calendars — Regular Shows

Matinee

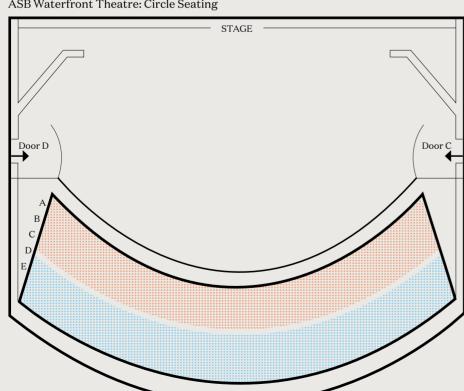
Metro Eat,

Talk, Play

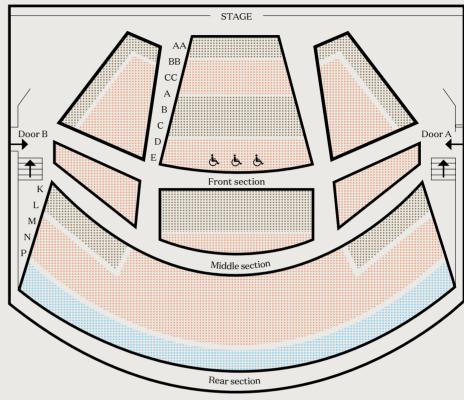
ASB Waterfront Theatre: Stalls Seating

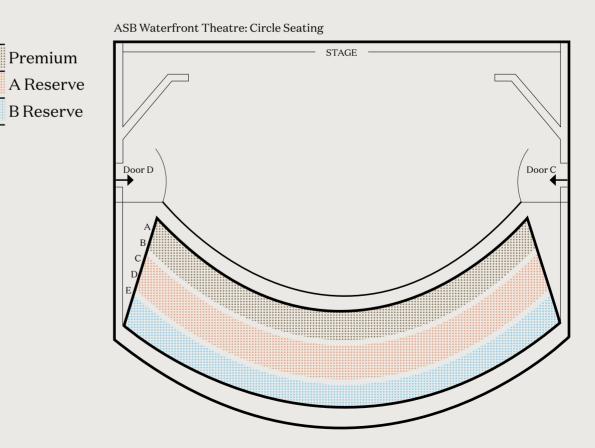


ASB Waterfront Theatre: Circle Seating



ASB Waterfront Theatre: Stalls Seating





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A Reserve

B Reserve

ATC SEASON PASS

ATC Season Pass subscription - A Reserve seats to either:

- All five 2017 plays \$270 per adult, \$245 per senior; or,
- All six 2016/17 subscription shows \$345 per adult, \$315 per senior. With the freedom to change your tickets to another night, within the same production without paying any difference in price.

ATC THEATRE CLUB

ATC Theatre Club subscription – tickets for a group of six or more people attending all subscription shows together on the same night. A Reserve seats to either:
All five 2017 plays \$230 per person; or,
All six 2016/17 subscription shows \$305 per person.

ATC SNAP A SEAT **Subscription:**

A very special price for people who can attend at the drop of a hat. We'll choose a night for you and post your tickets to you two weeks before the show opens. ATC Snap A Seat tickets cannot be refunded, exchanged or upgraded. \$150 per person! ATC Snap A Seat is not available for *Billy Elliot the Musical*.

REGULAR SUBSCRIPTION

Regular subscription - an individual attending four or more subscription shows. Pricing varies depending on performance dates selected. Please refer to the pricing charts.

Auckland Theatre Company Subscription Season plays	Peer Gynt [recycled], The ASB Season of Amadeus, When Sun & Moon Collide, The Kensington Swan Season of Nell Gwynn, The Giltrap Audi Season of Last Legs					
A Reserve	Subscriber Preview/ Matinee	Subscriber Premiere	Subscriber Standard (incl. opening nights)	Public Standard		
Adult	\$52	\$54	\$59	\$69		
Senior 65+	\$47	\$49	\$54	\$64		
Concession [‡]	\$39	\$44	\$44	\$49		
B Reserve	Subscriber Preview/ Matinee	Subscriber Premiere	Subscriber Standard (incl. opening nights)	Public Standard		
Adult	\$47	\$49	\$54	\$64		
Senior 65+	\$42	\$44	\$49	\$59		
Concession [‡]	\$39	\$39	\$39	\$44		

ASB presents the Auckland Theatre Company production of Billy Elliot the Musical

Premium	Subscriber Preview	Subscriber Premiere	Subscriber Standard (incl. matinees)	Public Standard
Adult	\$57	\$85	\$90	\$117
Senior 65+	\$52	\$80	\$85	\$117
Concession [‡]	\$47	\$70	\$75	\$117
A Reserve	Subscriber Preview	Subscriber Premiere	Subscriber Standard (incl. matinees)	Public Standard
Adult	\$57	\$70	\$75	\$102
Senior 65+	\$52	\$65	\$70	\$90
Concession [‡]	\$47	\$60	\$65	\$85
B Reserve	Subscriber Preview	Subscriber Premiere	Subscriber Standard (incl. matinees)	Public Standard
Adult	\$57	\$60	\$65	\$77
Senior 65+	\$52	\$55	\$60	\$72
Concession [‡]	\$47	\$50	\$55	\$67

Full-time students, 25 years of age and younger, and members of recognised entertainment industry associations

