

MARGARET MAHY'S



THE
MAN
WHOSE
MOTHER
WAS A
PIRATE

STAGE ADAPTATION
BY RACHEL CALLINAN

AUCKLAND
THEATRE
COMPANY

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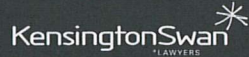
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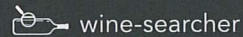


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WELCOME



Generations of kiwi kids (and kids throughout the world) have grown up with Margaret Mahy's delicious, quirky stories. Top of the favourites list has to be THE MAN WHOSE MOTHER WAS A PIRATE.

Now, thanks to Rachel Callinan's dramatisation we can enjoy these rollicking characters all over again in larger than life 3D.

Director Ben Crowder and his creative team – set designer John Verryt, costume designer Elizabeth Whiting, sound designer Thomas Press, lighting designer Nik Janiurek and choreographer Megan Adams have done a terrific job adding a few new touches, while remaining faithful to the spirit of the original. Huge thanks to them, and to the hugely talented and energetic cast headed by the indefatigable Michael Hurst.

Sit back and enjoy the journey as The Little Man escapes from his stultifying job for Mr Fat and, together with his Pirate Mum, sets off on a great adventure, discovering the freedom of a life on the high seas...

- Colin McColl, ATC Artistic Director

MARGARET MAHY'S

THE MAN WHOSE MOTHER WAS A PIRATE

STAGE ADAPTATION
BY RACHEL CALLINAN

CAST

Michael Hurst — Pirate Mother | **Alison Bruce** — Mr Fat / Ensemble
Brett O'Gorman — The Little Man | **Renee Lyons** — Nigel the Parrot
Kip Chapman — Farmer / Rosy Sea Captain / Ensemble
Olivia Tennet — Philosopher / Terrible Crabmeat / Ensemble
Milo Cawthorne — Ensemble | **Callum Passells** — Musician

CREATIVE

Ben Crowder — Director | **Philippa Campbell** — Dramaturg
John Verryt — Set Designer | **Elizabeth Whiting** — Costume Designer
Nik Janiurek — Lighting Designer | **Thomas Press** — Sound Designer & Composer
Megan Adams — Choreographer

PRODUCTION

Paul Nicoll — Technical & Production Manager
Fern Christie-Birchall — Company Manager | **Lauryn Wati** — Stage Manager
Milo Cawthorne — Performing Assistant Stage Manager
Caitlin Gosling — Assistant Stage Manager | **Rory Maguire** — Sound Engineer
Charlie Baptist — Wardrobe Technician | **Nicole Astrella** — Operations Intern: Lighting
Natasha Pearl — Props Master | **Props Assistants** — Kenah Trusewich and Amy Snape
Production Assistant — Edward Peni | **2Construct** — Set Construction

The stage adaptation of THE MAN WHOSE MOTHER WAS A PIRATE was commissioned by Auckland Theatre Company, with material created from devising workshops directed by Ben Crowder.

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING PEOPLE AND ORGANISATIONS FOR THEIR SUPPORT IN MOUNTING THIS PRODUCTION:

Pirate Ship Bouncy Castle (thanks to Blast Entertainment), Bec Ehlers for the realisation of the magpie puppets, Geraldine Brophy and Ben Grew.

THE MAN WHOSE MOTHER WAS A PIRATE opened on July 4, 2014.

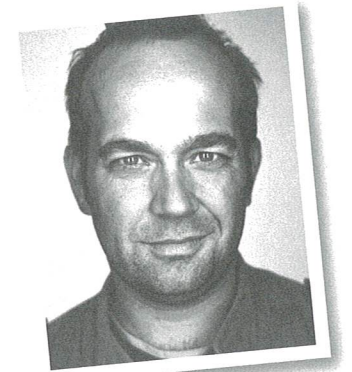
THE MAN WHOSE MOTHER WAS A PIRATE is approximately 55 minutes long with no interval.

Please remember to switch off all mobile phones, pagers and watch alarms.

DIRECTOR'S NOTES

It has been a brilliant time discovering the world of Margaret Mahy and her lovely book. The story is filled with love and a gentle anarchic wash. The central mother figure is a delight and is bursting with zest and mischief.

I grew up on an island - on stormy nights I could hear the waves crash from my bed and my first job was a sailing instructor! I've always held the sea as a wonderful place - a place of freedom, transformation and adventure.



The cast have displayed great generosity of heart and humour as we have made the show over the past weeks. The play has been developed over a few months - and to that end I wanted to thank the other actors who contributed to the workshopping process. Rachel, who has steered the adaptation, has been fantastic to work alongside. She has a strong ability to pick up on the energy from the actors and their inherent play and craft it into a great script. The wider design team have jumped on board and have brought so much creative verve to the production.

This is the first show I have directed that potentially my three year old son will enjoy - so Thomas this is what Daddy has been up to for the last little while when he says he's off to work! I hope you, and your family, enjoy the show too - and to quote Margaret Mahy herself: 'And if you want any more moral to this story, you must go to sea and find it'.

- Ben Crowder, Director

THE MAN WHOSE MOTHER WAS A PIRATE
by Margaret Mahy is published by
Orion Children's Books

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THE CAST

Michael Hurst – *Pirate Mother*

In a career spanning over 30 years, Michael has become one of New Zealand's leading actors and directors. His theatre credits include roles as varied as Mozart in Peter Schaeffer's *AMADEUS*, Riff-Raff in Richard O'Brian's *THE ROCKY HORROR SHOW* and The Widow Twankey in *ALADDIN*. His musical roles include Koko in *THE MIKADO*, Judge Turpin in Stephen Sondheim's *SWEENEY TODD*, Macheath and Tiger Brown in Brecht and Weil's *THE THREEPENNY OPERA*, King Herod in *JESUS CHRIST SUPERSTAR* and the Emcee in three different productions of *CABARET*, two of which he also directed.

Michael is also renowned for his Shakespearean roles including Hamlet, Macbeth, Richard III, Touchstone in *AS YOU LIKE IT* and the Fool in *KING LEAR*. In 2011 Michael played the role of American abstract expressionist painter Mark Rothko in the Auckland Theatre Company's critically acclaimed production of *RED*, by John Logan,

and in 2012 he played Christopher, the patriarch of an extraordinary family in Nina Raine's brilliant play *TRIBES*, for Silo Theatre.

Michael's solo show *NO HOLDS BARD*, devised and written with Natalie Medlock and Daniel Musgrove, was premiered to great success at the NZ International Festival of the Arts in March 2012, and has since played throughout New Zealand and at the Edinburgh Festival, where it was described in one five star review as a "tsunami of a performance".

Michael was a founding member of Auckland's Watershed Theatre in 1990, and is now a patron of both Q Theatre and TAPAC (the Auckland Performing Arts Centre), Chair of both the AUSA Outdoor Shakespeare Trust and The Actors Program Charitable Trust, a member of the Artistic Advisory Council of The Actors' Program, a New Zealand Arts Laureate and an Officer of the New Zealand Order of Merit (ONZM).

Michael is a proud member of New Zealand Actors' Equity.



Alison Bruce – *Mr Fat / Ensemble*

Alison's first theatrical performance was as an angel in the DAR A SALAAM *MISSION TO SEAMAN'S NATIVITY*. A year or two later she regrettably missed out on the role of the little drummer boy in Hillsborough primary school Christmas play but has since gone on to play many men in her career; Henry VIII with Theatre at Large, Humphrey and Bob in *PAPER SKY* for Red Leap Theatre, teenagers, wideboys, a drama school director, a rabbi, a 132 year old Bolshevik, and a doctor in Silo Theatre Company's productions of *HOLDING THE MAN* and *ANGELS IN AMERICA...* And now the glorious gluttonous Mr Fat – more donuts!!

Alison was also the Onehunga High School High Board diving champion.



Brett O'Gorman – *The Little Man*

This will be Brett's third show for Auckland Theatre Company. He played Thisbe in *A MIDSUMMER NIGHT'S DREAM* and Pat Bassett in *KINGS OF THE GYM*. He has worked with Ben Crowder in many shows including: *A MIDSUMMER NIGHTS DREAM*, *BADJELLY THE WITCH* and *WE ARE CURRENTLY EXPERIENCING SOME ISSUES*.

Brett's television work includes guest roles on Rhys Darby's *SHORT POPPIES*, *A NIGHT AT THE CLASSIC* and *SHORTLAND STREET*.

Brett recently started a career as a film director. His first short film *DOTTY*, starring Alison Bruce, won awards at various international film festivals including Montreal Film Festival and South by Southwest.

Brett is currently in pre-production for his next Film Commission funded short entitled *RON*.



Renee Lyons – *Nigel the Parrot*

Renee finished a degree and travelled the world for many years before deciding she wanted to be an actress. She came back from living in Hong Kong to start studying Performing and Screen Arts at Unitec in 2006. Since graduating in 2008 she has performed in many shows with theatre companies including Silo, Red Leap and Last Tapes.

Renee is also a writer and has both devised and written her own solo shows, one of which (NICK: AN ACCIDENTAL HERO) toured to Edinburgh in 2013 and is about to tour through provincial New Zealand in July/August this year.

This is the very first time Renee has played a parrot.



Kip Chapman – *Farmer / Rosy Sea Captain / Ensemble*

Kip's first theatre role was 'sleepy womble' at the age of 4 at Farleigh Kindergarden. He followed that with playing a kite in MARY POPPINS at Fendalton primary school. He went to an all boys school so played Dorothy in THE WIZARD OF OZ.

Since leaving drama school Kip has played Huckleberry Finn in BIG RIVER for Downstage Theatre. Recently he played a monkey in Auckland Theatre Company's production of THE TWITS. He also loves making theatre shows and his major project is APOLLO 13: MISSION CONTROL. It tells the story of the doomed Apollo 13 mission and invites the audience to play the members of Mission Control. It has been performed over 200 times in New Zealand, Australia and the United States.



Olivia Tennet – *Philosopher / Terrible Crabmeat / Ensemble*

Olivia began her professional acting career at the age of seven with a television commercial. Many interesting projects followed, including the short film WATERMARK for which she won the Best Actress award at the Drifting Clouds Festival.

Liv's theatre roles have included the original production 360 – A THEATRE OF RECOLLECTIONS, Dorothy in the WIZARD OF OZ, STEPPING OUT, AUTOBAHN and SIRENS WATER BALLET. She has also appeared in various New Zealand TV productions including WHEN WE GO TO WAR - to be released next year, UNDERBELLY, ALMIGHTY JOHNSONS and SHORTLAND ST.

After moving to Los Angeles in 2011 to film BLOOD PUNCH, Liv also lent her unique voice to many animation projects.

Olivia's other passion is dance, and she has achieved Solo Seal with honours in both tap and jazz.

Liv returned to New Zealand in 2013, and is currently studying psychology and linguistics at university.

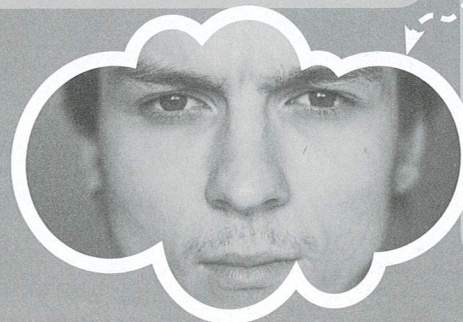


Milo Cawthorne – *Ensemble*

Milo began acting in Whangarei at age 11, appearing in several 'Northland Youth Theatre' plays up to age 17, when he travelled to London as a member of the 'New Zealand Young Shakespeare Company'.

From there he assumed he would breeze into drama school... He didn't. Instead he worked as a pizza deliverer for a year. He was eventually cast as the 'Green Power Ranger' in the 17th season, then performed in 360 – A THEATRE OF RECOLLECTIONS at the NZ International Arts Festival in 2010. Milo then went to Los Angeles in 2011 to act in the noir thriller BLOOD PUNCH, staying for two years.

Since then he's: re-visited 360 at the Civic, acted in a NZ WWI drama series WHEN WE GO TO WAR, and shot a NZ horror/comedy feature called DEATHGASM. With his dual role in this wonderful play Milo assumes there's been some sort of mistake and his strange run of good luck will run out very soon. Milo owned the book as a child and remembers enjoying it a lot.



THE CREATIVES

Margaret Mahy – Author

Margaret Mahy (1936–2012) is the most acclaimed of New Zealand's children's writers. The author of more than 120 titles, and translated into 15 languages, Margaret has readers across the globe. She worked as a librarian for more than 10 years before becoming a full-time

writer. Mahy's books ring with humour, fantasy, adventure, science and the supernatural, but always engage with the ordinary world. Awarded the Order of New Zealand in 1993, she also won many of the world's major prizes for children's writers, including the Carnegie Medal and the prestigious Hans Christian Andersen Award.



Rachel Callinan – Playwright

Rachel is a playwright, stage manager and aspiring pirate who lives on the Kapiti Coast NZ.

In 2007 Rachel completed her Masters Degree in scriptwriting at the IIML at Victoria University, where she won the Michael Hirschfeld Project Development Scholarship for her television comedy script – KANIKANI SPIT.

She was commissioned to co-write (with Kate Morris) END GAME for Capital E National Theatre for Children that toured New Zealand in 2010.

In 2012 she was commissioned by Auckland Theatre Company to write CHECKOUT CHICKS – THE MUSICAL (music by Julia Truscott), for the youth festival The Next Big Thing, and she joined the story-lining table at South Pacific Pictures for season five of GO GIRLS.

Currently she has two further commissions underway with Capital E National Theatre for Children; GRANDAD'S LUCKY STORM and an adaptation of Gavin Bishop's KIWI MOON that are set to hit the stage in 2014/15.

Ben Crowder – Director

Ben is a co-founder and director of Auckland's independent company Theatre Stampede. He studied drama at both Otago and Auckland Universities and went on to continue his professional training at The John Bolton Theatre School in Melbourne. His productions are well known for their theatricality, bold physicality and visual flair.

Work includes: THE YOUNG BARON, BLOSSOM, THE SECRET OF DONGTING LAKE and THE HUNCHBACK OF NOTRE-DAME. In past years he has collaborated with Nightsong Productions resulting in the works HEAD and most recently 360 – A THEATRE OF RECOLLECTIONS, which enjoyed an acclaimed premiere season at the NZ International Arts Festival in Wellington, and went on to a very successful season at Auckland's Civic theatre earlier this year.

For Auckland Theatre Company's mainstage Ben has directed WELL HUNG, co-directed A MIDSUMMER NIGHT'S DREAM, and last year directed the touring revival of NUI SILA. He has also directed two YOUNG AND HUNGRY productions in addition to directing SEVEN WONDERS and BOWLED OVER for Auckland Theatre Company's 'Marvellous' ensemble.



John Verryt – Set Designer

John began designing for performance in 1979, training at Theatre Corporate and Mercury Theatre.

John is freelance and works regularly for many of New Zealand's foremost performing arts companies including, Auckland Theatre Company, Silo Theatre, Indian Ink, Red Leap, The Large Group, Nightsong Productions, Opera NZ, Douglas Wright Dance, Michael Parmenter, Malia Johnston, Atamira Dance, Okareka Dance, and Black Grace Dance Companies.

John is Production Designer for THE WORLD OF WEARABLE ART show and designs for various corporate functions, trade shows and music events.

Elizabeth Whiting

– Costume Designer

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

Opera design credits include FAUST, CARMEN, LA BOHÈME, FALSTAFF, BARBER OF SEVILLE, THE MARRIAGE OF FIGARO, COSÌ FAN TUTTE (NZO). She designed CAVALLERIA RUSTICANA and PAGLIACCI for the Opera 2011 winter season, ACIS and GALATEA 2012, and DON GIOVANNI in 2013.

Theatre design credits include IN THE NEXT ROOM, 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, THE GLASS MENAGERIE and ANNE BOLEYN (Auckland Theatre Company); THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT GATSBY and CABARET (Court Theatre); TARTUFFE, TOP GIRLS, THREE DAYS OF RAIN, IRMA VEP, THE SCENE, HOLDING THE MAN, WHEN THE RAIN STOPS FALLING, and ASSASSINS (The Silo).

Elizabeth designed the WORLD OF WEARABLE ART core show for Wellington 2011, 2012 and 2013, and is working on 2014 at present.

In 2010 Elizabeth 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.



Megan Adams – Choreographer

Megan Adams (graduate New Zealand School of Dance 1995) works as a dancer, choreographer, rehearsal director and teacher. Megan has tutored at TAPAC, Unitec, PIPA and Toi Whakaari (the NZ Drama school) and has worked in school as a dance education tutor for the Royal New Zealand Ballet Company, Markham Arts and Atamira Dance Company.

Megan works as Douglas Wright's choreographic assistant and has worked on the New Zealand, Australian and European tours of BLACK MILK (2006) and RAPT (2011, 2013). She is currently working on Wright's new work THE KISS INSIDE, which will premiere in 2015. Megan also works as the Rehearsal Director for Atamira Dance Company and toured New Zealand, Hawaii and America with the company in 2013.

Megan choreographed 360 – A THEATRE OF RECOLLECTIONS (NZ International Arts Festival 2010 and Auckland 2014). She was Shona McCullagh's choreographic assistant on the films THE LION, THE WITCH AND THE WARDROBE and KING KONG, and for Royston Muldoom's RITE OF SPRING (2011) with the Auckland Philharmonic Orchestra. Megan has been a co-choreographer on TRASH TO FASHION 2010-2013, choreographic consultant for Silo Theatre's production of ANGELS IN AMERICA (2014), and worked on the Auckland premiere of MOKO (2014).



Thomas Press

– Sound Designer / Composer

Thomas is a graduate of the New Zealand School of Music with a Bachelor of Music in Composition (2009) and Toi Whakaari- New Zealand Drama School with a Diploma in Entertainment Technology (2005).

Recently Thomas composed an original score for the Capital E: National Theatre for Children production of GRANDAD'S LUCKY STORM, also written by Rachel Callinan.

Since 2004 he has produced music and sound designs for professional theatre and dance productions, as well as numerous art installations.

He is a five time nominee of the Chapman Tripp theatre award for Sound Designer of the Year.

Nik Janiurek – *Lighting Designer*

Nik is a theatre practitioner, specialising in freelance production & technical management, and lighting design. Originally trained at the Bristol Old Vic in the UK, he has worked for premier companies both in the UK and New Zealand. He has toured extensively with shows in New Zealand and internationally to festivals throughout Europe, Australasia, Asia and North America.

Nik's previous work includes MAMMA MIA and 360 – A THEATRE OF RECOLLECTIONS, The Chinese Lantern Festival, The Conch's MASI at the Sydney Festival and VULA (international tour), and touring with Theatre Beating's THE MAGIC CHICKEN and THE THING FROM THE PLACE around NZ/Australia (nominated for best NZ production in 2013). Nik has also worked on LIKE THERE'S NO TOMORROW, GOD OF CARNAGE, MARY STUART and DISGRACE for Auckland Theatre Company.

Nik regularly lights the National Youth Theatre Company productions, including WIZARD OF OZ, GREASE, ALADDIN, SOUND OF MUSIC, PINOCCHIO and HIGH SCHOOL MUSICAL, and has occasionally taught lighting at the University of Auckland, AUT University, Unitec and Toi Whakaari.



BAND

Callum Passells – *Musician*

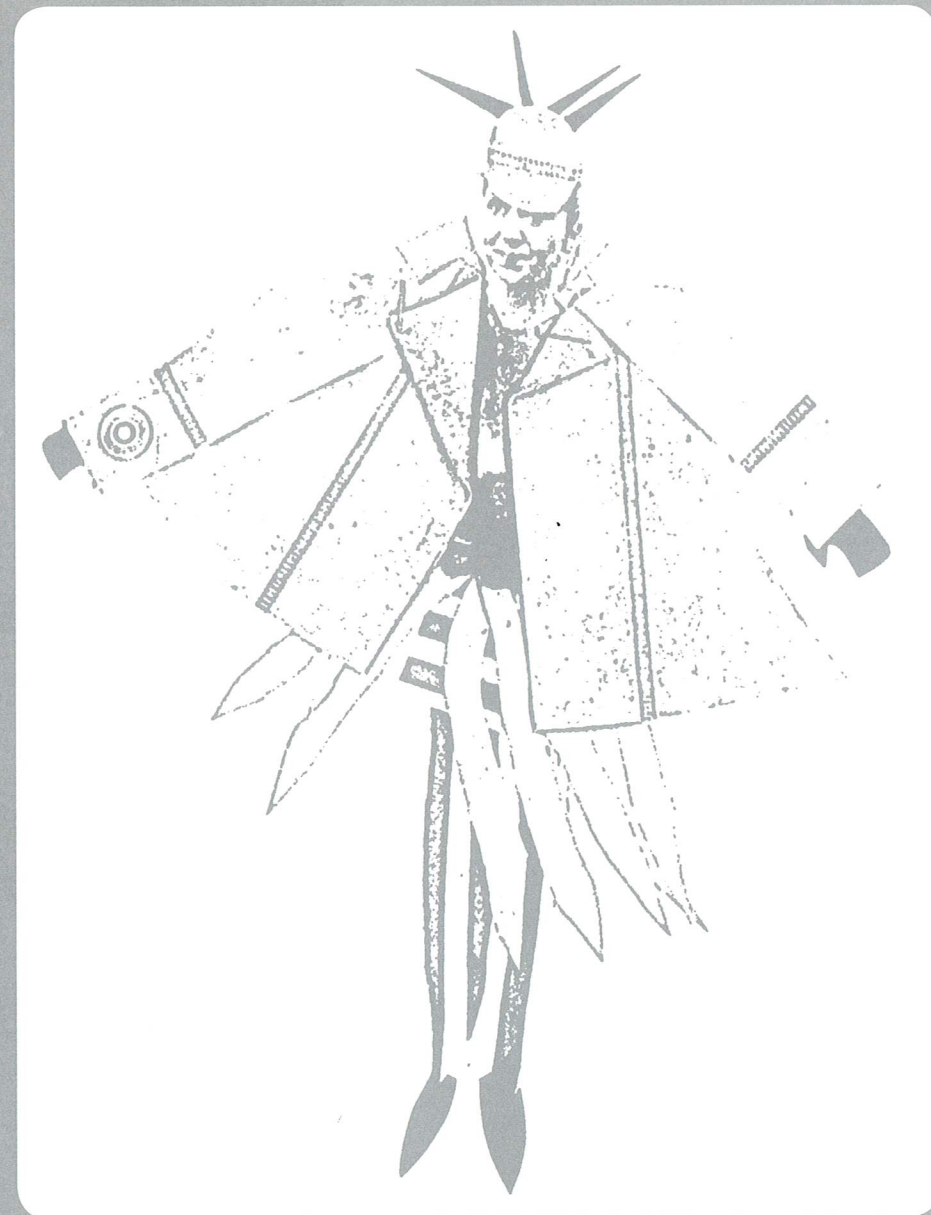
Callum is excited to make his professional theatre debut with this show. He works primarily as a freelance saxophonist, performing all over Auckland and throughout the country in bands such as Sal Valentine and the Babysakes and the Auckland Jazz Orchestra, as well as leading his own group and performing in installation art pieces such as Anri Sala's '3, 2, 1', exhibited at the Gus Fisher Gallery in Auckland in 2013.

Callum has experience as an educator and musical researcher with the University of Auckland.



DRESSING UP - COSTUME DESIGN

This is an example of what the costume designer put together to plan each character (this one is Nigel). Can you colour it in to create your own version?



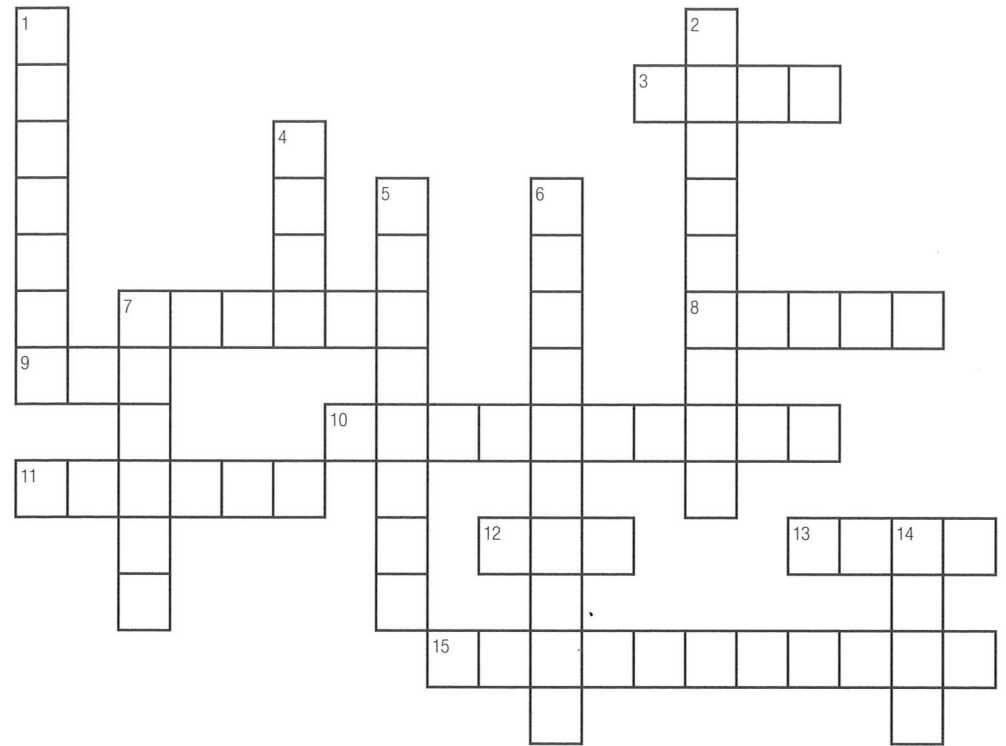
WHICH WORD IS WHERE?

Find the 21 words/phrases hiding in the grid below!

K U Y K E M G S M O G T W U B X A
 I X L H K Y S E J G N E O C B O B
 P F C C S U T U Z I I T U C M D G
 C O W C P A U N A P V R R D W T D
 Z R J O R G R T G R S A C I C D M
 Y J T I O H P A G O B S Z P Q X V
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 I F J A E S A I L O E N E T I K C
 P Y H Z U I T H T R A S K I J C H
 E C C T W K Y I B R I E F C A S E

briefcase	farmer	parrot	seacaptain
cannons	kina	pipe	smog
cow	kip	pirate	wheelbarrow
crab	kite	pudding	
crabmeat	magpie	saltywater	
cutlass	octopus	sea	

CROSSWORD



ACROSS

- 3 Flies on a string
- 7 Wears an eye patch, a black hat and lives on a ship
- 8 Sam's boss
- 9 Pirate ships sail on it
- 10 Horrible tasting drink Mr Fat and Farmer make The Little Man drink
- 11 Person who looks after cows
- 12 Says moo a lot
- 13 They swim in the sea

DOWN

- 1 Has eight arms
- 2 Name of Pirate's second in command
- 4 NZ sea urchin
- 5 A Pirate often wears one over his eye
- 6 The name of a pirate flag
- 7 Type of bird associated with Pirates
- 14 Dirty air often found in cities

PIRATE SPEAK

Don't forget 'speak like a pirate day' is on 19th September!

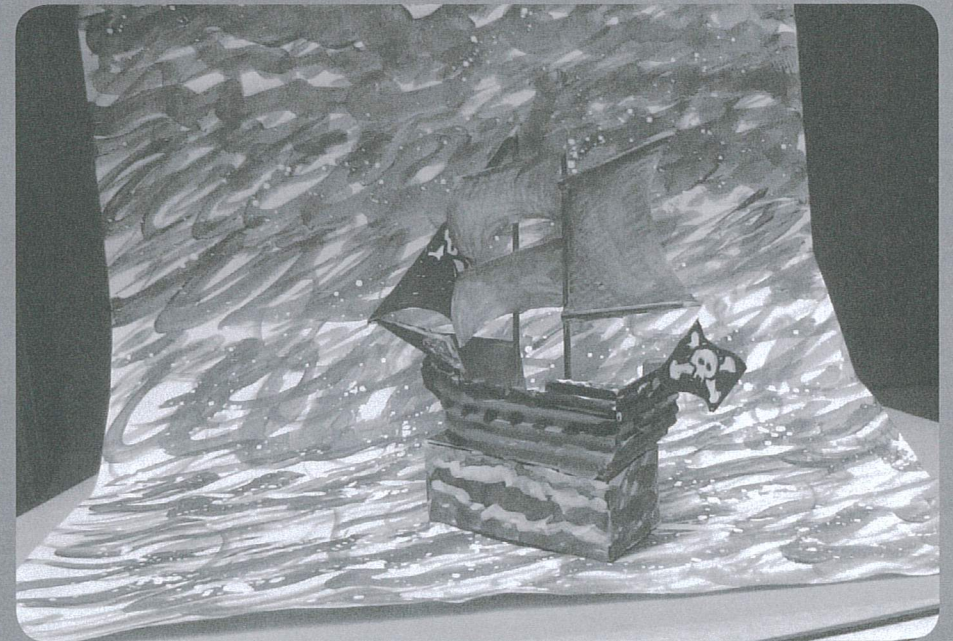
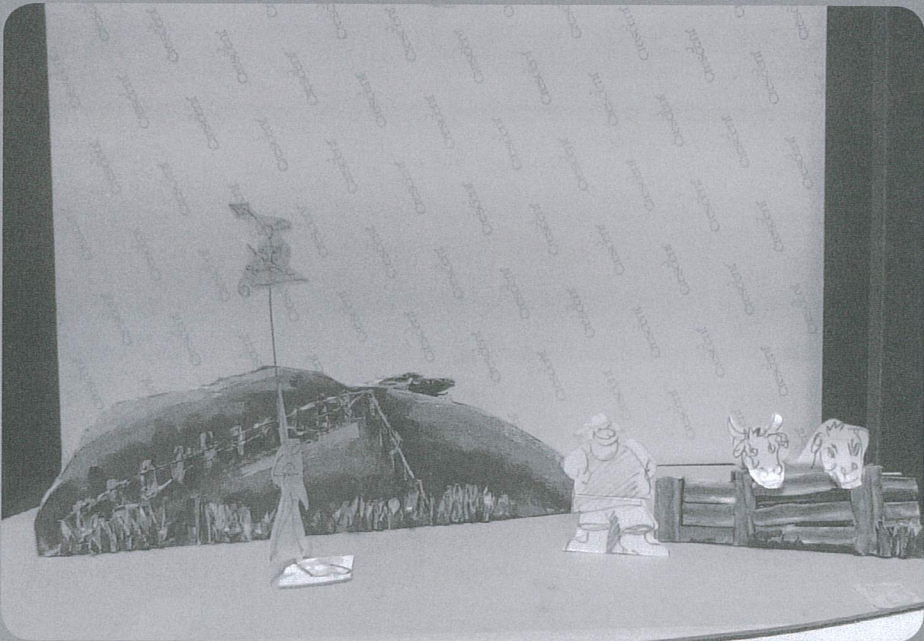
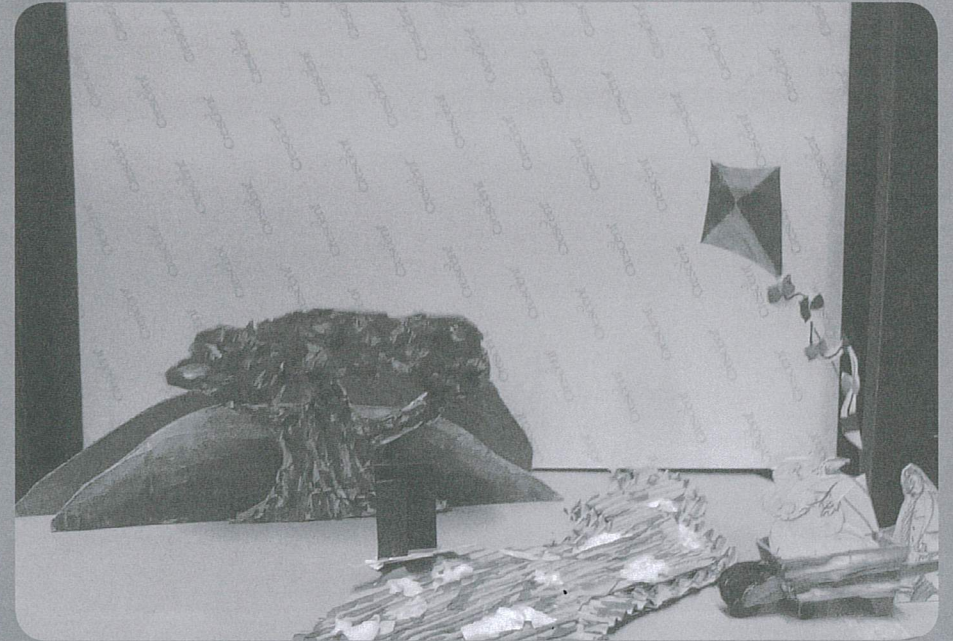
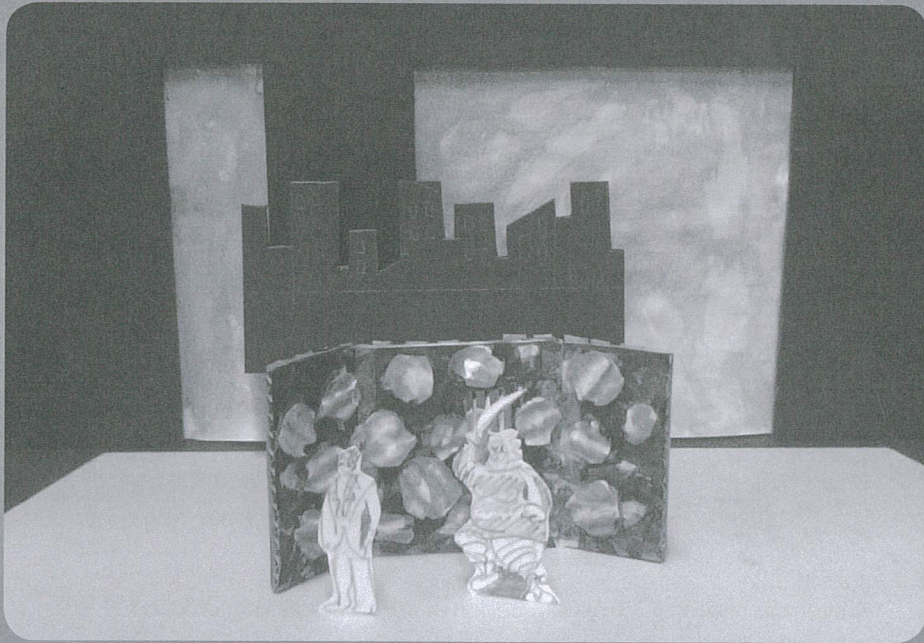
To start with, of course, say "ye" for you, "me" for my or mine, and don't skimp on the "ahoy" and "arrrrr!"

Ahoy	Hello!
Avast!	Hey! Could also be used as "Stop that!" or "Who goes there?"
Bilge!	Nonsense, or foolish talk. The bilges of a ship are the lowest parts, inside the hull along the keel. They fill with stinking bilgewater—or just "bilge."
Bilge-sucking	A very uncomplimentary adjective.
Blimey!	An exclamation of surprise.
Booty	Loot.
Bosun	Boatswain, a petty officer.
Cap'n	Short for "captain."
Davy Jones' locker	The bottom of the sea.
Fair winds!	Goodbye, good luck!
Feed the fish	What you do when you are thrown into the sea, dead or alive.
Hands	The crew of a ship; sailors.
Jolly Roger	The pirates' skull-and-crossbones flag. It was an invitation to surrender, with the implication that those who surrendered would be treated well. A red flag indicated "no quarter" (no mercy).
Landlubber / lubber	A non-sailor.
Me	A piratical way to say "my."

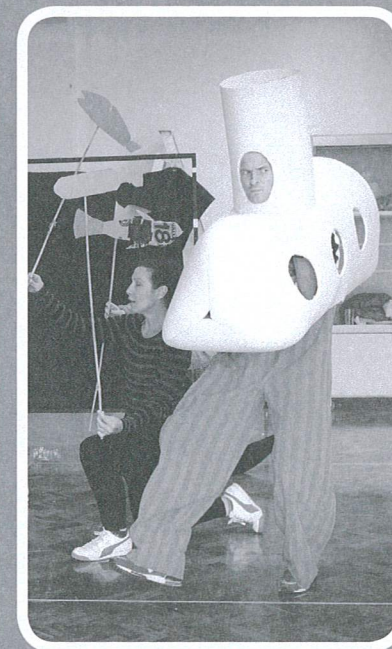
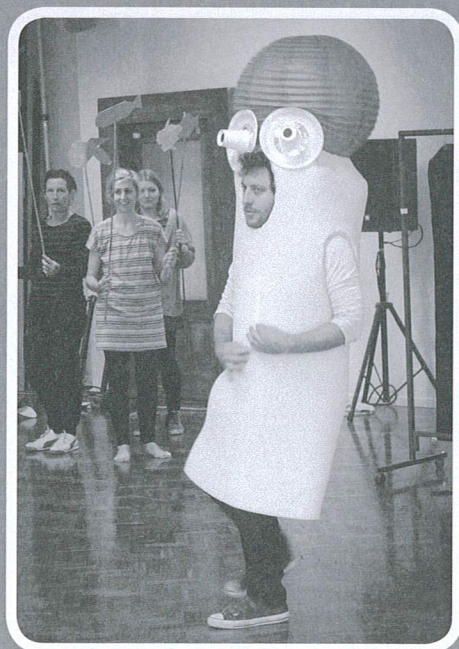
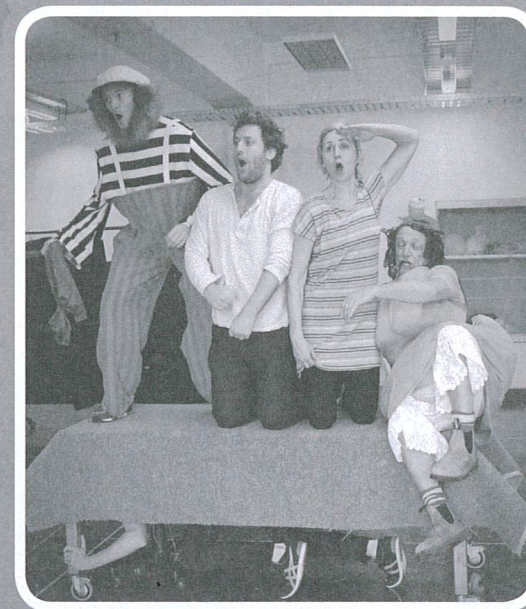
Me hearties	Typical way for a pirate leader to address his crew.
Matey	A piratical way to address someone in a cheerful, if not necessarily friendly, fashion.
Piece of eight	A Spanish silver coin worth one peso or 8 <i>reales</i> . It was sometimes literally cut into eight pieces, each worth one real.
Sail ho!	"I see a ship!" The sail, of course, is the first part of a ship visible over the horizon.
Sea dog	An experienced seaman.
Shanty	Another spelling for "chantey" - a sea song.
Shark bait	(1) Your foes, who are about to feed the fish (q.v.). (2) A worthless or lazy sailor; a lubber who is no use aboard ship.
Shiver me timbers!	An expression of surprise or strong emotion.
Sink me!	An expression of surprise.
Smartly	Quickly. "Smartly there, men!" = "Hurry up!"
Splice the mainbrace	To have a drink. Or, perhaps, several drinks.
Spyglass	A telescope.
Starboard	The right side of the ship when you are facing toward her prow (front).
Swab (noun)	A disrespectful term for a seaman. "Man that gun, ye cowardly swabs!"
Swab (verb)	To clean something. "Swabbing the decks" would be a mild penalty for a disobedient pirate.
Swag	Loot.
Yo-ho-ho	A very piratical thing to say, whether it actually means anything or not.

PHOTOS OF THE SET MODEL

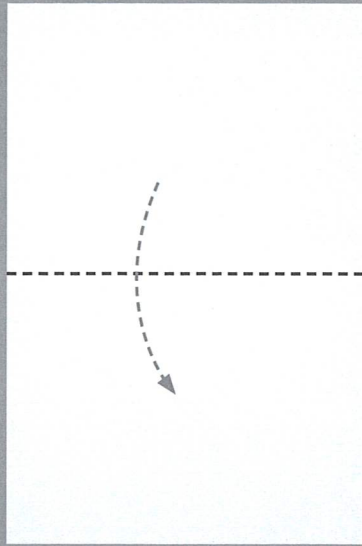
Before we build the set we make a model.
Can you try making one?



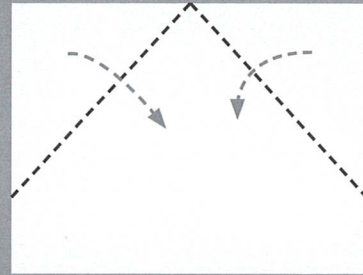
REHEARSALS



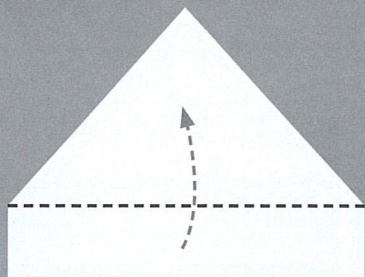
HOW TO MAKE A PIRATE HAT



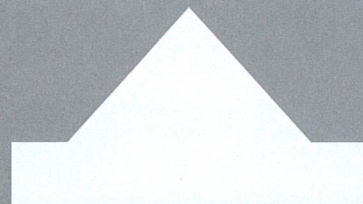
1. Take a piece of newspaper and fold it in half.



2. Fold in the top corners, leaving a strip at the bottom.

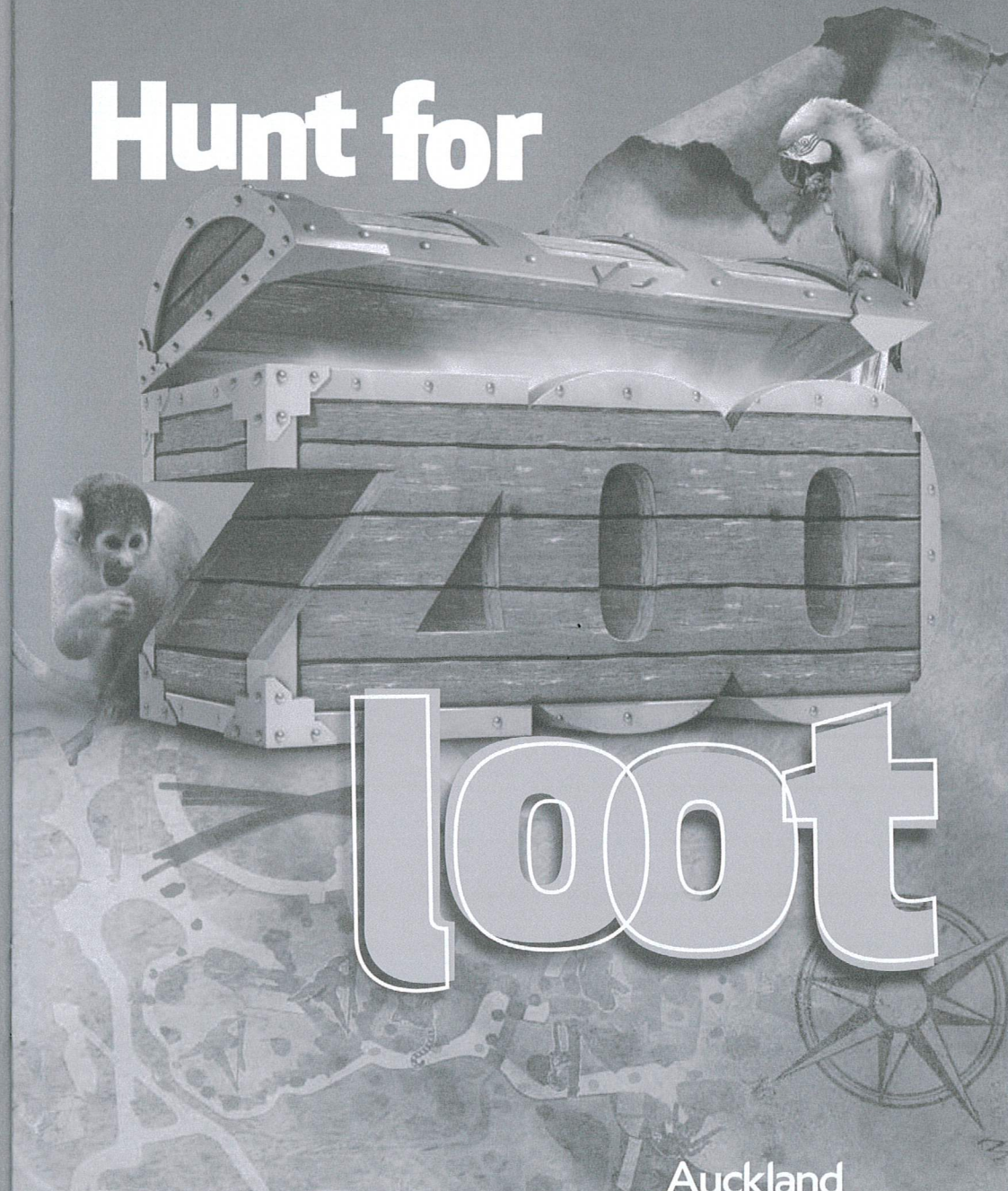


3. Fold up the bottom flap of one side then turn over and fold up flap on other side.



4. Then you have your pirate hat. If you prefer you can tape the hat up to make it more secure.

Hunt for



School Holidays 5 July - 20 July

Auckland
ZOO

WRITE YOUR OWN STORY

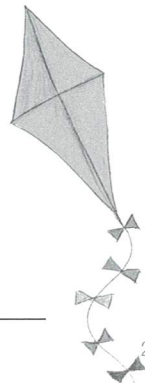
See how many of these words you can use in your own short story:

pirate, parrot, kite, sea, boat, city, waves, pistol, bicycle, cutlass, dream, holiday, mother, computer, gold earrings, hill, sunshine, moonlight, rain, flying, river, tree, treasure, buttons, dancing, fun

Title _____

By _____

Once upon a time there was a _____



ARRR - WHAT'S ON IN THEATRES AROUND THE COUNTRY?



AUCKLAND THEATRE COMPANY

Audi season of The Good Soul of Szechuan
by Bertolt Brecht, translation by David Harrower
Q Theatre

24 Jul - 17 Aug



It's hard to be good when you're broke; harder still if you are living in a broken world. Robyn Malcolm stars in the Audi season of **The Good Soul of Szechuan**, Brecht's dark and dazzling parable, which explores the place of love and goodness in a dauntingly complex world. Packed with glorious characters, great music and song, the Audi season of **The Good Soul of Szechuan** promises to be a theatrical highlight of 2014. Unmissable!

SILO THEATRE

Auckland

Belleville
by Amy Herzog
Q Theatre Loft

28 Aug - 20 Sep



Zack and Abby are doing the whole hipster, expat thing in the most romantic city in the world. She's teaching yoga and he's saving lives, working for Doctors Without Borders. It's enviable, it's idyllic, it's young love. But are they really living the dream or just sleeping with the enemy?

CENTREPOINT THEATRE

Palmerston North

The Mercy Clause
by Philip Braithwaite

28 Jun - 26 Jul



Tom is about to take on the case of his career: a young man accused of killing his father. His defence is straightforward: it was a mercy killing.

But when ethics and morals, and right and wrong are reduced to mere words being battled out in a courtroom...then nothing is straightforward.

CIRCA THEATRE

Wellington

Hikoi
by Nancy Brunning
Circa Two

28 Jun - 12 Jul



Nancy Brunning's award winning debut play **Hikoi** follows two generations dealing with a radically changing world and their way of saying something about it.

THE COURT THEATRE

Christchurch

Blood Brothers
by Willy Russell
Court One

28 Jun - 2 Aug



The West End's longest running musical tells the compelling and heart wrenching story of an unlikely friendship between twins separated at birth, and a mother's burden strong enough to break the bonds of brotherhood.

FORTUNE THEATRE

Dunedin

Jumpy
By April De Angelia

5 Jul - 2 Aug



A mother, a wife, and fifty, Hilary once protested at Greenham. Now her protests tend to focus on struggling to control her increasingly promiscuous teenage daughter and keeping the passion in her marriage alive.

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

Metro
Magazine

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DEVELOPMENT CO-ORDINATOR – Alex Little
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MARKETING CAMPAIGNS MANAGER – Natasha Gordon
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**AUCKLAND
THEATRE
COMPANY**

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AUCKLAND
THEATRE
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Loved **THE MAN WHOSE MOTHER WAS A PIRATE** and want to know more about how the magic is made?

ATC PARTICIPATE encourages children and their families to get actively involved with theatre processes.

Take part in open rehearsals, peek behind-the-scenes, and come to our awesome ATC Open Day.



STAGE
MANAGER

To find out more
contact Tanya
Tanya@atc.co.nz