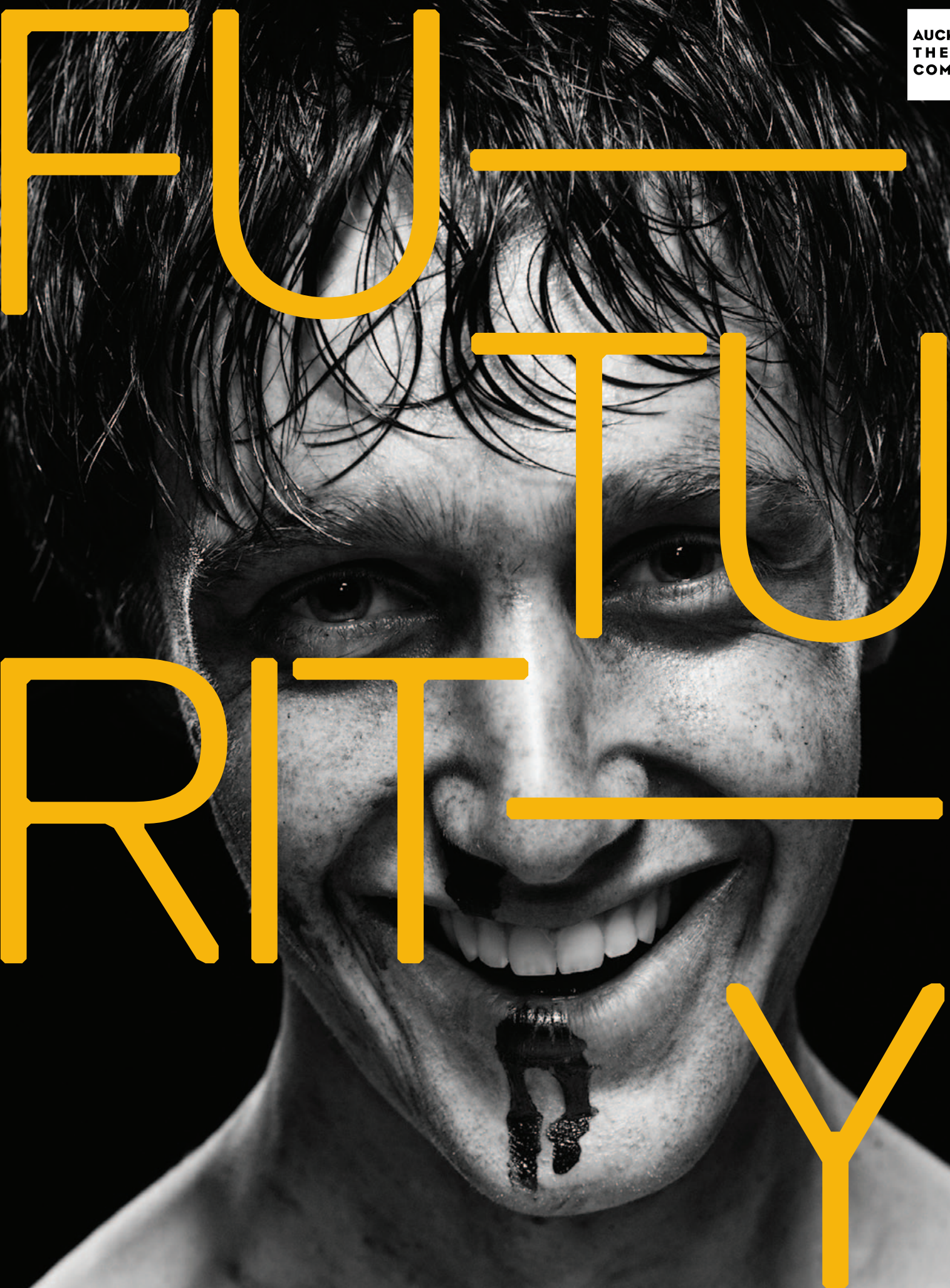


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THEATRE
COMPANY

FUTURITY



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AUCKLAND FESTIVAL THEATRE LOVER!

Subscribe to Auckland Theatre Company in 2013 and be in the draw to win two tickets to **The Breath of the Volcano, Hui, Rhinoceros in Love, The Strange Undoing of Prudencia Hart, The Factory** and **One Man, Two Guvnors** at the 2013 Auckland Festival.

CHRISTMAS RUSH

Book before 16 December and you'll also go in the draw to win one of our fantastic Christmas Rush prizes.



A Canon camera.



A mixed case of Villa Maria Estate's Cellar Selection wine and a day at the Villa Maria Estate including an Estate Tour, wine tasting and a Cellar Door platter for two.



VILLA MARIA
ESTATE

A year's subscription to Metro magazine.



Metro
Magazine

One two \$50 vouchers for the Auckland Art Gallery Toi O Tamaki Café.



An AUDI for a weekend.



See inside back cover for terms and conditions



FORWARD TO THE FUTURE
THE 2013 SUBSCRIPTION SEASON

FUTURITY

The future. Our hopes and dreams for it.

What it promises; what challenges it might present obsess most of the characters in our forthcoming season as new generations confront the future and challenge the minds, motives and moralities of the old order. When breaking points are reached, something's got to give. The results are, in turn, hilarious, heartbreaking, delicate, dangerous and daring. Kingdoms may fall, long-held family secrets spill out, sacred cows are sacrificed, political myths are punctured, a queen loses her head and on an isolated Pacific island, the very fabric of civilization itself is rent asunder as the schoolboy survivors of an air disaster confront their future. And in a Chicago prison, some sexy jailbirds look forward to a sparkling future (and getting away with murder!) with a little help from their razzle-dazzle lawyer.

Twenty-two years ago, as he planned Auckland Theatre Company's first season of plays, Simon Prast saw a bright future for the new theatre company he had established. It was a great pleasure to work for Simon during ATC's first decade and it's been a delight having him back working with us on Season #21 as we look forward to a bright future that includes the exciting possibility of a new waterfront theatre for drama and dance.

I invite you to join in the excitement and subscribe to Season #21 – two new New Zealand plays, three New Zealand premieres, two timely revivals – and enjoy the discounts and benefits ATC's valued subscribers enjoy, such as Backstage Story briefings on forthcoming productions, subscriber forums, Q & A's with casts and creative teams, and our monthly playreading series.

Also, as subscribers you get preferential booking and cheaper seats for events such as our top quality family holiday entertainment, **Badjelly The Witch** (starring Lisa Chappell **McLeod's Daughters**) and Johnson Raela (from **What Now**), our Southside Festival offering, the hit comedy **Niu Sila** (by Dave Armstrong and Oscar Kightley) and of course **The Next Stage**, our workshop season of plays in development. You can also enjoy neighbourhood theatre at its very best with **Dominion Road Stories** – ATC's Auckland Festival contribution – a wild and wonderful collection of performances that will take place on and around Dominion Road on March 16 and 17.

So join us for 2013 Season #21. Celebrate great stories, great performers, great productions – all that is best about live theatre.

Celebrate the future.

Colin

Colin McColl

WHAT'S — IN IT FOR — YOU?

GREAT TICKETS TO SELL-OUT SHOWS

Subscribers have a priority booking period until 28 January 2013. You can secure your preferred dates, reserve the best seats available and avoid the scramble for seats which begins when the general public are able to buy.

FLEXIBILITY

It's great to fill your diary with plenty of theatre early. With the exclusive subscriber benefit of being able to exchange your tickets, no questions asked, you can book in advance safe in the knowledge that you can swap your tickets to another performance within the same season. Information on exchanging tickets can be found on pages 30 – 31 and 39.

SAVE MONEY

Subscribers save loads of money with ticket prices starting as ludicrously low as \$20 each! Let us choose your dates with ATC Snap A Seat; take out an ATC Season Pass; come early in each season or as part of a group (six or more) and your accountant will love you.

CONVENIENCE

Throughout the year, enjoy the personal service provided by Auckland Theatre Company's in-house box office. Call the ticketing hotline for our exclusive subscriber service on 09 309 3395. Or in just a few easy steps you can book your 2013 subscription online at: www.atc.co.nz

SUPPORT

Auckland Theatre Company is 21 this year. This cultural legacy for Auckland is thanks in no small part to the ongoing support of keen subscribers to Auckland Theatre Company. By subscribing in 2013 you will be playing an integral role in sustaining professional theatre in Auckland, thereby setting the foundation for another 21 years and beyond.

FREE SOUVENIR PROGRAMMES

ATC Season Pass and Regular subscribers will receive a free programme (one between two people) for each show attended. You can also have the programme emailed to you to read in advance of the show.

PRIZES

When you purchase tickets in advance for Auckland Theatre Company's 2013 season, you automatically go into prize draws that occur throughout the year. Subscribers who book before 15 February 2013 will also go into the draw for the Auckland Festival Theatre Lover prize. See page 1 for details.

GET BEHIND THE SCENES

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. See calendar pages 34 – 37 for Backstage Story details.

PACK — AGES



NEW

ATC SEASON PASS

Enjoy a full year of theatre by taking out a season pass to all seven main bill shows. Not only will you save \$94 on the price of Standard A Reserve tickets, you can book for any performance and avoid paying any difference in price if you need to exchange tickets during a season.*

REGULAR SUBSCRIPTION

Tailor your own subscription by purchasing tickets to four or more main bill shows during the year. Regular subscribers receive all the benefits of subscribing and still save at least 15% on the price of public tickets.

PREMIERE SHOWS

Premiere Shows reward subscribers who attend early in the season of each production with even more savings than standard subscription rates.**

ATC THEATRE CLUB

ATC Theatre Club offers an unbeatable price of \$280 per person for subscribers who come to all seven main bill subscription shows as a group of six or more on the same night. That's a huge saving of up to \$159 on public 'A Reserve' tickets for a full year of theatre.***

ATC SNAP A SEAT

Hurry! ATC Snap A Seat subscriptions sold out in just 4 weeks in 2012. For just \$140 (that's only \$20 a play!) you can become an Auckland Theatre Company subscriber and see all seven main bill shows in 2013! 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 you tickets two weeks before the show opens. ATC Snap A Seat is strictly limited to the first 200 subscribers who take advantage of the package and this offer must be snapped up before 15 February 2013.***

METRO SUBSCRIBER FORUM NIGHTS

If you want to chat to the director, designers and cast after you've experienced a play, book in for the Metro Subscriber Forum Nights. After the show (usually on the first Monday of each season), we host a lively and engaging forum with the audience.

THINK OF OTHERS

Book extra tickets NOW for friends and family so that they can enjoy the great savings and other benefits that you do! Tickets booked outside of subscription can only be purchased at the public prices, and may also incur the additional booking fees charged by venues or ticketing agencies.

GIFT VOUCHERS

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 rates.



* Savings apply to Adult and Senior price tickets only.

** Premiere Show pricing does not apply to already discounted tickets.

*** Conditions apply, see inside back cover for details.

KINGS OF THE GYM BY— DAVE ARMSTRONG

07 FEB—
02 MARCH
MAIDMENT
THEATRE

The things you learn are
not always the things
you're taught...

CAST INCLUDES

John Leigh
Bronwyn Bradley
Cian Elyse White
Brett O'Gorman

DIRECTION

Peter Elliott

DESIGN

Rachel Walker
Brad Gledhill
Sara Taylor

ABOUT THE PLAY

From the writer who brought you **Le Sud**, **The Tutor**, **The Motor Camp**, **Niu Sila** and **Seven Periods With Mr Gormsby** comes the outrageously funny new comedy **Kings of the Gym**.

It's the new school term and Hautapu High is set to rocket up Metro's Best Schools ranking. The only thing standing in the way is a rearguard action led by the old-school, politically-incorrect but hugely popular head of the PE department, Laurie O'Connor.

Laurie's on a collision course with the ambitious new principal, Viv. She can't stand his work methods or his opinions on education; heaven forbid, he still believes kids should learn that sport is about winning!

Is it the end of an era for his cosy little empire?

Big-hearted, biting satirical and laugh-out-loud funny, **Kings of the Gym** is the perfect summer comedy.

FROM THE ARTISTIC DIRECTOR

"Dave Armstrong just keeps those comedies coming! **Le Sud**, **The Tutor** and **The Motor Camp** have had us cringing with delight at ourselves and our neighbours. Now Dave turns his brilliant satiric eye on education politics, religion, professional sport and that particular Auckland affliction, 'Best School Syndrome'."

— Colin

"Known for his comic writing which is sophisticated and sharp."
— NBR

"Armstrong takes delight in completely skewering us... It's thrilling being in the voyeur's seat."
— Theatrescenes



MIDNIGHT IN MOSCOW BY— DEAN PARKER

11 APRIL—
04 MAY
MAIDMENT
THEATRE

The things one
does for one's country...

**CAST
INCLUDES**
Robyn Malcolm
Michael Hurst
Elena Stejko
Hera Dunleavy
Sophie Hambleton

DIRECTION
Colin McColl

DESIGN
John Parker
Nic Smillie
Phillip Dexter MSc

ABOUT THE PLAY

Moscow, 1947. Love. Lies. Spies.

The New Zealand embassy becomes embroiled in intrigue when rumours emerge that there is a spy in their midst. Loyalties to self, each other and country are tested as suspicion swirls around a group of Kiwis a world away from home. Stylish and captivating, this new play from Dean Parker presents a side of New Zealand seldom seen on stage.

FROM THE ARTISTIC DIRECTOR

"Audiences here are well overdue for a play from award-winning Auckland playwright Dean Parker. With plays like **Greek Fire**, **Tonite Let's All Make Love in London**, **Baghdad, Baby!** and **The Perfumed Garden**, Dean has been examining Kiwis at political hot spots abroad for some time. However, **Midnight in Moscow** is one of his best. Part spy thriller, part comedy of manners, part political debate, it's a fascinating, cleverly-crafted, incisive and entertaining exploration of betrayal, set at a turning point in the history of the 20th century. Its premiere production at Christchurch's Court Theatre lasted only two performances after its season was cut short by the February 22nd earthquake, so it's our great pleasure to be able to include it as one of the highlights in our 2013 season."

— Colin

"Seamless interweaving of an intriguing plot and interesting personal stories... Entertaining and thought-provoking."
— The Press

"An engaging and often highly entertaining insight into life at the embassy... Bravo!"
— Theatreview



THE GLASS MENAGERIE BY— TENN— ESSEE WILLIAMS

09 MAY—
01 JUNE
MAIDMENT
THEATRE

CAST INCLUDES

Elizabeth Hawthorne
Antonia Prebble
Edwin Wright
Richard Knowles

DIRECTION

Jef Hall-Flavin

DESIGN

John Parker
Elizabeth Whiting
Adrian Holloy
Brad Gledhill
Simon Barker

ABOUT THE PLAY

Awarded Best Play in 1945 by the New York Drama Critics' Circle and acclaimed as Williams's first great Broadway success, this emotionally devastating portrait of hope, glitters and reflects with a delicacy and beauty that will fix your gaze and move you to tears.

1930's St Louis. Aspiring poet Tom Wingfield reluctantly works in a shoe warehouse to support his overbearing, faded-Southern-belle mother and desperately shy sister, Laura. Pushed by his mother, he finds Laura a gentleman caller to try to coax her from her fragile private world.

Don't miss this re-imagined modern classic directed by American guest director, Jef Hall-Flavin, Artistic Director of the Tennessee Williams Theater Festival.

FROM THE ARTISTIC DIRECTOR

"The Glass Menagerie is Tennessee Williams's first great masterpiece and perhaps most autobiographical play. I'm thrilled that this production combines the talents of the fabulous Elizabeth Hawthorne and American guest director, Jef Hall-Flavin to bring to life this hauntingly beautiful work."

— Colin

"Intense, engrossing and riveting."
— San Francisco Chronicle

"Fiercely moving and seriously funny... The bite of the humor disarms and delights."
— New York Times

There's so much in my heart
that I can't describe to you...



ANNE BOLEYN BY— HOWARD BRENTON

13 JUNE—
7 JULY
Q, 305
QUEEN ST

Oh, to keep a secret at Court.
Just one secret. That would
be beautiful...

CAST INCLUDES

Anna Julianne
George Henare
Simon Prast
Raymond Hawthorne
Paul Minifie
Andrew Grainger
Stephen Lovatt
Ken Blackburn

DIRECTION

Colin McColl

DESIGN

Rachael Walker
Elizabeth Whiting
Phillip Dexter MSc
John Gibson

ABOUT THE PLAY

Beguiling temptress or feisty schemer?

Hunting through an old chest, the flamboyant, newly-crowned James I discovers the controversial legacy of Anne Boleyn, Henry VIII's notorious second wife. Time jumps back 70 years, when the witty, clever and flirtatious Anne was in love with not only Henry, but also the most dangerous ideas of her day. Conspiring with the exiled heretic William Tyndale, she plots to make England Protestant — forever.

Compelling, shrewd, funny and celebratory, **Anne Boleyn** leaps cunningly between generations, mortal dangers and shifting allegiances to expose the life and legacy of the woman dubbed 'the whore who changed Britain.'

"Riveting, rollicking stuff, rich and spicy as a Tudor banquet."
— The Times

"Ticklishly enjoyable. Teasingly intelligent. A big, bold and generous evening."
— The Sunday Telegraph

"Anne Boleyn makes religion sexy — and doctrinal disputes bloody good fun."
— Time Out

FROM THE ARTISTIC DIRECTOR

"Who would have thought that a drama about biblical translations and the differences between them could be so entertaining? But Howard Brenton's new play, written for London's Globe Theatre, bursts with theatrical vitality and brings light and clarity to the convoluted world of Tudor politics. This is our 21st birthday treat for ourselves and for you, our audience. Big cast, big ideas AND big-hearted rollicking good theatre."

— Colin



THE HERETIC BY— RICHARD BEAN

18 JULY—
10 AUGUST
MAIDMENT
THEATRE

I'm a scientist.
I don't 'believe' in anything...

CAST INCLUDES

Jennifer Ward-Lealand
Andrew Grainger

ABOUT THE PLAY

Dr Diane Cassell is a leading light in what has become the cool degree to do at university: Earth Sciences. After measuring sea levels in the Maldives, she pragmatically concludes they have not risen in 20 years. However, her climate-change scepticism soon lands her in hot water: she gets death threats from Sacred Earth Militia, is at odds with her anorexic Greenpeace daughter, and is eventually suspended by her faculty boss and former lover.

The politics of science, the idiocy of academia and the chaos of family life collide in this wonderfully irreverent comedy about truth, lonely hearts, brilliant minds and blowing yourself up on **Top Gear**.

Provocative, pugnacious, contrarian and entertaining.

FROM THE ARTISTIC DIRECTOR

"At last a comedy about global warming, or, more specifically, about the dangers of treating climate change as a quasi-religion. Former stand-up comedian, Richard Bean, proved he's the new wag on the block with his hilarious **One Man, Two Guvnors**. Now he cements that reputation with this unremittingly intelligent, unremittingly funny, prize-winning new work."

— Colin

"An absolute corker, funny and touching... A play on the side of life and optimism."
— Daily Telegraph

Warning: Contains strong language



THE LION FOUNDATION
SEASON OF

LORD OF THE FLIES BY— WILLIAM GOLDING ADAPTED FOR THE STAGE BY— NIGEL WILLIAMS

05 SEP—
28 SEP
MAIDMENT
THEATRE

**You can tell from a person's
eyes if the beast is in them...**

CAST INCLUDES

Leon Wadham
Elliot Christensen-Yule

DIRECTION

Colin McColl

ABOUT THE PLAY

After a group of schoolboys survive a massive plane crash, what starts as a classic desert island adventure quickly becomes a struggle for survival that sees them descend into tribalism and bloodthirsty barbarity in a nightmarish world.

Adapted for the stage from Nobel Prize Winner William Golding's **Lord of the Flies**, one of the most celebrated novels of modern times.

FROM THE ARTISTIC DIRECTOR

"The memory of chubby, bespectacled terrorized Piggy scrabbling to find a hiding place from a pack of boys high on the thrill of the kill still remains a scary, potent image. Gang rivalry, bullying and peer pressure are all touched on in this riveting, lucid adaptation by Nigel Williams."

— Colin

"This adaptation of William Golding's novel is a thrilling descent into horror."
— The Telegraph

"Guaranteed to grip older children and adults alike from start to finish."
— The Telegraph

"The original 'Lost', in short trousers."
— Time Out London

THE LION
FOUNDATION



THE VODAFONE
SEASON OF

CHICAGO

MUSIC BY—
JOHN KANDER
LYRICS BY—
FRED EBB
BOOK BY—
FRED EBB
& BOB
FOSSE

1 NOV—
24 NOV
Q, 305
QUEEN ST

Come on babe, why don't we paint
the town? And all that jazz!

CAST INCLUDES

Amanda Billing
Hannah Tasker-Poland

DIRECTION

Michael Hurst

CHOREOGRAPHY

Shona McCullagh

ABOUT THE MUSICAL

1920's Chicago. Cook County Jail is home to a merry band of murderesses who have all killed their husbands or lovers. There's nothing money can't buy in this place. Inmates Roxie Hart and Velma Kelly do a deal with smooth-talking, manipulative lawyer Billy Flynn to keep them from Death Row, while he promises to make them stars.

One of the most famous musicals of all time, **Chicago** is a story of murder, greed, corruption, violence, exploitation, adultery, and treachery – all those things we hold near and dear to our heart. A dark parable of American justice, it is jurisprudence-as-showbusiness and trial-by-publicity.

With show-stopping numbers such as "All That Jazz", "Razzle Dazzle", "When You're Good to Momma" and "Class", **Chicago** is a sexy musical extravaganza and an unmissable tribute to the very heart and soul of theatre.

ATC's version of **Chicago** transforms the whole Q Theatre auditorium into the Cook County jailhouse.

FROM THE ARTISTIC DIRECTOR

"The longest-running American musical ever to play the West End, **Chicago** has garnered a stash of glitzy awards in many revivals worldwide. Michael Hurst's version of this razor-sharp, knockout show about bad girls behaving badly is guaranteed to have all the in-yer-face intimacy of his ATC tent-**Cabaret** in 2010."

— Colin



BADJELLY THE WITCH ADAPTED BY— ALANNAH O'SULLIVAN FROM THE BOOK BY— SPIKE MILLIGAN

WHEN
12 July – 16 July
Bruce Mason Centre

**CAST
INCLUDES**
Lisa Chappell
Johnson Raela

**DESIGN
& DIRECTION**
Simon Coleman

ABOUT THE PLAY
No children's story has captured the imagination of New Zealanders like ATC's 2013 July school holiday treat, Spike Milligan's classic **Badjelly the Witch**. Searching in the great black forest for their cow Lucy, Tim and Rose are captured by Badjelly, the oldest, smelliest, wickedest witch in the world, who likes nothing more than turning children into sausages or chopping them up to make boy-girl soup.

Will Binklebonk the Tree Goblin, Mudwiggie the worm, Silly Sausage the grasshopper or Dinglemouse and his friend Jim the Giant Eagle rescue them from Badjelly's wicked broth? ATC's all-new production is a spectacle of songs, spells and wonders. Suitable for children of all ages. Teeheehheeh!



NIU SILA BY— DAVE ARMSTRONG & OSCAR KIGHTLEY

WHEN
18 October – 25 October
Mangere Arts Centre

**CAST
INCLUDES**
Fasitua Amosa
David van Horn

**DESIGN
& DIRECTION**
Ben Crowder

ABOUT THE PLAY
From the bros of **bro' Town** and **Naked Samoans**, **Niu Sila** is a comedy about a friendship that spans 40 years, two cultures and one street.

In 1960s Ponsonby, six-year-old Ioane Tafioka – fresh off the boat from the Pacific – moves in next door to Peter Burton and their lives are never the same again.

The two actors create a world peopled with parents, brothers and sisters, teachers, policemen, a minister and the local Indian cricket team, **Niu Sila** is a 'must-see' heartfelt experience, filled with laughter and compassion. Talofa!



DOMINION ROAD STORIES

Presented in association with
Auckland Arts Festival

See him trying to cross the street
He checks his footing
Like he was up ten thousand feet
Above the clouds
Halfway down Dominion Road

Don McGlashan

WHEN

Saturday 16 March –
Sunday 17 March
(Daytime)

Multiple locations along
Dominion Road

FAMILY PICNIC

Saturday 16 March
5.30-7.30pm
(Evening)

Potters Park

ABOUT

Neighbourhood theatre has
never been so extraordinary.

Venture halfway down
Dominion Road and join
Auckland Theatre Company
artists, actors, volunteers
and neighbourhood friends in
a celebration of Auckland's
much-treasured, much-
trodden, street-of-a-
thousand-stories – Dominion
Road.

Pick and choose from a series
of bespoke performances
in the local bowling club,
bus stops and restaurants
all inspired by yarns about
Dominion Road.

On Saturday, join in the
open-air, dance-hall-inspired
finale from 5.30pm - 7.30pm
– a free family picnic in
Potters Park where you can
singalong to music from
Dominion Road's famous son
Don McGlashan and his band.

Pack a picnic and cut a path
to Dominion Road for this
entertaining community
celebration.

Full programme announced in
January 2013.



THE BIG HOUSE

Check your hair.
Wipe the sweat from your palms.
Get a good grip on your bottle.
Rock up.
The music's pumping.
It's party time.

PLAYGROUND COLLECTIVE

Eli Kent
Eleanor Bishop
Robin Kerr

REGISTRATIONS OPEN

7 February

AUDITIONS AND INTERVIEWS

10 – 11 March

WORKSHOP

April school holidays

REHEARSALS

May – July

ABOUT

The Big House is an immersive
site-specific performance
developed by ATC Education
in collaboration with
Wellington's innovative
PlayGround Collective. Taking
place in a found location in
central Auckland, **The Big House**
explores teenagers' relationship
with alcohol: the reckless abandon
and its effects – the best of times,
and the worst of times. **The Big House**
will be a moving and provocative
experience featuring the city's
brightest emerging talents.

Full details to be announced
in 2013.

THE NEXT STAGE

WHEN

15 – 17 November

WHERE

ATC Studios
487 Dominion Road
Mt Eden

The stakes are high for all
of us involved in presenting
new New Zealand plays
to audiences.

For writers, actors, directors
and producers, the scrutiny of
the home-town crowd is the
keenest and potentially, the
most thrilling and rewarding.

Writing and developing plays
within a rigorous theatre-
making environment is the
name of the game for The
Next Stage, Auckland Theatre
Company's annual festival of
new work.

Three plays are selected for
a ten-day workshop process
which climaxes in two work-
in-progress semi-staged
presentations of each script.

It's an act of faith for all
concerned.

Full festival programme to
be announced in August 2013.

EXPLORING DESIGN

BY MARK BROATCH

Former Sunday Star Times Culture editor
Mark Broatch talks to Elizabeth Whiting.



"When I get a phone call from the director to say would I be interested, I read the script and really note my first impressions," says costume designer Elizabeth Whiting. That's often six to nine months' notice, before the programme is released to subscribers. "Those first impressions are very valuable. I will explore other things but often I will go back to them. I research. In this particular case of **Anne Boleyn** I research the period, look at contemporary paintings and portraits and read around the subject. I've done quite a bit of research from my own personal interest anyway – it's such an interesting time. Then I start looking much wider. My design style is more contemporary and I like to salute the period and address the fact that an audience that comes into it is a modern audience and brings into it their preconceptions of the play and I think you cannot afford to ignore that fact. Because I am a magpie in my collecting, I am very happy to talk and see images anywhere. I always look at contemporary imagery – fashion magazines, fashion shows – because very often they salute the past.

"Then director Colin McColl and the lighting designer, set designer, composer and others get together. Sometimes the first couple of meetings are just throwing around ideas. The first thing that comes up is the set and they do what is called a 'white card present'. That means the idea of the set but not the finishing of it. And that gives us all a flavour of where the piece is heading. Then I'll start coming in with storyboards so I'll have all sorts of references to show people. I've got a Pinterest site I am passionate about. So I set up a board really early on that has all the images I've found and we can sit around and talk about those and work out which ones give us a flavour."



To read the full interview visit:
www.atc.co.nz/exploring-design



PHOTOSHOOT
CREDITS

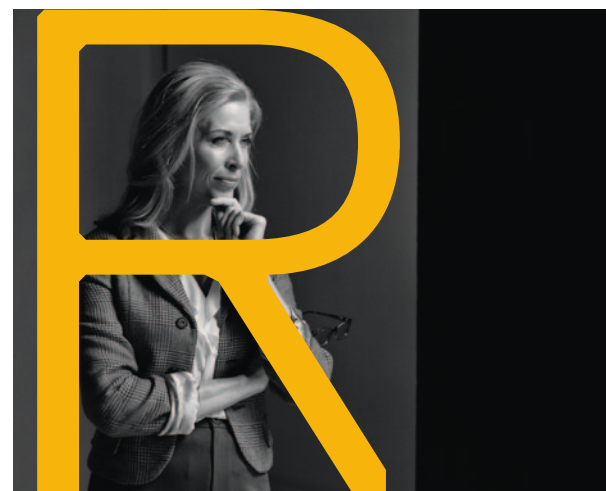
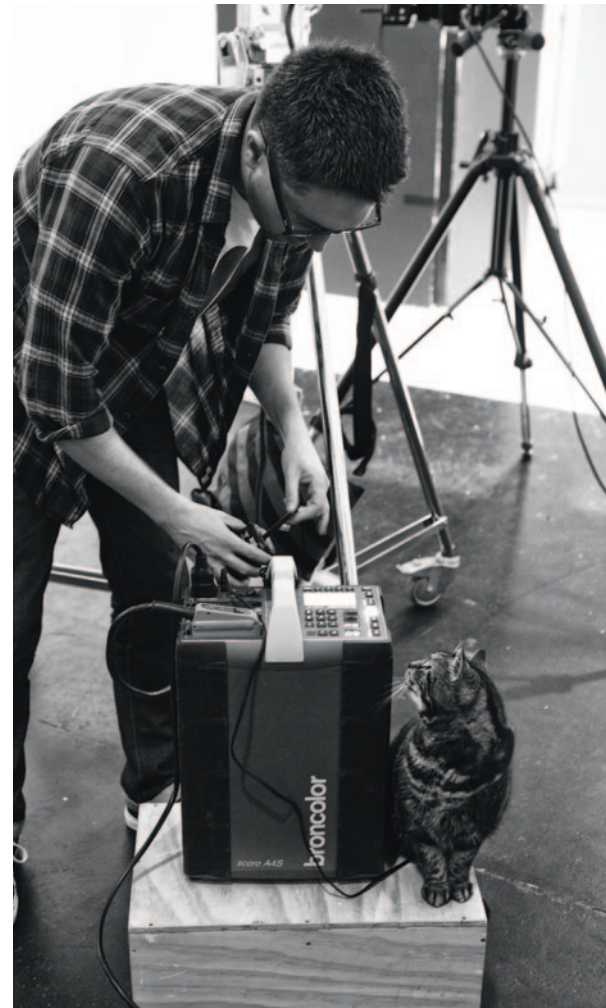
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VIRGINIA
CARDE
ALISON
BREWER
LEISA
WELSH



→

01
GARETH REEVES
& TONI POTTER
**CAT ON A HOT
TIN ROOF**



01

→

02
RENA OWEN
**THE POHUTUKAWA
TREE**



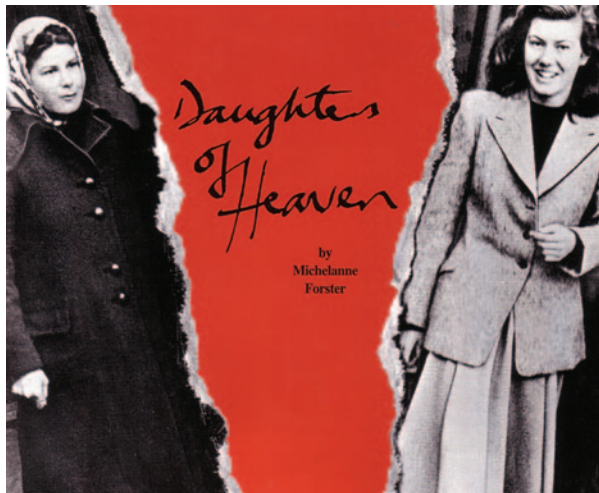
02

→

03
JACQUIE DREW,
GEORGE HENARE &
PETER M'CAULEY
TWELFTH NIGHT

→

04
STEVEN LOVATT
& ALISON BRUCE
THE SEAGULL



03



04

A LEGACY FOR AUCKLAND

BY SIMON PRAST

Auckland Theatre Company's founder
Simon Prast reviews the first 21 years.

From his prison cell, Oscar Wilde wrote, 'Out of sorrow have the worlds been built, and at the birth of a child or a star there is pain.' And so it was at the birth of a theatre company.

On 11 March 1992, I was an actor at the Mercury Theatre when it closed its doors for the last time. Since 1968, the Company had served Auckland with live professional theatre, a 25-year legacy that seemed all but lost. Coming so soon after the sudden closure of Theatre Corporate, Auckland's second professional company, the events of that dreadful night in March were especially painful. Around the country, critics scoffed: the only difference between Auckland and yoghurt was that yoghurt supports living culture.

The NZ Herald captures a photograph of the carnage: nearly 100 actors, technicians, administrators, directors, designers, set-builders, wardrobe-mistresses, bar-tenders, front-of-house staffers, ushers, one parrot and a goat (who had featured in the theatre's final production, **The Rose Tattoo**), unemployed and dispossessed, huddling together in the street (ironically just re-christened Mercury Lane). As anyone who has lost a job through company closure or liquidation can guess, it is a picture of pathos and pain.

A few days later we hold a wake for the Mercury. I can still see the late, great Kevin Smith standing at the back, arm around his bosom-buddy Geoff. Both are swaying with the booze and singing actor-songs of injustice and farewell. Suddenly, a voice cuts through the proceedings. Raymond Hawthorne, Lear-like, is pointing at me. "That man could run a theatre company!" he declaims (as only Raymond can.) Oblivious as I am at the time, a torch passes that night.

What to do? Could anything be done? Naively, I think a fortnight of campaigning will rally the powers that be to reopen the doors and all will carry on as before. What becomes apparent is that the old way is over. The immediate future of Auckland theatre, if there is a future, will not be a large, full-time, professional, venue-based theatre company. A new model is required. As Konstantin declares in **The Seagull**, "We need new forms."

→

05
ELIZABETH
HAWTHORNE
THE GRADUATE



05

→

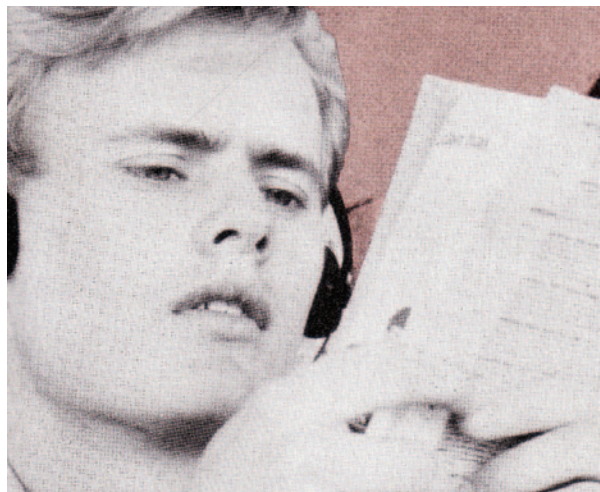
06
PAUL BENNETT,
MICHAEL HURST,
RAYMOND
HAWTHORNE &
JON BRAZIER
WAITING FOR GODOT



06

07
DAMON ANDREWS
LOVELOCK'S DREAM RUN

08
ELIZABETH
HAWTHORNE
MASTER CLASS



07



08

First steps first. Art requires structure and a board of very brave souls volunteer. Given the financial responsibilities and legal liabilities behind the Mercury's demise, ATC's first board members are heroes of the highest order. Jim Macaulay, the Company's founding Chairman, is a former CEO of the National Bank. He lends his time, talent and reputation to the show business at hand and thanks to him, order slowly emerges from chaos. I remember walking out of a corporate office with a \$20 000 sponsorship Jim charmed from the CEO. At one board meeting, he writes a personal cheque for \$13,000 to cover a shortfall. We laugh that he might never see the money again. Somewhere, I have a photograph of the moment of repayment. Jim had faith in the big idea. He thought long-term. He was pro-active, patient and pragmatic. Without his contribution, we would still be standing in the street.

On 11 March 1993, a year to the day after the Mercury closed, ATC opens its first season at The Watershed: **Lovelock's Dream Run** and **Daughters of Heaven**. Raymond Hawthorne and Colin McColl direct two fine New Zealand plays (**Lovelock** is a world premiere). And so we begin.

We rehearse where we can (hovels some, I must say) and hop from office space to space as sourced by Jim Macaulay. In 1996 we set up shop in Vulcan Lane and offer a 4 play subscription season. Like some underground movement, we fold brochures by hand and lick envelopes by tongue. Our venue selection expands to include the Herald Theatre, then, with the generous support of Paul Minifie, the Maidment. A year later, due to its unprecedented success, we move **Master Class** (Elizabeth Hawthorne unforgettable as Maria Callas) to Sky City's 700-seat space. Soon, we programme for the three venues: intimate, dramatic and musical. The 1998 Seven Plays of Passion subscription season locks in the format for a non-venue-based professional theatre

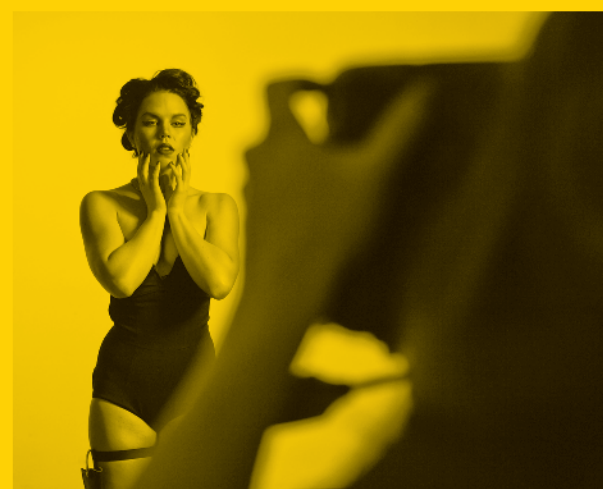
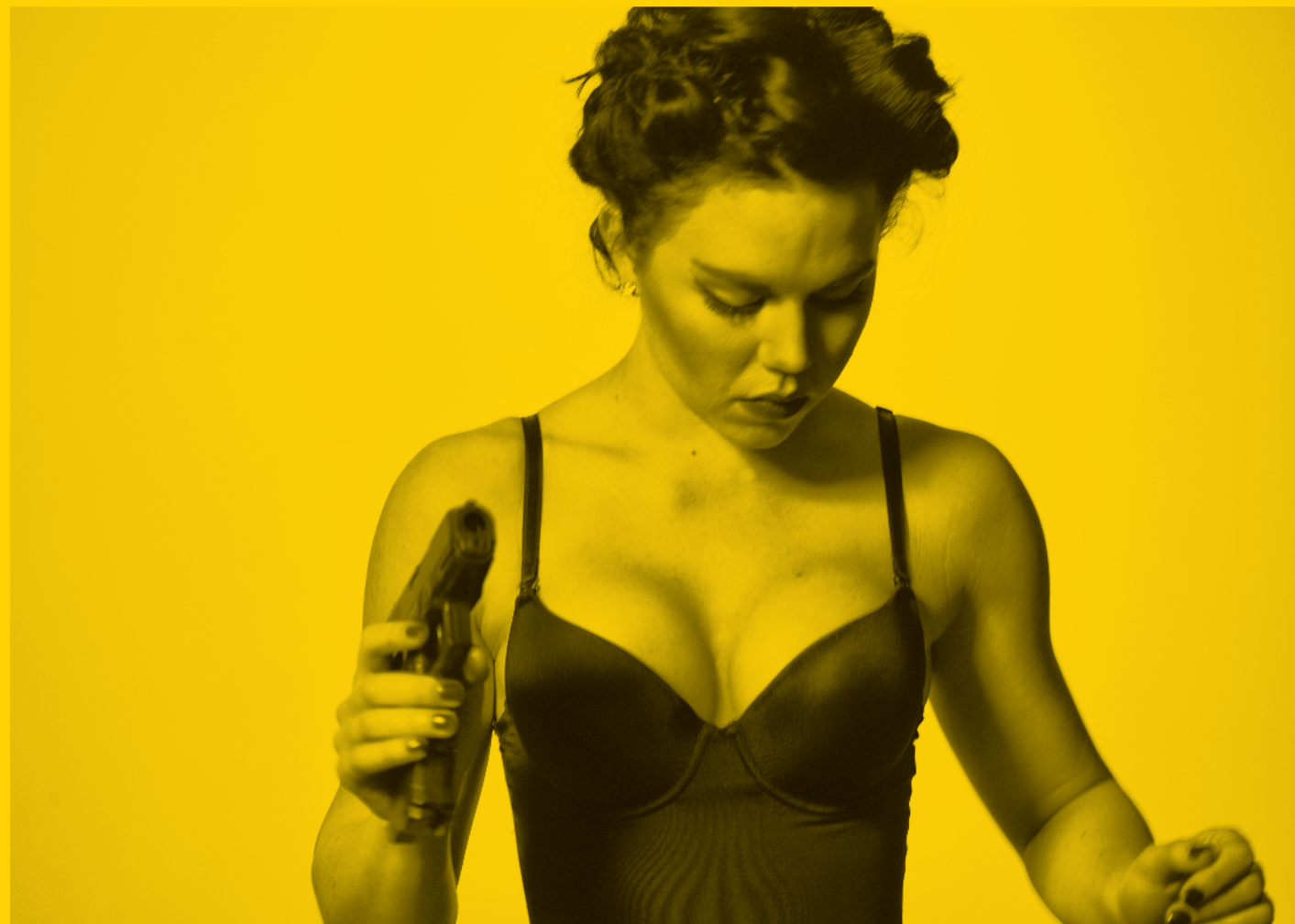
company. I direct my first play, **Twelve Angry Men**. The magnificent cast includes a former director of the Mercury, the late, great Jonathan Hardy.

In 2000, we move to new premises on Wellesley Street. We have two rehearsal spaces and Elizabeth Whiting's costuming on site. The company takes its next artistic step with the appointment of Oliver Driver as Associate Director. Oliver creates a raft of new programmes to develop new work and nurture the next generation of artists and audience members.

By 2002, a decade after that painful March night, ATC has become one of the country's largest and most successful arts organizations. Richard O'Brien attends the opening of **The Rocky Horror Show**. I sign off in 2003 with **The Graduate**. It seems apt somehow. Over ten years, I had the privilege to be part of something larger than myself. Firsthand, I experienced the sacrifices, generosity, commitment and loyalty of so many, on both sides of the curtain, who gave of themselves to make something very special. For their company along the way, I remain so grateful.

Another decade has since passed. In 2013 ATC celebrates its 21st birthday and is on the brink of another giant leap: a permanent home on the waterfront. From the earliest days, it had always been a pipe dream. That it is now within reach stands as a testament to all who have gone before and a promise to all who shall follow: the gift of a generation, a legacy for Auckland.

And so it was at the birth of a theatre company.



DRAMATIC POWER

BY MARK BROATCH

Former Sunday Star Times Culture editor Mark Broatch talks to Elizabeth Hawthorne.

"Tennessee Williams's characters have flaws and resilience, those qualities that are really the basis of all stories. These are 20th century characters, but they have those essential qualities that draw us all to storytelling," says Elizabeth Hawthorne. She plays Amanda Wingfield, the proud, faded mother in **The Glass Menagerie**, endlessly controlling of her resentful son Tom, through whose eyes the audience sees, and her damaged daughter Laura.



His plays contain archetypal characters and mythological themes to such a degree that they hold dramatic power over us 70 years after they were written. "Amanda," the playwright wrote in his copious notes for **The Glass Menagerie**, has "great but confusing vitality." There is much about her to admire and love and pity and laugh at, he says – this is regarded as his most autobiographical work – but she also has "endurance" and "heroism." "Endurance. I love that," says Elizabeth. "And Blanche DuBois (from **A Streetcar Named Desire**) has heroism."

His plays hold one's hopes and desires and aspirations, she says, but they don't preach. "It's the flaw, isn't it? The ability to be a human being. To hang on and be resilient and stoic and go through any number of catastrophes – or catastrophes as you see them – but maintain, keep going, it's your flaw that prevents you from perhaps achieving. And that's certainly true of Amanda.

"That she could survive her existence, for me, is a great draw. No matter how self-brought-on her troubles were, that she's made her choices, for good, bad and indifferent, but to survive her choices, to think this woman has the guts to keep going, you have to admire that."



To read the full interview visit:
www.atc.co.nz/dramatic-power



FRE — QUENTLY ASKED — QUES TIONS



What is a Regular subscription?

A Regular subscription is a minimum of one ticket to four or more main bill 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 seven of our 2013 main bill shows.

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

The price! You'll save between \$5 and \$47 per ticket when you subscribe in advance. You can get in early and secure the best available seats in the house – tickets for the 2013 season are off-sale to the public until Monday 28 January 2013. You can also contact ATC to easily exchange your subscription tickets if the original date booked for no longer suits. Please note: ATC Theatre 101 and ATC Snap A Seat tickets cannot be exchanged.

How do I subscribe?

To subscribe to Auckland Theatre Company's 2013 season, simply fill in the booking form at the back of this brochure and post it back or drop it in to the Auckland Theatre Company office. Alternatively, go to www.atc.co.nz to subscribe online. Please note: forms are processed in the order they are received and take up to ten working days to process. Box office staff will not be able to allocate your seats until your subscription request reaches the front of the queue – so get in quick!

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

Auckland Theatre Company provides a no-reason-required ticket exchange service exclusively to subscribers. This is not available to the general public. All we ask is that you return your ticket to us at least 48 hours in advance of the original performance and nominate your preferred new performance date for that play.



Please note: ATC Snap A Seat and ATC Theatre 101 tickets cannot be exchanged. If, as a Regular subscriber, you change from a matinee or preview performance to an evening performance; OR from a Premiere performance to another performance later in the season; OR you are an ATC Theatre Club member who wishes to attend a performance on another night with fewer than six people from your group, you will be charged the difference between the original ticket price and the Regular subscription price you qualify for at the new performance. Please refer to the price chart on page 38 for a full list of prices.

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:
487 Dominion Road, Mt Eden, Auckland
(entrance off Brixton Road)

Please be sure to enclose your postal address, new preferred performance date, and daytime contact number, along with any applicable payment.

You're also welcome to come by the ATC office, Monday to Friday, between 9am and 5pm. We can process the exchange while you wait.

And if I lose my tickets?

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. You can also speak to the venue's box office on the night.

What is an ATC Season Pass?

An ATC Season pass gives individuals the chance to see all seven plays in the 2013 main bill season for one simple package price — simply choose your dates and you're done! As an ATC Season Pass subscriber not only can you save on ticket prices, you'll also be able to exchange your ticket for any other available performance without ever paying a difference in price. Your package price is good all year round.



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. You and your friends can get together over a glass of wine to talk about the play you're about to see. 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 get to see every main bill show in the season 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, they can do so free of charge. 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. The members of the ATC Theatre Club who do not leave the performance originally booked for will not need to pay an additional charge.

What is ATC Snap A Seat?

ATC Snap A Seat is a special subscription package consisting of one ticket to each of the seven main bill shows in the 2013 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 two weeks before the start of each season.

What is an ATC Theatre 101?

A very special subscription package for full-time students. You choose four or more main bill shows and Auckland Theatre Company chooses the night you attend each performance. Tickets are posted out two weeks before the show opens.

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 Snap A Seat tickets will we sit together?

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

How can I ensure priority for my order?

Get your booking form in early. We will begin processing all booking forms in order of receipt during the subscriber-only preferential booking period. We receive a flood of forms from the moment our season is released, so try to set aside time to get your form to us prior to getting stuck into your Christmas planning! On Monday 28 January 2013 we release performances to public sale; however, subscription forms are still given priority.



The earlier we receive your booking form the better, as far as seating availability is concerned, but you can still book a Regular subscription until mid-2013 to take advantage of the same price savings and additional benefits.

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

Get involved! As a subscriber you are invited to a number of events which 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 regularly updated and contains a great deal of information about upcoming shows. You can also follow us on www.facebook.com/TheATC, www.twitter.com/AkldTheatreCo or email atc@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 year of entertainment! An original and imaginative gift for Christmas, birthdays and other special occasions, Auckland Theatre Company gift vouchers are hugely popular. You can purchase single ticket gift vouchers or nominate your preferred dollar value. The gift voucher or vouchers can be sent to you or to the gift recipient directly, with a personal message from you included. All gift voucher requests received before Friday 14 December 2012 will be processed in time for Christmas. Gift vouchers purchased as part of a subscription can be done 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 a public dress rehearsal – and priced at a cheaper subscription price.

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 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. As a subscriber, you won't be charged any additional booking fees. Auckland Theatre Company is also happy to exchange your existing subscription tickets to ensure you can all sit together.

Who do I talk to about my tickets?

Anna Nuria Francino, our Ticketing and Sales Manager, 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

VENUES

MAIDMENT THEATRE

LOCATION

8 Alfred Street
Auckland City

PARKING

There are 1,200 car parks in the Owen G Glenn Building pay car park which is only a short walk from Maidment Theatre. Entrance to the car park is from Grafton Road and is directly accessible from both the Southern and Northern motorways.

PUBLIC TRANSPORT

For more information about buses stopping at Maidment Theatre visit: www.maxx.co.nz



Single-ticket booking line:
09 308 2383

■ A RESERVE ■ B RESERVE

PLAYS

Kings of the Gym
Midnight In Moscow
The Glass Menagerie
The Heretic
Lord of the Flies

Q 305 QUEEN STREET

LOCATION

305 Queen Street
Auckland City

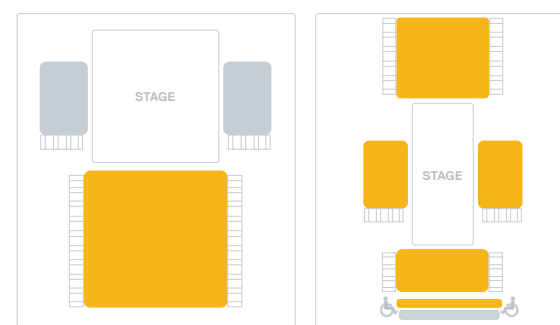
PARKING

The closest option is The Civic Car Park, or consider using alternative parking buildings such as The Atrium on Elliott or Victoria Street car parks.

PUBLIC TRANSPORT

Many bus routes go along Queen Street.

For more information visit:
www.maxx.co.nz



ANNE BOLEYN

CHICAGO

Single-ticket booking line:
09 309 9771

■ A RESERVE ■ B RESERVE

PLAYS

Anne Boleyn
Chicago



CALENDARS

KINGS OF THE GYM

BY DAVE ARMSTRONG

MAIDMENT THEATRE

Preview	Thurs	7 Feb	8.00pm
Preview	Fri	8 Feb	8.00pm
Opening Night *	Sat	9 Feb	8.00pm
Metro Subscriber Forum **	Mon	11 Feb	6.30pm
Metro Ambassador Forum ***	Tues	12 Feb	6.30pm
	Wed	13 Feb	6.30pm
	Thurs	14 Feb	8.00pm
	Fri	15 Feb	8.00pm
	Sat	16 Feb	8.00pm
Sunday Afternoon	Sun	17 Feb	4.00pm
	Tues	19 Feb	6.30pm
	Wed	20 Feb	6.30pm
	Thurs	21 Feb	8.00pm
	Fri	22 Feb	8.00pm
Matinee	Sat	23 Feb	2.00pm
	Sat	23 Feb	8.00pm
Sunday Afternoon	Sun	24 Feb	4.00pm
	Tues	26 Feb	6.30pm
	Wed	27 Feb	6.30pm
	Thurs	28 Feb	8.00pm
	Fri	1 Mar	8.00pm
Closing Night	Sat	2 Mar	8.00pm

Backstage Story	Tues	29 Jan	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

MIDNIGHT IN MOSCOW

BY DEAN PARKER

MAIDMENT THEATRE

Preview	Thurs	11 Apr	8.00pm
Preview	Fri	12 Apr	8.00pm
Opening Night *	Sat	13 Apr	8.00pm
Metro Subscriber Forum **	Mon	15 Apr	6.30pm
Metro Ambassador Forum ***	Tues	16 Apr	6.30pm
	Wed	17 Apr	6.30pm
	Thurs	18 Apr	8.00pm
	Fri	19 Apr	8.00pm
	Sat	20 Apr	8.00pm
Sunday Afternoon	Sun	21 Apr	4.00pm
	Tues	23 Apr	6.30pm
	Wed	24 Apr	6.30pm
	Fri	26 Apr	8.00pm
Matinee	Sat	27 Apr	2.00pm
	Sat	27 Apr	8.00pm
Sunday Afternoon	Sun	28 Apr	4.00pm
	Tues	30 Apr	6.30pm
	Wed	1 May	6.30pm
	Thurs	2 May	8.00pm
	Fri	3 May	8.00pm
Closing Night	Sat	4 May	8.00pm

Backstage Story	Tues	2 Apr	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS

MAIDMENT THEATRE

Preview	Thurs	9 May	8.00pm
Preview	Fri	10 May	8.00pm
Metro Opening Night*	Sat	11 May	8.00pm
Metro Subscriber Forum**	Mon	13 May	6.30pm
	Wed	15 May	6.30pm
	Thurs	16 May	8.00pm
	Fri	17 May	8.00pm
	Sat	18 May	8.00pm
Sunday Afternoon	Sun	19 May	4.00pm
	Tues	21 May	6.30pm
	Wed	22 May	6.30pm
	Thurs	23 May	8.00pm
	Fri	24 May	8.00pm
Matinee	Sat	25 May	2.00pm
	Sat	25 May	8.00pm
Sunday Afternoon	Sun	26 May	4.00pm
	Tues	28 May	6.30pm
	Wed	29 May	6.30pm
	Thurs	30 May	8.00pm
	Fri	31 May	8.00pm
Closing Night	Sat	1 Jun	8.00pm

Backstage Story	Mon	29 Apr	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

ANNE BOLEYN

BY HOWARD BRENTON

Q, 305 QUEEN ST

Preview	Thurs	13 Jun	8.00pm
Preview	Fri	14 Jun	8.00pm
Metro Subscriber Forum**	Mon	17 Jun	6.30pm
Metro Ambassador Forum***	Tues	18 Jun	6.30pm
	Wed	19 Jun	6.30pm
	Thurs	20 Jun	8.00pm
	Fri	21 Jun	8.00pm
	Sat	22 Jun	8.00pm
Sunday Afternoon	Sun	23 Jun	4.00pm
	Tues	25 Jun	6.30pm
	Wed	26 Jun	6.30pm
	Thurs	27 Jun	8.00pm
	Fri	28 Jun	8.00pm
Matinee	Sat	29 Jun	2.00pm
	Sat	29 Jun	8.00pm
Sunday Afternoon	Sun	30 Jun	4.00pm
	Tues	2 Jul	6.30pm
	Wed	3 Jul	6.30pm
	Thurs	4 Jul	8.00pm
	Fri	5 Jul	8.00pm
	Sat	6 Jul	8.00pm
Closing Night	Sun	7 Jul	4.00pm

Backstage Story	Mon	27 May	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

* Opening Night seating capacity is strictly limited. Seats are only available in the circle or gallery of each venue.

** The performance on the Metro Subscriber Forum night is followed by a discussion with the cast and creative team.

*** The Metro Ambassador Forum night is a performance especially tailored for an under-25 year old and school-age audience.

CALENDARS

THE HERETIC

BY RICHARD BEAN

MAIDMENT THEATRE

Preview	Thurs	18 Jul	8.00pm
Preview	Fri	19 Jul	8.00pm
Opening Night*	Sat	20 Jul	8.00pm
Metro Subscriber Forum**	Mon	22 Jul	6.30pm
Metro Ambassador Forum***	Tues	23 Jul	6.30pm
	Wed	24 Jul	6.30pm
	Thurs	25 Jul	8.00pm
	Fri	26 Jul	8.00pm
	Sat	27 Jul	8.00pm
Sunday Afternoon	Sun	28 Jul	4.00pm
	Tues	30 Jul	6.30pm
	Wed	31 Jul	6.30pm
	Thurs	1 Aug	8.00pm
	Fri	2 Aug	8.00pm
Matinee	Sat	3 Aug	2.00pm
	Sat	3 Aug	8.00pm
Sunday Afternoon	Sun	4 Aug	4.00pm
	Tues	6 Aug	6.30pm
	Wed	7 Aug	6.30pm
	Thurs	8 Aug	8.00pm
	Fri	9 Aug	8.00pm
Closing Night	Sat	10 Aug	8.00pm

Backstage Story	Mon	1 Jul	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

THE LION FOUNDATION SEASON OF LORD OF THE FLIES

BY WILLIAM GOLDING & ADAPTED FOR THE STAGE BY NIGEL WILLIAMS

MAIDMENT THEATRE

Preview	Thurs	5 Sep	8.00pm
Preview	Fri	6 Sep	8.00pm
Opening Night*	Sat	7 Sep	8.00pm
Metro Subscriber Forum**	Mon	9 Sep	6.30pm
	Wed	11 Sep	6.30pm
	Thurs	12 Sep	8.00pm
	Fri	13 Sep	8.00pm
	Sat	14 Sep	8.00pm
Sunday Afternoon	Sun	15 Sep	4.00pm
	Tues	17 Sep	6.30pm
	Wed	18 Sep	6.30pm
	Thurs	19 Sep	8.00pm
	Fri	20 Sep	8.00pm
Matinee	Sat	21 Sep	2.00pm
	Sat	21 Sep	8.00pm
Sunday Afternoon	Sun	22 Sep	4.00pm
	Tues	24 Sep	6.30pm
	Wed	25 Sep	6.30pm
	Thurs	26 Sep	8.00pm
	Fri	27 Sep	8.00pm
Closing Night	Sat	28 Sep	8.00pm

Backstage Story	Tues	19 Aug	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

* Opening Night seating capacity is strictly limited. Seats are only available in the circle or gallery of each venue.

** The performance on the Metro Subscriber Forum night is followed by a discussion with the cast and creative team.

THE VODAFONE SEASON OF CHICAGO

MUSIC BY JOHN KANDER, LYRICS BY FRED EBB, BOOK BY FRED EBB, BOB FOSSE

Q, 305 QUEEN ST

Preview	Fri	1 Nov	8.00pm
Metro Subscriber Forum**	Mon	4 Nov	6.30pm
Metro Ambassador Forum***	Tues	5 Nov	6.30pm
	Wed	6 Nov	6.30pm
	Thurs	7 Nov	8.00pm
	Fri	8 Nov	8.00pm
	Sat	9 Nov	8.00pm
Sunday Evening	Sun	10 Nov	7.00pm
	Tues	12 Nov	6.30pm
	Wed	13 Nov	6.30pm
	Thurs	14 Nov	8.00pm
	Fri	15 Nov	8.00pm
Matinee	Sat	16 Nov	2.00pm
	Sat	16 Nov	8.00pm
Sunday Evening	Sun	17 Nov	7.00pm
	Tues	19 Nov	6.30pm
	Wed	20 Nov	6.30pm
	Thurs	21 Nov	8.00pm
	Fri	22 Nov	8.00pm
Matinee	Sat	23 Nov	2.00pm
	Sat	23 Nov	8.00pm
Closing Night	Sun	24 Nov	7.00pm

Backstage Story	Mon	14 Oct	6.30pm
Your chance to meet the cast and crew and find out more about the show. ATC Studios - 487 Dominion Road, Mt Eden			

*** The Metro Ambassador Forum night is a performance especially tailored for an under-25 year old and school-age audience.

BADJELLY THE WITCH

ADAPTED BY ALANNAH O'SULLIVAN FROM THE BOOK BY SPIKE MILLIGAN

BRUCE MASON CENTRE

Opening Night	Fri	12 Jul	7.00pm
	Sat	13 Jul	10.00am
	Sat	13 Jul	12.00pm
	Sun	14 Jul	10.00am
	Sun	14 Jul	12.00pm
	Mon	15 Jul	10.00am
	Mon	15 Jul	12.00pm
	Tues	16 Jul	10.00am
	Tues	16 Jul	12.00pm

NIU SILA

BY DAVE ARMSTRONG AND OSCAR KIGHTLEY

MANGERE ARTS CENTRE

Preview	Fri	18 Oct	7.30pm
	Mon	21 Oct	7.30pm
	Tues	22 Oct	7.30pm
	Wed	23 Oct	7.30pm
	Thurs	24 Oct	7.30pm
	Fri	25 Oct	7.30pm

PLAY READINGS

Play readings of new works at:

ATC STUDIOS 487 DOMINION ROAD, MT EDEN

Thursday	21 March	6.30pm	Thursday	25 July	6.30pm
Thursday	18 April	6.30pm	Thursday	29 Aug	6.30pm
Thursday	16 May	6.30pm	Sunday	29 Sep	6.30pm
Thursday	20 June	6.30pm			

PRICING

ATC SEASON PASS

ATC Season Pass subscription – see all seven main bill shows on any available day during a play’s season and have the freedom to exchange your tickets without paying any difference in price. \$345 per adult and \$310 per senior.

ATC THEATRE CLUB

ATC Theatre Club subscription – a group of six or more people attending all seven main bill shows together on the same night. \$280 per person.

ATC SNAP A SEAT

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 you tickets two weeks before the show opens. ATC Snap A Seat tickets cannot be refunded, exchanged or upgraded. \$140 per person – that’s only \$20 a show!

ATC REGULAR SUBSCRIPTION

ATC Regular subscription – an individual attending four or more main bill shows. Pricing varies depending on performance dates selected; please refer below.

DRAMA & COMEDY:
Kings of the Gym, Midnight In Moscow, The Glass Menagerie, Anne Boleyn, The Heretic, Lord of the Flies.

A RESERVE	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$44	\$49	\$52	\$62
Senior - 65+	\$44	\$44	\$47	\$57
Concession*	\$33	\$33	\$37	\$42

B RESERVE				
Adult	\$39	\$44	\$47	\$57
Senior - 65+	\$39	\$39	\$42	\$52
Concession*	\$28	\$28	\$32	\$37

MUSICAL: Chicago

A RESERVE	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$47	\$54	\$57	\$67
Senior - 65+	\$47	\$49	\$52	\$62
Concession*	\$37	\$37	\$42	\$47

B RESERVE				
Adult	\$42	\$49	\$52	\$62
Senior - 65+	\$42	\$44	\$47	\$57
Concession*	\$32	\$32	\$37	\$42

*Full-time students, 25-years and under and members of recognised entertainment industry associations.

BONUS SHOWS

Badjelly The Witch	Adult/Senior \$29	12 years & under \$24	Group 6+ \$21
Niu Sila	Waged \$25	Unwaged \$20	25 years & under \$15

TERMS & CONDITIONS FOR TICKET SALES

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

1. Tickets will not be refunded after purchase.

2. Auckland Theatre Company offers a ticket exchange service for Regular, ATC Season Pass and ATC Theatre Club subscribers up to 48 hours prior to the performance for which the original tickets were booked.

3. 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.

4. Auckland Theatre Company's box office must receive your original tickets prior to them being exchanged. No other seats will be held whilst awaiting the return of original tickets.

5. As a Regular subscriber, if you exchange a ticket to another performance with the same price structure there is no additional charge.

6. As a Regular subscriber, if you exchange a ticket from a Preview or Matinee to an Evening show, you will be charged the difference between the two ticket prices. If you exchange a ticket from a Premiere show to 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.

7. 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.

8. ATC Snap A Seat or ATC Theatre 101 tickets cannot be exchanged or upgraded for another night in the season.

9. If you purchase multiple ATC Snap A Seat subscriptions or ATC Theatre 101, Auckland Theatre Company will endeavour to seat all patrons near each other, however, the company cannot guarantee this.

10. The handling and transaction fee will not be refunded under any circumstance.

11. Concession tickets require presentation of current and valid IDs. Proof of eligibility for existing subscribers aged 65 and over is not required.

12. The right of admission is reserved. Each person must hold a ticket.

13. 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.

14. The use of cameras and recording devices is prohibited in all theatre venues.

15. Latecomers may not be admitted. Strict lock out policies may apply. We urge you to arrive early to avoid disappointment.

16. 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.

TERMS & CONDITIONS FOR PRIZE DRAWS

1. Entry is open to all New Zealand residents except employees and contractors of Auckland Theatre Company and their immediate families.

2. Buying a subscription to Auckland Theatre Company in 2013 is deemed to be entry into the “Auckland Festival Theatre Lover Prize Draw” and the “Christmas Rush Prize Draw.”

3. Entry into each prize draw is deemed to be acceptance by the entrant of these terms and conditions.

4. Entry into the “Auckland Festival Theatre Lover Prize Draw” and “Christmas Rush Prize Draw” will be made in the name of the person booking the tickets.

6. Each name with at least one ticket to four different shows in the 2012 season will be entitled the subscriber to one entry in the “Auckland Festival Theatre Lover Prize Draw” and “Christmas Rush Prize Draw.”

7. The promotional period for the “Auckland Festival Theatre Lover Prize Draw” is from 9.00am Monday 12 November 2012 until 5.00pm Thursday 31 January 2013.

8. The promotional period for the “Christmas Rush Prize Draw” is from 9.00am Monday 12 November 2012 until 5.00pm Friday 14 December 2012.

9. The “Auckland Festival Theatre Lover Prize Draw” winner will be notified by telephone on Monday 25 February 2013.

10. The “Christmas Rush Prize Draw” winners will be notified by telephone on Monday 17 December 2012.

11. The “Auckland Festival Theatre Lover Prize Draw” is made up of two tickets to each of the following plays, The Breath of the Volcano, One Man Two Guvnors, Hui, Rhinoceros in Love, The Strange Undoing of Prudencia Hart and The Factory.

14. There are five “Christmas Rush Prize Draw” prizes. One prize will be allocated to four winners drawn at random. The prizes are: one Canon IXUS 510, one mixed case of Villa Maria Estate Cellar Selection wine, two vouchers for \$50 at the Auckland Art Gallery Cafe, one 12-month subscription to Metro magazine and one Audi for a weekend.

15. Special conditions for the Audi weekend:

Drivers must be over 25 and have a full and current New Zealand driver’s licence. The driver may not exceed 1000km. The winner of the Audi Weekend must provide AUDI two weeks notice before they wish to use the car. Auckland Theatre Company and AUDI can not guarantee car availability. The prize must be redeemed before March 31 2012.

16. Except for any liability that cannot be excluded by law, Auckland Theatre Company will not be liable for any loss or damages (including but not limited to indirect or consequential loss) or for personal injury suffered as a result of accepting the prize.

17. By accepting the prize, the winner acknowledges that his or her name and photograph may be used for publicity purposes.

18. The prizes are not redeemable for cash or transferable.

19. The judge’s decision is final and no correspondence will be entered into.

OUTSTAIRS

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