2025 Season

Roger Hall's End of Summer Time

Presented by Auckland Theatre Company

He pou atua, he pou whenua, he pou tangata. Ko Waitematā te moana. Ko Waikōkota te whenua. Ko Te Pou Whakamaharatanga mō Māui Tikitiki a Tāranga te tohu o te kaha, o te kōrero, o te whakapapa o tēnei wāhi, o tēnei whare. Nau mai e te tī, e te tā ki te whare kōrero, ki te whare whakaari o ASB ki te tahatika o te moana. Mauri tau, mauri ora!

Pouwhakamaumāharatanga mō Māui-Tikitiki-a-Tāranga

The Memorial Post of Māui the Topknot of Tāranga

Robert Jahnke ONZM (Ngāi Taharoa, Te Whānau a Iritekura,

Te Whānau a Rākairo o Ngāti Porou) 2016

Laminated tōtara and Corten steel

Proudly commissioned by Auckland Theatre Company

for ASB Waterfront Theatre

The symbols of support, of strength and of

guardianship stand fast and proud.

The waters of Waitematā ebb and flow

against the shores here at Waikōkota,

the land upon which we stand.

The pou of remembrance to Māui Tikitiki a

Tāranga stands tall as a beacon of courage,

of stories passed down and of the history that

connects us all to this place and to this space.

We welcome you all from near and far

to this house of stories, to the ASB Waterfront Theatre.

Mauri tau, mauri ora!

AUCKLAND THEATRE COMPANY PRESENT

Roger Hall's End of Summer Time

17 JUNE – 5 July 2025 ASB Waterfront Theatre

This production of *End of Summer Time* by Roger Hall is the third play in

Auckland Theatre Company’s 2025 season. Directed by Alison Quigan, it began previews on Tuesday 17 June and opened on Thursday 19 June 2025.

*End of Summer Time* by Roger Hall had its world premiere at Circa Theatre,

Wellington, in a production directed by Ross Jolly, on Saturday 4 May 2024,

featuring Gavin Rutherford as Dickie Hart. The production subsequently toured to Centrepoint Theatre in the Manawatū, opening on Saturday 1 March 2025.

This production is 1 hour and 50 minutes long, including interval. It includes

offensive language. Please switch off all mobile phones and noise-emitting devices. This is the third play charting the adventures of Dickie Hart, following *C’mon Black* and *You Gotta Be Joking!* *C’mon Black* premiered at the Fortune Theatre, Dunedin, on Friday 19 July 1996, in a production directed by Campbell Thomas, featuring Tim Bartlett as Dickie. *You Gotta Be Joking!* premiered at Circa Theatre, Wellington, on Wednesday 1 December 1999, in a production directed by Danny Mulheron, featuring Grant Tilly as Dickie. Dickie Hart has toured New Zealand in multiple productions.

Principle Funders: Creative New Zealand and Auckland Council

## CAST

**Andrew Grainger – Dickie Hart**

## CREATIVE

Playwright —

**Roger Hall**  
Direction —

**Alison Quigan**

Set & Costume Design —

**John Parker**  
Lighting Design —

**Phillip Dexter**

Sound Design —

**Sean Lynch**

## PRODUCTION

Stage Manager —

**Chiara Niccolini**

Stage Coordinator —

**Molloy**

Technical Coordinator —

**Tim Jansen**

Technical Operator —

**Michael Goodwin**

Audio Mix Engineer —

**Joel Orme**  
Sound Operator —

**Joel Orme**

Set Construction —

**Grant Reynolds — Zorp Creative**

**& Tim Jansen**

Fly Technician —

**T.J. Haunui**

Show Crew —

**Thomas Chapman,**

**Mathew Illek, Michael Keating,**

**Max Manson, Aaron Mitchell, Joseph Noster**

Accent Coach —

**Sarah Valentine**

Publicist —

**Bridget de Launay**

**(de Launay Enterprises)**

**Haere Mai**

In *End of Summer Time,* Dickie Hart’s story is the story of Auckland. An unreconstructed man from the provinces, familiar to many of us, finds himself in the midst of our largest city, complex and intense, and Dickie is profoundly discombobulated. His initial responses are not always in keeping with progressive values but, steadily, this beautiful big city wins him over. Dickie falls in love with Auckland and it loves him back.

In these pages Joanna Wane charts Sir Roger Hall’s vital contribution to New Zealand theatre, from his breakthrough *Glide Time* in 1976 through to *End of Summer Time*, his 16th play with Auckland Theatre Company.

Hall always offers audiences an easy way into a hilarious story. We see and hear characters who are familiar. Then, he twists. He pokes our sensibilities. A brilliant social commentator, Sir Roger Hall has a catalogue of plays that speak to middle-class New Zealand values and skewer our manners and sensitivities.

There is no more experienced interpreter of Roger Hall’s work than Alison Quigan QSM. Over five decades, Quigan has been a favourite on our screens and on our stages and with this handsome production, created by John Parker, Sean Lynch and Phillip Dexter, we are in the presence of New Zealand theatre greats.

I asked Andrew Grainger to take on this role because he has both the rumpled charm I imagine Dickie Hart has, and the comedic chops to hold us all spellbound as he commands the stage alone. It is a tour de force. With *End of Summer Time*, we welcome AA as a new Supporting Partner. Members of AA can now enjoy perks when they buy tickets to Auckland Theatre Company shows. Check out the benefits at the AA website.

Enjoy the show.

**Jonathan Bielski Sophie Roberts**

Artistic Director & CEO

**Playwright | Roger Hall**

Sir Roger Hall’s first stage play, *Glide Time*, was produced in 1976 and was

a smash hit throughout the country. Roger has been writing a stage play

almost every year since then, along with musicals and pantomimes. He has written more than 70 sitcom episodes for TV, from *Gliding On* to *Spin Doctors* and *Conjugal Rites* in the UK. Recent plays have included *Winding Up*, *Four Flat Whites in Italy*, *A Shortcut to Happiness*, *You Can Always Hand Them Back* and

*Last Legs*. Roger has been awarded a QSO, a CNZM, an honorary doctorate in

Literature from Victoria University of Wellington and a Prime Minister’s

Award for Literary Achievement. He was named a KNZM in the Queen’s Birthday Honours, 2019.

**Note from the Playwright**

In 1995, I went with a friend to South Africa for the Rugby World Cup as an All Black supporter. I was intending to write a play about a group of supporters: a comedy, of course, because we were bound to win the Cup. Everyone said so. But no one reckoned with the AB’s getting food poisoning the night before the final, and losing in extra time.

Meanwhile, The New Zealand Listener had asked me to write a column for them about my experiences during the trip. While I was doing the first draft, I thought it would be interesting to write it not as from me but as from a persona. And so, Dickie Hart came into being, and expanded from a column to a full-length, one-person play.

And the theme of the play turned out to be not winning as I had originally intended it to be, but losing.

*C’mon Black* premiered at the Fortune Theatre in Dunedin in July 1996 with Tim Bartlett in the role of cow-cocky Dickie, before Grant Tilly took over

the part at Circa in Wellington later that year. It became a huge hit and

was then taken on tour.

Grant was around for the follow-up show, *You Gotta Be Joking!*, when Dickie has to move off the land and live in the heart of Wellington. There, he discovers many of the joys of city life, including being in Gilbert andSullivan, and the dangers of “the other woman”. Shift to the present day and I was writing a play based roughly on my own circumstances: a shift to Auckland to be close to the grandchildren; moving from a large house to an apartment; and experiencing the diversity that a big city has to offer. And, it was while I was writing it that there was a knock on the door; it was Dickie waiting to come in.

And here he is.

**Celebrating the work**

**of Sir Roger Hall**

This list chronicle the work of Sir Roger Hall that has been staged by Auckland Theatre Company over three decades.   
  
1994

By Degrees

1996

Market Forces

1997

Social Climbers

1999

The Bookclub

2002

Take a Chance on Me

2003

Middle Age Spread

2004

Spreading Out

2005

Taking Off

2007

Who Wants to be 100?

2008

Who Needs Sleep Anyway?

2009

Four Flat Whites in Italy

2012

A Shortcut to Happiness by Roger Hall (NZ)

2016

You Can Always Hand them Back

2017

Last Legs

2020

Winding Up

2025

Roger Hall's End of Summer Time

**Hall of Fame | by Joanna Wane**

It’s almost 50 years since Sir Roger Hall’s first play, Glide Time, burst on to the stage. With his latest show about to open in Auckland, can the man with the Midas touch still spin box-office gold, asks Joanna Wane.   
  
Over the past five decades, Hall has created a roll call of hit comedies for the stage, TV sitcoms, a pantomime version of Cinderella and a radio show for the BBC.

Of course, it’s his remarkable string of successes that people remember. No offence, I say, tongue-in-cheek, to the man typically described as New Zealand’s most successful playwright. But if you reckon you’re not good at plot or description, what exactly are you good at, then?

He pauses, considering the question seriously for a moment. “Funny dialogue, really. And good characters.” It’s easy to forget just how transformational Hall’s influence has been on the New Zealand theatre scene, creating an appetite for local productions at a time when quality was still equated with (often mediocre) British plays.

Next year, it’ll be half a century since Glide Time affectionately satirised Wellington’s public service bureaucracy. It sold out after the first night.

The late John Clarke wrote of Hall’s ability to identify “the faults and follies that highlight small monsters in ordinary people”. Ironically, his knack for milling the angst and aggravations of the Kiwi middle class was shaped by his own childhood back in England.

Biffed out of school by his father for under-performing academically, he worked in insurance for a couple of years before setting sail for Wellington in the late 1950s to avoid being called up for compulsory national service. He’d just turned 19.

His life came full circle, 20 years later, when he won Comedy of the Year with a production of *Middle Age Spread* on London’s West End, starring Richard Briers and Paul Eddington from *The Good Life*. Hall, who was presented with the award by Sir John Gielgud, thought the original Circa show was just

as good.

Generally speaking, his foreign origins haven’t been held against him here.

“Max Cryer used to say, ’Of course, you’re English!’ I’d tell him I may be English, but I’m a New Zealand writer because all my writing was done here.

And I don’t think like an English writer, I’m sure.”

By the time Hall released his 1998 biography, Bums on Seats, he’d already recorded $20 million in box-office sales.

According to Playmarket NZ, two of the most licensed plays in New Zealand

this century were written by Hall: *Four Flat Whites in Italy*, about two retired couples on a late-life OE, and Social Climbers, where five high-school teachers get trapped in a tramping hut.

The title of his latest play, *End of Summer Time*, echoes the late Bruce Mason’s acclaimed one-man show, *The End of the Golden Weather*, which made a huge impression on Hall in the early ’60s.

Hall wanted to write about someone close to his age — Dickie is in his 70s. It’s also a love letter to Auckland, where he felt “so very much at home” from the first day. “It was warm, it was vibrant,” he says. “Auckland is a wonderful arts city.”   
  
| Joanna Wane is a Senior Feature Writer for *The New Zealand Herald*.   
Excerpt republished, with permission, from the editorial feature in *Canvas*, *The New Zealand Herald*, dated 17 May 2025.

Read the full article at nzherald.co.nz

**Director | Alison Quigan**

Alison Quigan QSM is a professional actor, director, writer and producer, with a career that spans 48 years. In that time, Alison has acted in and directed more than 150 plays.

She began training at Theatre Corporate Drama School in 1978. She spent three years doing classes and theatre in education tours, and

was in the resident company. Her tutors included the late Raymond Hawthorne, John Givens, Paul Gittens, Linda Cartwright and Elizabeth

McRae. In 1986, Alison was appointed the Artistic Director of Centrepoint

Theatre in Palmerston North and remained in that role for 18 years.

Since 1994, Alison has directed nine productions for Auckland Theatre

Company, including *By Degrees*, *Who Wants to be 100?*, *The Twits*, *A Shortcut to Happiness*, *A Frigate Bird Sings*, *The Heretic*, *Pollyhood in Mumuland*, *The Lolly Witch of Mumuland* and *Heroes*.

As a performer for Auckland Theatre Company, Alison’s credits include:

*Winding Up*, *The Heartbreak Choir*, *Last Legs*, *Calendar Girls*, *August: Osage County, The Wife Who Spoke Japanese in Her Sleep, Cat on a Hot Tin Roof, Mum’s Choir and Taking Off.*

As a playwright, she has written 20 plays, which have been produced throughout the country. Her plays include *Mum’s Choir*, *Boys at the Beach*, *The Big OE* and, most recently, *Feilding Market Fiasco*, which will debut at Centrepoint Theatre in November this year.

For 10 years, Alison was Performing Arts Manager of the Mangere

Arts Centre - Ngā Tohu o Uenuku where she supported new work

with emerging performers by creating regular children’s theatre

productions, including *Pigs on the Run*, *Mirror Mirror* and *The Wizard of*

*Ōtāhuhu*.

Screen credits include *A Minecraft Movie*, *The Brokenwood Mysteries*,

*Madam*, *Grafted*, *Sweet Tooth 2*, *Mystic 3*, *Ngā Pouwhenua* and *Ablaze*, as well as eight years as a core cast member on *Shortland Street*. In 2001, she was awarded a Queen’s Service Medal for services to theatre.

**Note from the Director**  
In The first Roger Hall play I saw was *Glide Time* at Centrepoint Theatre in 1977. It was about working in a public service office. At the time, I was working in an office at Massey University and, as I watched the play, I was convinced that Roger had visited our office and recorded our conversations. He captured perfectly the obsessions we had with staplers, heaters and petty office politics.

Since then, I have produced, directed and acted in 15 different Roger Hall plays: a fraction of the total number he has written. Each play explored

different parts of our lives and told the stories of generations of New

Zealanders. From newly married in the ’70s through middle age in

the ’90s, travel, grandchildren, our obsession with sport, share clubs, dancing and gardening to retirement and rest homes, Roger has made us laugh and cry. As Shakespeare said, he has held the mirror up to nature, shown virtue

her own feature and scorn her own image and the age and body of the time his form and pressure.

In End of Summer Time, we meet Dickie Hart: a man we’ve met before in two earlier plays – *C’mon Black* and *You Gotta Be Joking!* From his farm in Taranaki, Dickie followed the 1995 All Blacks tour to South Africa and discovered a lot about himself.

In *You Gotta Be Joking!*, he left the farm behind – those cold mornings were just too tough on his joints – and moved to the big city for a bit of culture. And the wife said he had to or else. He still loved his rugby, although the Wellington team left a bit to be desired, but he made himself useful with some local kids.

Sir Roger Hall – a scholar and a gentleman. Thank you for your service.

**Cast**

**ANDREW GRAINGER**

**Dickie Hart**

Set Since relocating from the United Kingdom to Auckland in 2007, Andrew Grainger has established himself as one of Auckland’s most versatile and sought-after actors, with work spanning theatre, film, television, opera, and musical theatre.

Grainger’s performing career began on the West End at age 22 in 1987,

when he played Benjamin in *Seven Brides for Seven Brothers* at the Prince of Wales Theatre, directed by Michael Winter. His early musical theatre credits include Lt. Buzz Adams in *South Pacific* (1990, directed by Roger Redfarm) and

Dr. Orin in *Little Shop of Horrors* (1994, Oldham Coliseum Theatre, directed by Lindsay Dolan). Andrew also performed sketch comedy at the London Palladium with British favourite, Russ Abbot. Notably, Andrew performed in the Royal Variety Performance before Queen Elizabeth II.

Andrew has been a regular performer with Auckland Theatre Company over the past decade, most recently in Nightsong and

Auckland Theatre Company’s *Peter Pan*. His extensive Auckland Theatre

Company credits include multiple roles in *North by Northwest* directed

by Simon Phillips (2022), and numerous collaborations with Colin McColl including *The Master Builder* (2020), *Six Degrees of Separation* (2019), *Filthy Business* (2018), *The Cherry Orchard* (2018), *Nell Gwynn* (2017), and in *Anne Boleyn* (2014). Other Auckland Theatre Company credits include *Lysistrata* directed by Michael Hurst (2015), *The Ladykillers* directed by Colin McColl and

Cameron Rhodes (2015) and *Once on Chunuk Bair* (2014) directed by Ian Mune and Cameron Rhodes.

His musical theatre work with Auckland Theatre Company includes *Billy Elliot: the Musical*, *Guys & Dolls*, *Jesus Christ Superstar* and *Oliver!* Beyond Auckland Theatre Company, Andrew’s musical theatre credits include *Jersey Boys* (GnT Productions, directed by Grant Meese).

Additionally, Andrew collaborated with Nightsong in *The Worm*, directed by Ben Crowder and Carl Bland, 360 – a theatre of recollections, and *Te Pō* for

Nightsong and Theatre Stampede. With Tadpole Productions, Andrew has played Mike in *Mike and Virginia*, and Hugh in The Campervan, both

directed by Simon Prast.

In television and film, Andrew’s more recent credits include playing Charles

Mallory in the 2024 series *A Remarkable Place to Die*. He has also appeared in

multiple episodes of *The Brokenwood Mysteries* and *Shortland Street*, and in

2021 he featured as Frank in the Apple TV+ series Mr. Corman. His screen work also includes Netflix’s *The Letter for the King*, MTV’s *The Shannara Chronicles*,

Jane Campion’s *Top of the Lake*, Peter Jackson’s *The Lovely Bones*, *Mean*

*Machine* and Tony Scott’s *Spy Game*. His extensive film and television career

in the UK includes roles in BBC’s *Pride and Prejudice* (1995), *Doctors*, *The Bill*,

*Holby City*, *Heartbeat*, *EastEnders* and *The Russ Abbot Show*.

In 2023, Andrew was a core cast member in New Zealand Opera’s production

of *The Unruly Tourists*, playing Paddy Murphy. The show was directed by Thomas de Mallet Burgess.

**Creatives**

John Parker

Set & Costume Design

TRAINING:

MA, Royal College of Art (1975); Theatre

Corporate Summer School (1983).

FOR ATC:

*Winding Up; Six Degrees of Separation;*

*Shortland Street – The Musical; Still Life*

*with Chickens; Red Speedo; Polo; Heroes;*

*Sons; The Good Soul of Szechuan; Niu Sila;*

*The Glass Menagerie; Midnight in Moscow;*

*A Frigate Bird Sings; Black Confetti;*

*A Shortcut to Happiness; Red; Mary Stuart;*

*Stepping Out; The Importance of Being*

*Earnest; The Wife Who Spoke Japanese in*

*Her Sleep; The 25th Annual Putnam County*

*Spelling Bee; End of the Rainbow; Sweet*

*Charity; Doubt; Equus; Caligula; The Bach;*

*Middle Age Spread; The Rocky Horror*

*Show; Waiting for Godot; Noises Off;*

*Rosencrantz & Guildenstern Are Dead; Into*

*The Woods; Serial Killers; Art; Cabaret; The*

*Book Club; Julius Caesar; Dead Funny*.

OTHER THEATRE:

Plumb Theatre: *A Doll’s House, Part 2*;

*Nicola Cheeseman is Back; Prima Facie*;

*Collected Stories; Blonde Poison*.

Te Pou Theatre: *The Handlers*.

OTHER:

John has also designed for the Louis

Vuitton Ball and the America’s Cup

Ball, Bendon’s *Next to Nothing*, and,

for Auckland War Memorial Museum,

*Bellsouth Pharaohs*, *The Precious Legacy*

*and Gold & Sacrifice: Treasures of Ancient*

*Peru*. John was awarded a Waitākere

City Millennium Medal for Services to

the Community and, in 2010, he was

honoured by being named as an Arts

Laureate by the New Zealand Arts

Foundation.

Phillip Dexter

Lighting Design

TRAINING:

Master of Science degree in light and lighting

from UCL, London.

FOR ATC:

*The Heartbreak Choir; Polo; The Good Soul of*

*Szechuan; Calendar Girls; Equus; Up For Grabs;*

*Doubt; Le Sud; August: Osage County; Mary*

*Stuart; Poor Boy; Four Flat Whites in Italy;*

*A Shortcut to Happiness; In the Next Room*

*(The Vibrator Play); The Gift; Anne Boleyn; Lord*

*of the Flies; Midnight in Moscow; Trees Beneath*

*the Lake; Other Desert Cities; Heroes; Rupert;*

*The Ladykillers; You Can Always Hand Them Back*.

OTHER THEATRE:

Circa Theatre: *God of Carnage; Uncle Vanya;*

*The Winslow Boy; Rock ’n’ Roll; Meet the*

*Churchills; Our Man in Havana*.

Downstage Theatre Company: *Little Shop*

*of Horrors; The Blonde, The Brunette and The*

*Vengeful Redhead; The Goat; Dracula; The*

*Graduate*.

Fortune Theatre: *Lucky Numbers; Don Juan*

*in Soho*.

The Court Theatre: *Three Days of Rain; Vincent*

*in Brixton; Suddenly Last Summer; Oliver!; Long*

*Day’s Journey into Night*.

Centrepoint Theatre: *The Motorcamp;*

*Stockcars: The Musical; At the Wake*.

New Zealand Opera: *Lucia di Lammermoor;*

*Turandot*.

Other Theatre: Designs at: Donmar

Warehouse; The Globe; Hampstead Theatre;

Royal Opera House – Covent Garden; Opera

Conservatory – Royal College of Music.

OTHER:

Director of Limeburner Design Ltd, specialising

in theatre and architectural lighting design.

Product designs include lighting instruments

for film and television as well as commercial

fittings used for architectural lighting.

Sean Lynch  
Sound Design

FOR ATC:

*Agatha Christie’s Murder on the*

*Orient Express; Peter Pan; Long Day’s*

*Journey into Night; Two Ladies;*

*Grand Horizons; Rendered; The*

*Audience; Winding Up; Black Lover;*

*Jesus Christ Superstar; Once on*

*Chunuk Bair; Lysistrata; Chicago*.

OTHER THEATRE:

Nightsong: *Peter Pan; I Want to be*

*Happy*.

Silo: *Break Bread; The Wolves;*

*The Book of Everything; Angels in*

*America; Hir*.

Court Theatre: *Things I Know to be*

*True; Everything After*.

The Rebel Alliance: *The Valentina;*

*Watching Paint Dry*.

**Accessibility**  
Our mission is to make great theatre easy for all to enjoy. We welcome anyone with access needs, along with their friends and whānau, to our venue and we are on hand to help.

**Audio-Described Performance and Touch Tour**

**Sun 29 June – Touch Tour 2:30pm, Audio Described Performance: 4:00PM**

Audio described performances feature live commentary from Audio Described Aotearoa. They provide detailed visual descriptions between dialogue, relayed via complimentary earpieces to blind and low-vision patrons. Touch tours, held 90 minutes

before the performances, allow patrons to explore the sets, touch props and costumes, and meet actors. These free tours are designed for blind and low-vision patrons and their companion.

**Assistance Dogs**  
Assistance dogs are welcome at the theatre. We can find a seat that’s comfortable for you and your dog or arrange for staff to look after your dog during the show

**Hearing Assistance**  
The theatre has a T-Loop radio frequency system to amplify the sound of the performance. If you don’t use a hearing aid or your hearing aid does not have a T setting, there is a listener unit available on request from the box office.

**Relaxed Performance**  
**Tue 1 July 7:00pm**  
Relaxed performances are inclusive, welcoming environments for neurodivergent individuals and anyone seeking a less formal theatre experience. They offer a flexible approach without changing the show. Audiences can expect pre-show resources, brighter lighting, an open attitude to movement and noise, and a dedicated breakout space. An optional pre-show demonstration invites patrons to enjoy theatre on their own terms. Everyone is welcome.

**NZSL Interpreted Performance**  
**Fri 4 July 8:00pm**  
NZSL interpreted performances feature trained interpreters from Platform Interpreting New Zealand. These professionals work closely with Auckland Theatre Company to translate the play into NZSL. The interpreter performs on stage, providing real-time interpretation for d/Deaf patrons. We reserve great seats for interpreter viewing.

**Wheelchair Access**  
ASB Waterfront Theatre has three wheelchair spaces and eight companion seats in the auditorium. There is step-free, level access to all levels of the building and to seating in the stalls. Wheelchair-accessible toilets are located on the ground floor; accessible parking is available on Madden Street.

**How to book accessible tickets**  
Access tickets are available for $20 for Deaf or disabled audience members attending an

accessible performance. One companion ticket per theatre-goer is also available for $20.

Access tickets for the relaxed performance can be purchased online, via email or over the

phone. For tickets to all other accessible performances, to reserve wheelchair seating or for assistance with your booking, email boxoffice@atc.co.nz or call 09 309 3395.

Audio-Described Performances – Audio Described Aotearoa Ltd

NZSL-Interpreted Performances – Platform Interpreting New Zealand

Deaf Community Engagement Advisor – Rachel Walker

Relaxed Performance Consultants – Miriama Ashby, Stacey Francis, Gabby Hogg, Christopher Michael

Thanks to Katie Querin and Arts Access Aotearoa for your support and guidance.

Sign up to receive news about the accessibility programme: atc.co.nz/access

**BOX OFFICE —**   
**Email**

boxoffice@atc.co.nz

**Phone**

09 309 3395

**Visit**

Asbwaterfronttheatre.co.nz

**INSTAGRAM AND FACEBOOK**

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atc.co.nz

## Contact Box Office

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