

AUCKLAND  
THEATRE  
COMPANY

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# ON— STAGE



AUCKLAND THEATRE  
COMPANY

2015



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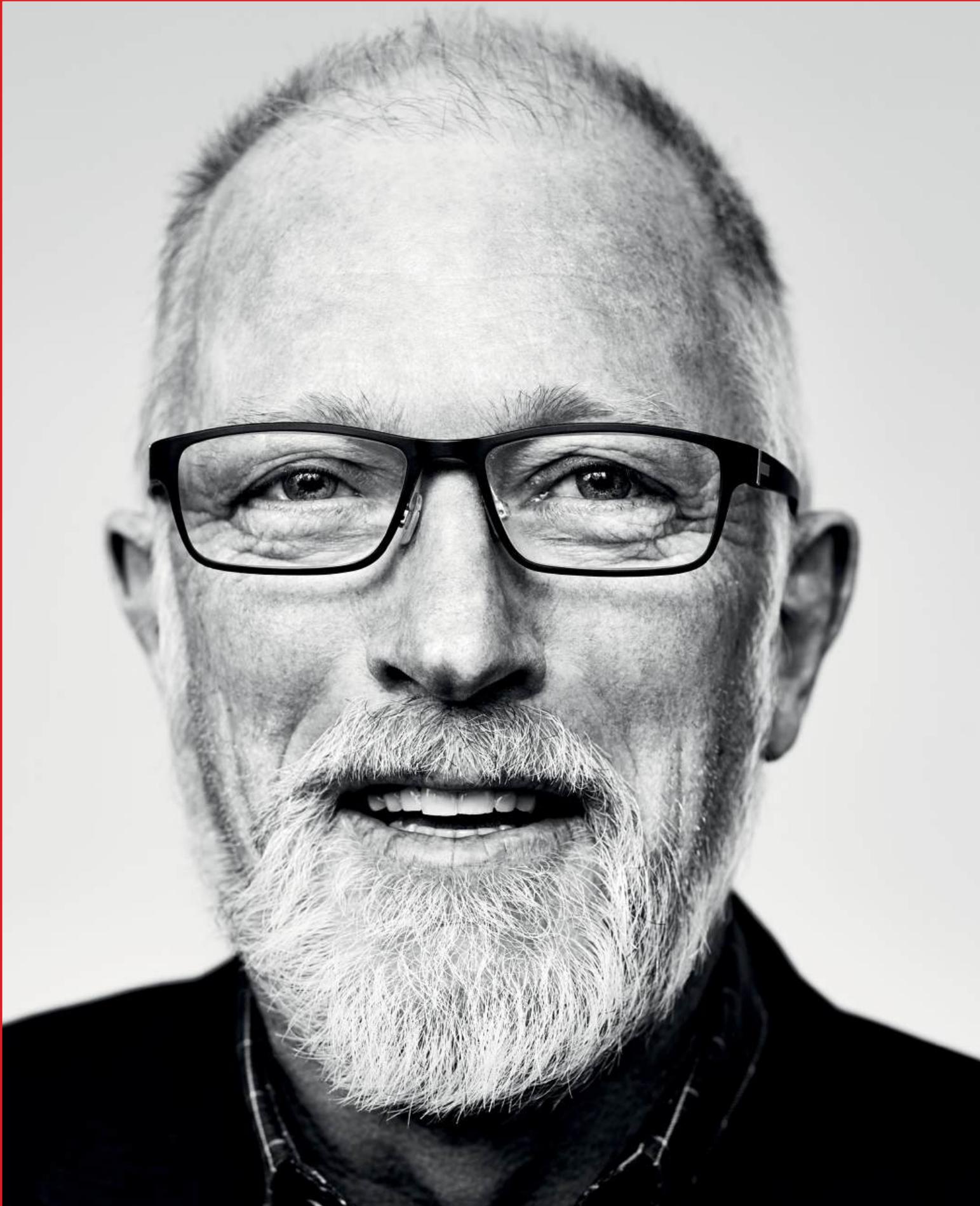
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CREATING  
VERSIONS OF  
OURSELVES IS  
THE VERY BASIS  
OF INVENTING, OR  
REINVENTING  
A CHARACTER.  
AND IT IS AT THE  
HEART OF OUR  
*2015 SEASON.*

**Artistic Director**

*Colin McColl*

# VERSIONS OF OURSELVES

*Colin McColl*

**Welcome to Auckland Theatre Company's 2015 subscription season of plays. I invite you to browse our new-look magazine-style brochure which offers fascinating, insightful editorial as well as information about the fabulous line-up of shows we have in store for you in the coming twelve months.**

In Victoria Glendinning's article on page 38, Sir Tom Stoppard wryly mentions we are all "impersonating versions of ourselves". A great observation and indeed a notion that actors and directors discuss avidly in the rehearsal room; just how conscious a character is that they are presenting a version of themselves to the world. Like the nurse on the corner in The Beatles' song *Penny Lane*, "She thinks she's in a play - she is anyway", creating versions of ourselves is the very basis of inventing, or reinventing a character. And it is at the heart of our 2015 season.

First up, our summer comedy caper, *The Ladykillers*, features a gang of thieves who reinvent themselves as a chamber music group to pull off a bank heist. Indeed the playwright Graham Linehan uses his considerable scriptwriting skills (as the brains behind hit TV shows like *Father Ted*, *Black Books* and *The IT Crowd*) to reinvent the dark Ealing film from 1955 as a knockabout comedy.

Years ago, I was lucky enough to be involved in three Ibsen Festivals in Oslo and to see the myriad ways that

the plays of Henrik Ibsen could be successfully reinvented for a new century. I am thrilled to be working with leading New Zealand novelist, Emily Perkins, on a reinvention of Ibsen's most controversial play (and incidentally his most performed) *A Doll's House*.

Elisabeth Kübler-Ross' theories on stages of grieving are debunked by Stephen Grosz in his book *The Examined Life*. An extract on page 21 provides background to *Enlightenment*, a terrifically engaging work by British playwright Shelagh Stephenson. "Grief can ebb and then, without warning, resurge," says Grosz. "Closure is the false hope that we can deaden our living grief." Lia, the central character in *Enlightenment*, the mother of a twenty-year-old backpacker missing in South East Asia, is living a suspended version of herself, unable to grieve properly without confirmation of her son's death. When another character, bent on reinvention, enters her life it triggers unusual and uncharacterful behaviour in Lia.

In David Williamson's *Rupert*, Mr Murdoch unashamedly relishes giving us his version of his life, even casting a good-looking young actor to play himself! The Kensington Swan Season of *Rupert* is a cabaret-style romp through the life of the world's most powerful media magnate, penned by Australia's most successful playwright. On page 26 political columnist, Toby Manhire, examines the rise and rise of the "man who owns the news".

---

You can bet the actions of *Lysistrata* and her mates would have made front-page news in a Murdoch rag. In this, the original Make-Love-Not-War protest play, *Lysistrata* and her cohorts struggle to reinvent themselves as non-sexual beings in an effort to stop the fighting. It was written in 411 BC and still remains one of the most delicious, bawdy comedies ever written. Michael Hurst, no stranger to Greek mythology, reunites with his *Chicago* creative team to bring you the second play in our Sex and Power Winter Season at Q.

We commemorate the Great War in quite a different way in 2015 with *Heroes*, translated by Sir Tom Stoppard from Gérard Sibleyras' *Le Vent Des Peupliers*. Three French veterans exasperate each other with harebrained schemes for escape from their soldiers' retirement home. It promises to be a real treat to see three of our most distinguished comedy actors – Ray Henwood, George Henare and Ken Blackburn – take on Stoppard's delicious language.

When it comes to treats, our end-of-year musical has proved very popular with subscribers and general public alike. In 2015 we offer you one of the best loved and most enduring of them all, *Guys and Dolls*, featuring immortal classics like *Luck be a Lady Tonight* and *Sit Down, You're Rocking the Boat*. In the sure hands of a creative team headed by Raymond Hawthorne and Tracy Grant Lord, *Guys and Dolls* will bring the very essence of Broadway razzle-dazzle to Auckland.

There are plenty of bonus offers for subscribers in 2015 too. Top of list has to be *Hamlet*. By exclusive arrangement with the Shakespeare's Globe Theatre, Auckland Theatre Company presents *Hamlet*, featuring New Zealand's own Rawiri Paratene, for three performances only. On page 51, the Globe's Artistic Director, and author of the hugely entertaining book *Will and Me*, Dominic Dromgoole, discusses the ambitions of touring this production to every country on earth.

Closer to home, a bonus for subscribers and their families will be another adventure in the wacky world of Mumuland. *The Lolly Witch of Mumuland* will play at the Mangere Arts Centre in the April school holidays and Selwyn College Theatre in Kohimarama in the July holidays. The other south-side bonus offering in 2015 is Grace Taylor's *My Own Darling*, a new theatre work from the award-winning spoken-word poet.

Subscribers play an integral role in Auckland Theatre Company's annual programme. Events such as Backstage Story, the Metro Subscribers Forum and The Testing Ground (our new-look free monthly play-reading series) are a great opportunity for subscribers to interact with our actors and connect with the creative process.

It is a great pleasure to bring you another season of quality theatre, featuring some of New Zealand's finest theatrical talent. I invite you to sample what is on offer and enjoy the benefits of being an ATC subscriber.

## AUCKLAND THEATRE COMPANY

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Participation Co-ordinator: Tanya Muagututi'a

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Development Co-ordinator: Alex Little

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### WORDS

Colin McColl  
Michael Adams  
Lester McGrath  
Simon Prast  
Alex Little  
Stephen Grosz  
Dominic Dromgoole  
Toby Manhire  
Victoria Glendinning  
Grace Taylor  
Dionne Christian  
Arthur Meek

### PHOTOGRAPHY

#### THE LADYKILLERS

Photographer: Alistair Guthrie  
Camera Assistant: Gavin McGregor  
Stylist: Rachael Jackman  
Garments: Frank Casey Newmarket

#### THE LION FOUNDATION

#### SEASON OF A DOLL'S HOUSE

Photographer: Mara Sommer  
Agency: Jason Jones at The Collective Force  
Camera Assistant: Bas Van Est

Stylist: Dan Ahwa  
Stylist Assistant: Tau Subritzky  
Hair & Make-up: Shirley Simpson for MAC  
Garments: Emily Perkins wears Fauna dress  
by Kate Sylvester

#### ENLIGHTENMENT

Photographer: Alistair Guthrie  
Stylist: Ryan Surynt

#### HAMLET

Photographer: Alistair Guthrie  
Camera Assistant: Gavin McGregor

#### THE KENSINGTON SWAN

#### SEASON OF RUPERT

Photographer: Alistair Guthrie  
Camera Assistant: Gavin McGregor  
Chair: Eames Aluminium Group Lounge Chair  
by Herman Miller

#### LYSISTRATA

##### Women

Photographer: Mara Sommer  
Agent: Jason Jones at The Collective Force  
Camera Assistant: Bas Van Est  
Stylist: Dan Ahwa  
Hair & Make-up: Shirley Simpson for MAC  
Garments: Jennifer wears Barkers shirt, Helen Cherry  
pants and gold hoops from Walker & Hall; Amanda  
wears Barkers shirt, Helen Cherry pants and gold  
hoops from Stewart Dawsons

##### Men

Photographer: Charles Howells  
Agent: Jason Jones at The Collective Force  
Camera Assistant: Ant Lowe  
Stylist: Ana Macdonald  
Garments: Michael wears Barkers jacket;  
Colin wears Barkers shirt

#### HEROES

Photographer: Alistair Guthrie  
Camera Assistant: Gavin McGregor  
Stylist: Ana Macdonald  
Garments: George wears his own attire, Overland  
shoes; Ken wears Barkers jacket, shirt, bow tie,  
trousers and shoes; Ray wears Rembrandt jacket,  
shirt and bow tie, Barkers brogues

#### THE AUDI SEASON OF GUYS & DOLLS

Photographer: Charles Howells  
Agency: Jason Jones at The Collective Force  
Camera Assistant: Ant Lowe  
Stylist: Greta van der Star  
Hair & Make-up: Carolyn Haslett  
Garments: Shane wears Barkers jeans and boots,  
Country Road tee, vintage leather jacket

#### THE LOLLY WITCH OF MUMULAND

Photographer: Vinesh Kumaran  
Camera Assistant: Kingy Hsu  
Hair & Make-up: Shirley Simpson for MAC  
Stylist: Greta van der Star  
Props: Callum Bakker

#### MY OWN DARLING

Photographer: Vinesh Kumaran  
Camera Assistant: Jess Gernat  
Hair & Make-up: Nicola Harvey

#### YOUNG BLOOD

Photographer: Charles Howells  
Agent: Jason Jones at The Collective Force  
Camera Assistant: Ant Lowe  
Stylist: Greta van der Star

Hair & Make-up: Carolyn Haslett  
Garments: Natasha wears Ruby top and necklace,  
Nike sneakers; Lavinia wears Penny Sage tee,  
Moochi trousers, Miss Wilson sneakers; Alex wears  
Kate Sylvester skirt and sweater, Kathryn Wilson  
loafers; Jamie wears Topman tee and shirt; Ben wears  
own shirt, Barkers jeans

### DESIGN

#### SAATCHI & SAATCHI

#### DESIGN WORLDWIDE

Creative Director: Shabnam Shiwan  
Art Direction: Rachael Jackman  
Design: Jo Ross, Leah Surynt, Anushka Bihari

### PRINT

#### McCOLLAMS

Sales: Angela Frost

### LOCATIONS

The Northern Club  
The Wintergardens  
Surynt House  
Saatchi & Saatchi  
Mangere Bridge

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Thanks to our supporters of the Waterfront Theatre Project



Founding Benefactors, Patrons and Donors

12 Feb - 7 Mar  
Maidment Theatre

**Direction**

*Colin McColl*

**Design**

*Rachael Walker*

*Philip Dexter MSc*

*John Gibson*

*Elizabeth Whiting*

**Cast includes**

*Annie Whittle*

*Carl Bland*

*Andrew Grainger*

*Byron Coll*

*Peter Hayden*

*Paul Minifie*

# THE LADY KILLERS

*BY*

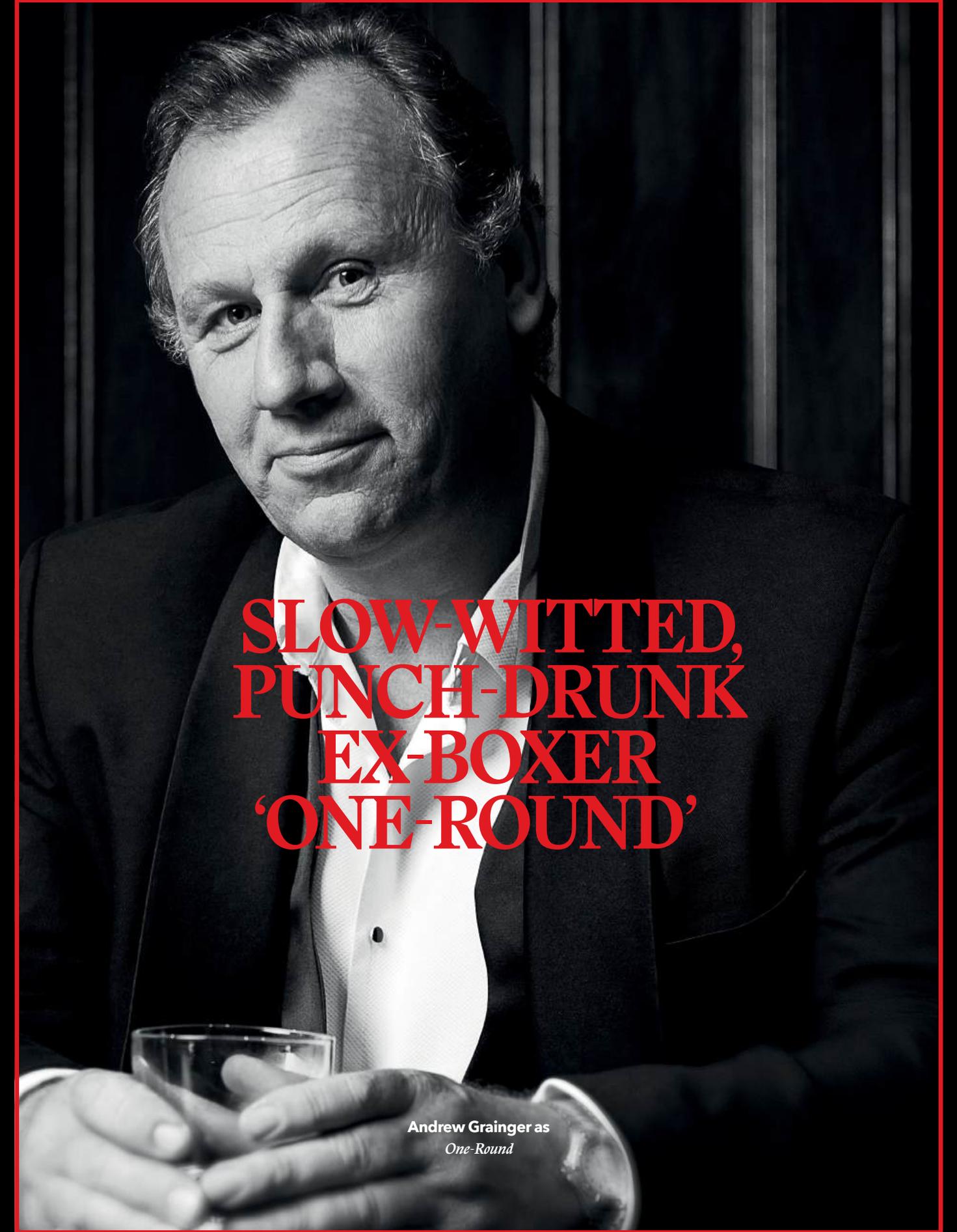
# GRAHAM LINEHAN

*“The show works triumphantly.”*

The Daily Telegraph

*“A joy from start to finish.”*

Daily Express



**SLOW-WITTED,  
PUNCH-DRUNK  
EX-BOXER  
'ONE-ROUND'**

Andrew Grainger as  
*One-Round*

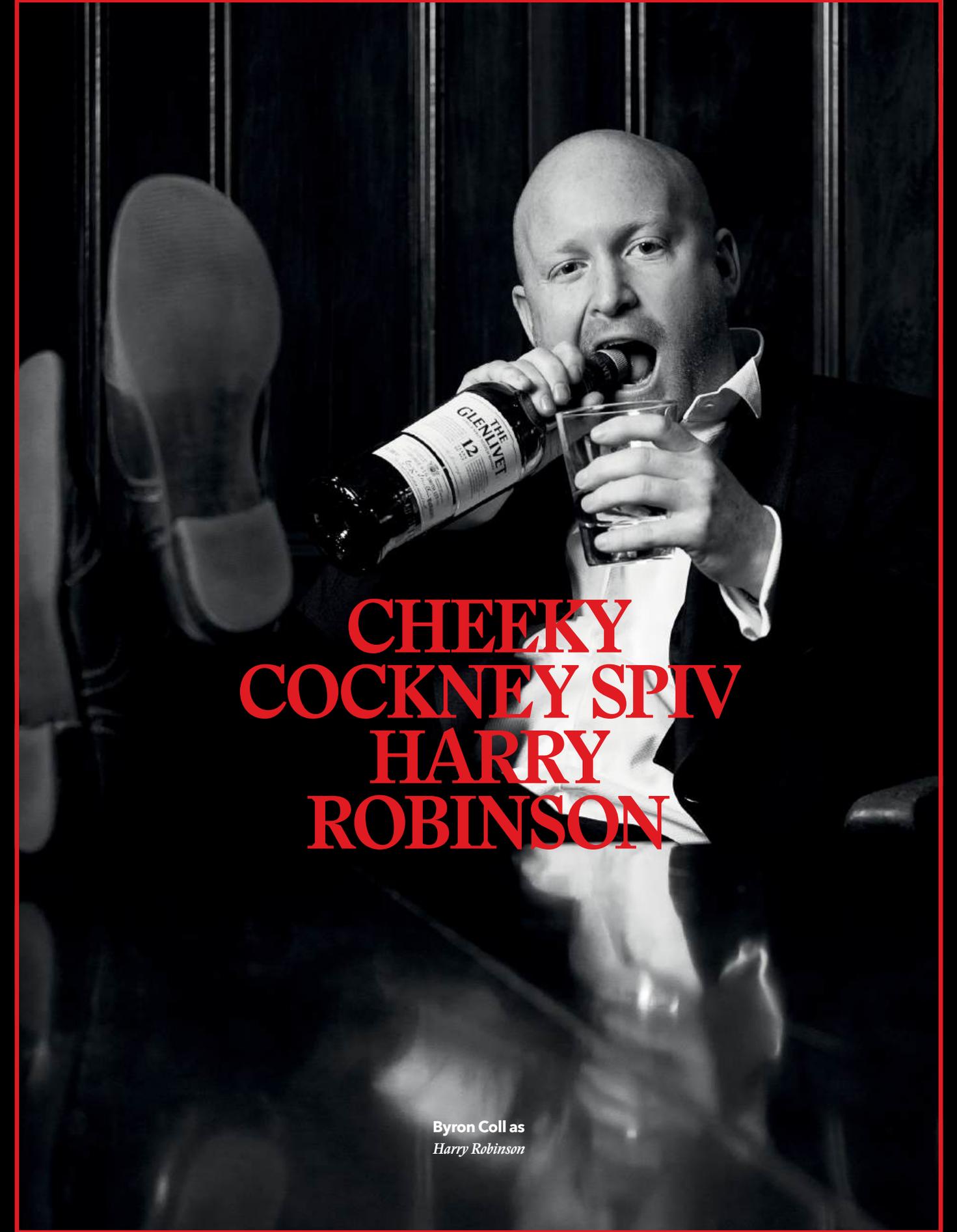
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Nominated for five  
Olivier Awards including  
Best Play, Graham  
Linehan's razor-sharp  
adaptation of the classic  
1955 Ealing comedy  
wowed audiences and  
won rave reviews when it  
opened on the West End.

Creator of hit TV shows  
*Father Ted* and *The IT  
Crowd*, Linehan honours  
the ingenious premise  
of the much-loved film's  
screenplay, creating an  
uproarious slapstick stage  
farce – fizzing with gags  
and verbal brilliance.

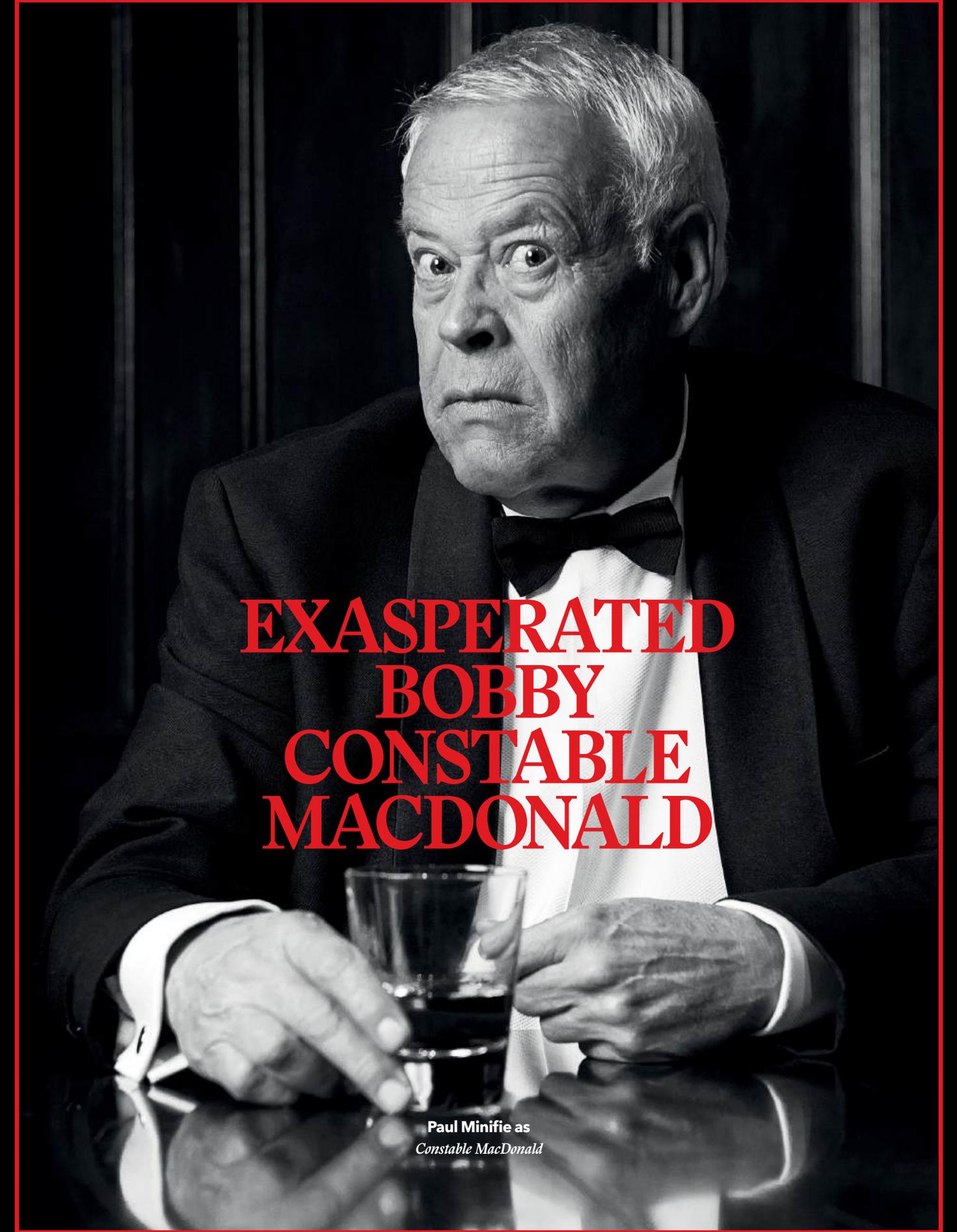
**A gang of criminal misfits, posing as an amateur chamber orchestra, rent rooms in the lopsided house of sweet old Mrs Wilberforce. From there they mastermind a daring bank heist in nearby Kings Cross. Although the police are stumped, Mrs Wilberforce wises up to their ruse; so the fraudulent quintet decide to despatch her before she talks. With only her mangy parrot, General Gordon, to help her, Mrs Wilberforce must outwit five desperate men. But who will be forced to face the music? *The Ladykillers* is a madcap summer comedy caper, which brims with crazy characters and lethal laughter. Criminally funny, exuberant and irresistible as ever!**

---



**CHEEKY  
COCKNEY SPIV  
HARRY  
ROBINSON**

Byron Coll as  
*Harry Robinson*



**EXASPERATED  
BOBBY  
CONSTABLE  
MACDONALD**

Paul Minifie as  
*Constable MacDonald*

# THE LION FOUNDATION

SEASON OF

30 Apr - 23 May  
Maidment Theatre

**Direction**

*Colin McColl*

**Design**

*Tony Rabbit*

**Cast Includes**

*Jared Turner*

*Brooke Williams*

*Peter Elliott*

# ADDOL HOUS

**BY EMILY PERKINS**

**ADAPTED**

**FROM**

**IBSEN'S ORIGINAL**

**HER  
STORY**



---

Widely regarded as the most influential playwright since Shakespeare, Ibsen's works include *Peer Gynt*, *An Enemy of the People*, *Hedda Gabler*, *Ghosts* and *A Doll's House*.

Leading New Zealand novelist Emily Perkins makes her first foray into the dramatic form with her enthrallingly fresh take on this all-time theatre great.

Ibsen's timeless tale of personal revolution versus the stultifying effects of domesticity remains as charged and potent as ever.

**Nora appears to have a picture-perfect marriage. Her husband is ambitious, successful and sexy, and their two children are bundles of joy. But all is not what it seems in the Helmer household. As they prepare to celebrate their first Christmas in the new home they are renovating, events from the past come crashing in on the festivities. Nora's seemingly idyllic domestic bliss suddenly becomes a suffocating trap of secrets, lies and bald truths. And Nora is left dancing for her life. The world premiere production of Emily Perkins' compelling contemporary adaptation promises to be one of the year's theatrical highlights. A must-see modern masterpiece!**

# WHEN HEDDA MET NORA

*Colin McColl*

**It's 1990. Buoyed by a successful run in Edinburgh (the first theatre company from New Zealand ever to be included in the official Festival) a small group of actors from Downstage Theatre, Wellington, is en route to Norway to take their production of Ibsen's *Hedda Gabler* to the inaugural Ibsen Festival hosted by Nationaltheatret - Norway's National Theatre.**

It's a magnificent building, slap bang in the middle of Oslo, with a grim statue of the man himself right outside the entrance way. This was Ibsen's theatre, where he worked as a stage director and where many of his plays premiered.

Our *Hedda Gabler* had been a big hit in Edinburgh, with Catherine Wilkin receiving rapturous acclaim for her portrayal; "The Hedda of a lifetime, the most exciting, challenging and courageous to appear in Britain for years," enthused *The Guardian* critic. "Go through hell and high water to see it." But now that we are in the Lion's Den, how are these audiences going to respond to this *Hedda* transported from nineteenth-century Oslo to 1950s' Wellington? And if that isn't enough of a challenge, we are running concurrently with an acclaimed production of *A Doll's House* from Dramaten (the Royal Swedish Theatre) directed by the celebrated stage and film director Ingmar Bergman and starring Pernilla August (the crippled maid from Bergman's *Fanny and Alexander*) as Nora. While the crew is installing our set, Catherine and I sneak off to see the Dramaten *Doll's House*. It's a sedate and rather formal production with a simple raised stage and projected backdrops to indicate setting. The stage is enclosed by a looming dark box set with high windows suggesting an unlit courthouse. The actors, when not in the scene, sit on hard, unforgiving chairs on either side of the stage, as if in judgment. I know the play well but I'm lost in the occasion - Bergman, the beautiful auditorium of

Nationaltheatret, actors I recognise from famous Swedish movies there onstage - and the aching trepidation that we are on show the next evening. I'm conscious that Bergman has made some changes to the final scene which now takes place in Nora and Torvald's bed. For her famous departure from husband, children and home, Nora simply leaves the stage, steps down into the auditorium, walks up the centre aisle and out into the night, leaving Torvald naked, vulnerable and helpless. A master stroke.

A considered, almost classic production intelligently performed by superb actors and directed with a sure hand of a master director. It was not as passionate as I had expected but hugely appreciated by everyone in the house. Was this the accepted way of performing Ibsen? What were these audiences, who knew the play so well, going to make of our non-naturalistic production, which opens with Hedda sitting amongst a stage full of blue hydrangeas, wearing a midnight-blue lace dress against a blue screen, about to blow her brains out, while Blossom Dearie draws out her sardonic version of "Tea for Two". I needn't have worried. The Norwegian audiences are laughing before the first line has been uttered. They understand everything we had done to the play and their huge roar of approval - "You've reinvented the play for us; we couldn't ever have done it like this" - overwhelms us all.

Although we share the beautiful green room, chock-full of antique furniture, with our Swedish colleagues, I never get to meet Mr Bergman in person. However, the experience in Oslo brings me to understand that the dramaturgy and psychology of these great plays is so solid that they survive an occasional shake-up and radical reinvention.

**PS** One of my new friends from our Norwegian experience is Nationaltheatret dramaturg, Halldis Hoaas, who, several years later, comes out to New Zealand to assist me with my Circa production of *A Doll's House*. It's her I'm with a year later, outside Dramaten in Stockholm, when I get a phone call that we've won a raft of Chapman Tripp awards for the production.

A photograph of a room with a wall covered in various maps and documents. A bed with a dark, patterned coverlet is visible in the foreground. The overall color palette is a monochromatic blue-green.

**28 May - 20 Jun**  
**Maidment Theatre**

**Direction**  
*Andrew Foster*  
**Cast includes**  
*Robyn Malcolm*  
*Stephen Lovatt*

# ENLIGHT

BY

SHELAGH  
STEPHENSON

# ENLIGHTENMENT



---

Olivier Award-winning playwright Shelagh Stephenson's *Enlightenment* first premiered at Dublin's legendary Abbey Theatre.

Stephenson's work is regularly performed at London's Royal National Theatre and New York's Manhattan Theatre Club.

Stephenson is best known as one of the writers of the worldwide hit television series *Downton Abbey*.

**Five months since the disappearance of their backpacker son, Adam, all Lia and Nick can cling to is a vague email mentioning Jakarta and the possibility that, somewhere, he may be alive. Unsure who to turn to, or even whether he's alive or dead, they frantically seek clues, comfort and strength. Then, out of the blue, the lost young man seemingly materialises. But is he the real thing? As the couple seek enlightenment, a dark truth emerges which challenges their world view and plays on every parent's deepest fear.**

***Enlightenment* is a metaphysical mystery thriller about loss and liberal sensibility. It is a powerful and timely study of parental grief; and of hope against fear. Intense and intelligent, and shot through with humour, this is contemporary theatre at its best. Mesmeric!**

---

# THE EXAMINED LIFE

*Stephen Grosz*

---

**In his work as a practising psychoanalyst, Stephen Grosz has spent the last twenty-five years uncovering the hidden feelings behind our most baffling behaviour. *The Examined Life* distils over 50,000 hours of conversation into pure psychological insight. These are stories about our everyday lives: they are about the people we love and the lies that we tell; the changes we bear, and the grief. Ultimately, as with *Enlightenment*, these stories show us not only how we lose ourselves but how we might find ourselves too.**

My records show that I saw Alice P. for a consultation in June 1988. She began our meeting by telling me, "I haven't felt myself for years. I don't know how to pull myself out of it." She told me a little bit about her family. She and her husband wanted to give their two daughters a good start, and 'the girls' had done well - this year, their younger daughter would get her degree in medicine from Oxford. Towards the end of the consultation, Alice sat forward in her chair. She told me that, nineteen years earlier, their third child, Jack, had died unexpectedly. He was three months old. "It was a Friday - 27 June 1969 - just after lunch. I fed Jack and put him down for his nap. When I came back he was dead."

I listened as Alice then described a passage from C.S. Lewis' *A Grief Observed*, in which Lewis' fear that, bit

by bit, he is losing the memory of his dead wife: "Like snowflakes settling down on his memory of her until her real shape is hidden, is how Lewis puts it. It's not like that for me," Alice said; "I remember everything about Jack - the smell of his skin, his smile, everything."

Keeping absolutely still, she said: "A couple of days ago I was in the kitchen making breakfast, listening to the radio, and there was that dreadful news story about those kids who got killed in a boating accident. I thought - Jack's safe from drowning. I think like that: Jack's safe from drink drivers. Jack won't ever get cancer or have a heart attack - my baby's safe. That's crazy. I shouldn't be thinking like that."

Six months ago, Edmund K. asked to see me for a consultation. At twenty-nine, Edmund was already the director of an international humanitarian aid organization. During the previous five years, he had visited over thirty countries, supervising relief work in Afghanistan, Sudan and Iraq. He had been on antidepressants since the age of nineteen, when his father committed suicide. "I shouldn't have to be on antidepressants," he said to me. "But every time I start to come off them, I find myself back where I was when I was nineteen - angry with dad for killing himself. It's so stupid. I should've had closure on this thing years ago." Alice P. and Edmund K. are grieving, each in their own way. What they have in common is this: they suffer more because they're stuck on the idea of closure.

They suffer more because they both expect to make progress, to move through certain stages of grief. And when they don't, they feel that they are doing something wrong, or, more precisely, that there is something wrong with them. They suffer twice – first from grief and then from a tyranny of should: “I should have pulled myself out of this,” “I shouldn't be so angry,” “I should have moved on by now,” and so forth. There is little room here for emotional exploration or understanding. This way of being leads to self-loathing, despair, depression.

*“My experience is that closure is an extraordinary compelling fantasy of mourning. It is the fiction that we can love, lose, suffer and then do something to permanently end our sorrow.”*

**Stephen Grosz**

The notion of closure – of having finished with grief – almost certainly has its roots in the work of Elisabeth Kübler-Ross. In the 1960s Kübler-Ross identified five psychological stages in the experience of terminally ill patients, the last of which is acceptance. About twenty-five years ago, Kübler-Ross and many bereavement counsellors began to use these same five stages to describe the experiences of both the dying and the grieving.

I've long thought that Kübler-Ross was wrong. The 'psychological stages' of dying and grieving are wholly different. For the person who dies, there is an end, but this is not so for the person who grieves. The person who mourns goes on living and for as long as they live, there is always the possibility of feeling grief.

Each of us mourns differently, but in general the initial shock and fear triggered by a death does diminish with time. Through the work of mourning, we gradually feel better, though some heartache remains. Holidays and anniversaries are notoriously difficult. Grief can ebb and then, without warning, resurge. The loss of a child, a loss through suicide – these losses, and many others, can and do cause enduring sorrow.

Nonetheless, closure is what the counselling trade tends to promise. “Grief Lit” – a burgeoning sub-genre of “Recovery Lit” – offers these recent titles: *In the Presence of Grief: Helping Family Members Resolve Death, Dying and Bereavement Issues*; *Grief Steps: Steps to Regroup, Rebuild and Renew After Any Life Loss*; and *The Grief Recovery Handbook*. This last book is Amazon-recommended: “As a grief facilitator, this is my one and only text for my participants. It is wonderful!” reads one comment, and, “Add this book to your grief toolbox!” You get the picture: your grief is something that can be fixed. You can recover. You can have closure.

My experience is that closure is an extraordinary compelling fantasy of mourning. It is the fiction that we can love, lose, suffer and then do something to permanently end our sorrow. We want to believe we can reach closure because grief can surprise and disorder us – even years after our loss.

On Friday 15 November 2008, a bushfire swept through the hills and canyons above Montecito, California, injuring more than two dozen people and destroying 210 homes. One of those homes belonged to my sister. Though unhurt, she and her husband lost everything but the clothes they were wearing.

A month after the fire, when we were speaking on the phone, my sister told me about the way that the community had pulled together – restaurants were donating free meals to those who'd lost something in the fire. She described the process of getting federal aid, the various loans available, and told me how helpful a government employee had been with her application.

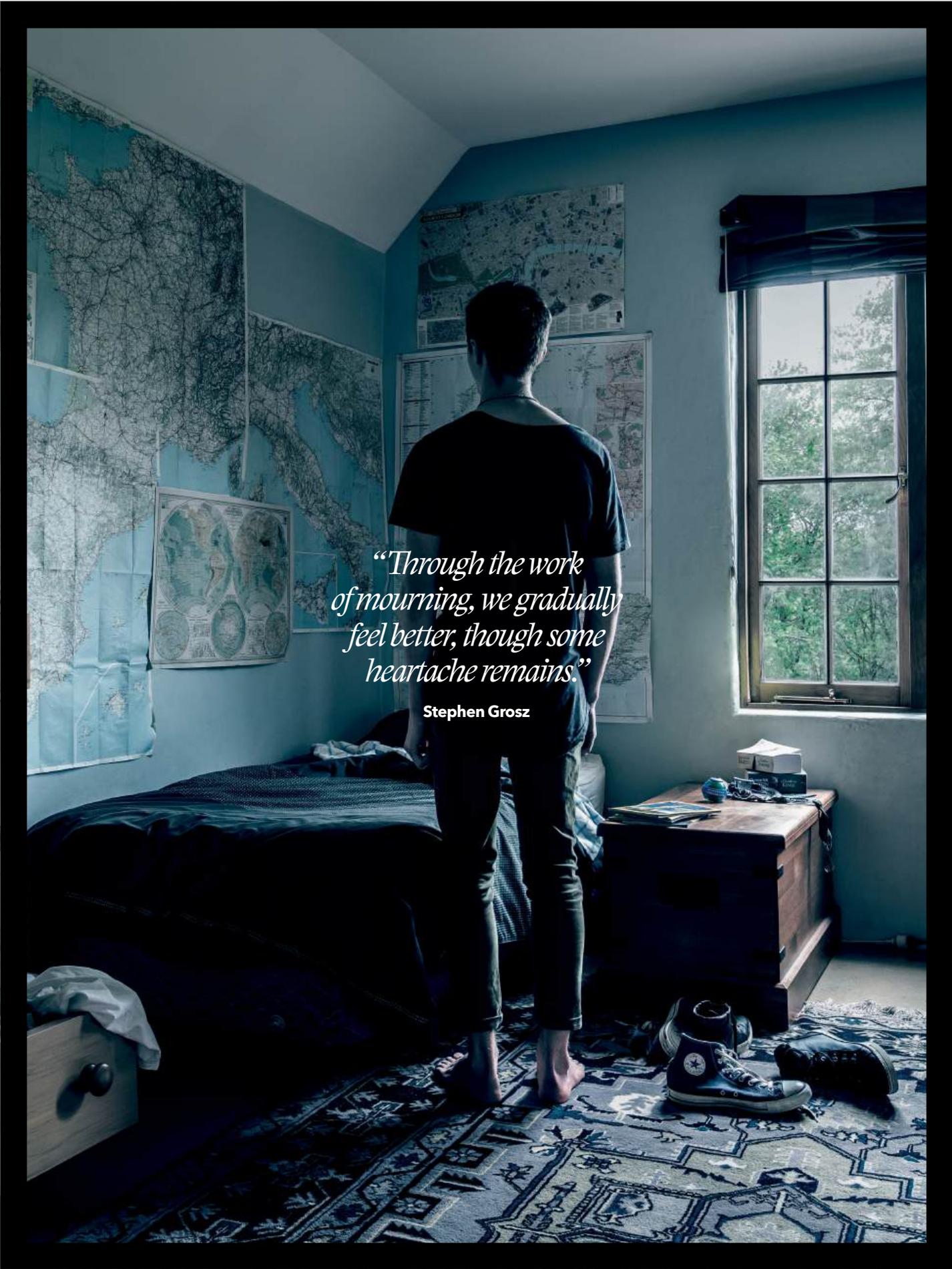
I told my sister that I admired her pragmatism, her ability to pick herself up and get on with things. Then she told me that she'd been to see a clairvoyant.

I was surprised by this, but still more by my own reaction. When my sister told me that she'd talked to our mother – who had been dead for more than twenty years – I became tearful and heard myself ask her, “What did Mom say?”

After we had finished our phone call I had the thought that we turn to clairvoyance when we need our dead and can't accept death's finality. We want to believe that the clairvoyant can bring our dead back into the world of the living. Closure is just as delusive – it is the false hope that we can deaden our living grief.

#### **ENDNOTE**

Extract from *The Examined Life: How We Lose and Find Ourselves* by Stephen Grosz. Published with permission of Norton.



*“Through the work  
of mourning, we gradually  
feel better, though some  
heartache remains.”*

**Stephen Grosz**

25 Jun - 19 Jul  
Q Theatre

**Direction**  
*Colin McColl*  
**Cast includes**  
*Stuart Devenie*  
*Jennifer Ward-Lealand*

*Special fundraising  
performance 8.00pm  
Friday 3 July. Upgrade your  
ticket to meet the Rupert  
cast and creative team –  
and in doing so support the  
Waterfront Theatre Project.*

# RUP

**The most powerful media magnate in modern history, Rupert Murdoch, takes a cabaret-style romp down memory lane to give us his cleverly crafted version of his life. Watch as Rupert tap-dances his way to early success across the ditch, discos towards his big American breakthroughs, shares a fiery post-Falklands tango with Margaret Thatcher, and charms some of the most powerful players of the twentieth-century.**

# THE KENSINGTON SWAN

## SEASON OF DAVID WILLIAMSON'S

# RUPERT

A smash hit at the box office when it premiered at the Melbourne Theatre Company, *Rupert* is now scheduled for a West End run. *Rupert* is a scintillating celebration of avarice, acumen and the lifestyles of the super-rich and famous. With legends and larrikins, song and dance, Williamson's irreverent and irresistible exposé of media, money, power and politics is sure to be 2015's maverick theatrical event. Scandalously audacious!

David Williamson rose to fame in the 1970s with works such as *Don's Party* and *The Removalists*.

He later collaborated on the screenplays for *Gallipoli* and *The Year of Living Dangerously*.

Other major plays include *The Club*, *Emerald City*, *Money and Friends* and *Brilliant Lies*.

# WHO CAN WE TRUST?

*Toby Manhire*

**The queue outside the Wilson Room at Portcullis House began forming before 7.00am. It was summer 2011 in London and today this was the only show in town, with a crowd-pulling star in Rupert Murdoch. Alongside his son and senior News Corp colleague, James, the world's most powerful media man took his seat before Westminster's culture, media and sport committee, to face questions over phone hacking at the *News of the World*.**

Just over a week earlier, in July 2011, the Murdochs had, to the astonishment of almost everyone, folded the famous 168-year-old title, which had in 1968 been Rupert's first non-Australian acquisition and grown under his proprietorship to become the world's biggest-selling English language newspaper. The *News of the World*, a Sunday tabloid which specialised in mud-raking scandal, had become engulfed in a catastrophic scandal of its own, the culmination of which came in the revelation that among the victims of widespread illegal phone hacking by its employees was the murdered schoolgirl Millie Dowler.

The 80-year-old head of the News Corp media empire told the committee it was "the humblest day of his life". Frequently mumbling, sometimes professing bafflement, but always polite, Murdoch Snr rejected a host of accusations from MPs, from the charge of "wilful blindness" to one MP's histrionic suggestion he resembled a "mafia boss".

Towards the end of the session, courtroom drama turned circus, as a member of the public hurled a paper plate of shaving foam at the mogul. Murdoch's then devoted wife, Wendi Deng, leapt to her feet, slapping the assailant and hurling the plate after him as he was ejected by police.

Not for the first time, Murdoch's appearance at the select committee had commentators reaching for allusions to *Citizen Kane*. In fact, the Australian-turned-American's story, across its commercial, political and family plot-lines, makes Charles Foster's Kane look altogether pedestrian. The breadth and power of his media empire, meanwhile, dwarfs that of the presumed inspiration for Orson Welles' character, William Randolph Hearst.

Murdoch, measured by some to be the most influential media mogul that has lived, defies any comparison. His personal and professional story delivers an embarrassment of riches to the dramatist. As David Williamson notes in his introduction to the text of *Rupert*, it is "a truly remarkable life, perhaps the most remarkable that an Australian has ever lived".

From a single newspaper in Adelaide – all that was left of his father Keith's once-strong media stable – Murdoch assembled an extraordinary globe-encircling media empire. Murdoch's *Sun* launched the infamous daily "Page 3" topless shot and celebrated the sinking of the Argentinean *Belgrano* during the Falklands War with the front-page headline "Gotcha". The *New York Post* under Murdoch's ownership was converted into a *Sun*-esque right-wing scandal sheet, while his most important recent acquisition,

the *Wall Street Journal*, provides a long-sought authoritative newspaper in the US, and a vehicle with which to take on the loathed *New York Times*.

Newspapers are just part of it. Murdoch purchased and resuscitated the struggling film studio *Twentieth Century Fox*, and against the odds launched a fourth television network, Fox, and the much-lampooned, much-watched conservative Fox News channel (strapline: “Fair and Balanced”). The birth of BSkyB, a British satellite subscription service that would bet everything on buying up exclusive sports broadcast rights, was widely regarded in the early 1990s as a massive risk, radical and unworkable. Satellite dishes attached to thousands of homes? Never catch on.

His outlets transformed media markets and broke union movements. Politicians and parties that shared Murdoch’s free-market world view, and smoothed the regulatory way for his ambitions in, for example, cross-media ownership, were clearly rewarded, critics said, through his newspapers. In 1992, with Labour leading in the polls, the *Sun* ran a front page featuring the party leader Neil Kinnock’s head in a light bulb, with the words “Will the last person to leave Britain please turn out the lights?” When the Tories prevailed, the front page humbly declared, “It’s The Sun Wot Won It”. Later, Tony Blair went to enormous lengths to win Murdoch’s endorsement. The Labour PM was even made godfather to one of Rupert and Wendi’s daughters. Blair and Murdoch are no longer close, however, with some reports suggesting a friendship with Wendi played a role in the breakdown of Murdoch’s third marriage. But that is another story.

When the world was debating a possible war in Iraq in 2003, Murdoch’s newspapers, more than 150 around the globe – at the time New Zealand was among them, before the sale of the then INL group to Fairfax – by some crazy coincidence unanimously endorsed a US-led invasion. Editors denied emphatically any suggestion they had been handed an edict from their proprietor. Critics argued that he hardly needed to.

The Leveson inquiry into the standards in British journalism, prompted by reaction to the phone-hacking scandal, vividly revealed that the most profoundly alarming strain in journalism, more than dubious reporters’ methods or lewdness or invasions of privacy, was the close relationship between media executives and the most senior politicians. So, too, did the hacking trial, which saw Andy Coulson, *News of the World* editor turned senior advisor to Prime Minister David Cameron, sentenced to 18 months’ jail, and his former colleague and Murdoch-favourite Rebekah Brooks

acquitted (a number of others were convicted, and further prosecutions continue). Nick Davies, whose investigations for *The Guardian* newspaper revealed the scale of hacking at Murdoch’s papers, described it as “a trial by proxy, in which Rebekah Brooks stood in the dock on behalf of a media mogul and Andy Coulson acted as avatar for the prime minister, with the reputations of Rupert Murdoch and David Cameron equally in jeopardy. Officially, the trial was all about crime; in reality, it was all about power.”

A similar observation might be made of the picture painted by Nicky Hager’s explosive book *Dirty Politics*, albeit with a very different setting and cast of characters.

Murdoch has never been short of critics. In the late 1960s, Britain’s *Private Eye* dubbed him “the Dirty Digger”, a label that stuck. According to the UK’s *Daily Express*, he had also been called “a Supreme Satan”. The *Columbia Journalism Review* has characterised him as “a force for evil”, while playwright Denis Potter went so far as to name his cancer “Rupert”.

But he has his defenders, too – and not just in simpatico political or business circles. His companies employ more than 50,000 people. He has been a staunch advocate of newspapers, and kept alive a number of quality titles through long periods of loss-making. He has, on the whole, increased the diversity of the media, particularly in his avowed dedication to catering to the “common man” – despite his Oxford education. Titles such as the *Times*, *Sunday Times*, *Wall Street Journal* and others are home to some of the world’s best journalists. He and his editors have strongly opposed state censorship around the world – as most recently articulated by his son, Lachlan, who condemned new and draconian Australian laws around reporting in the Keith Murdoch Oration (named for his grandfather) in October 2014.

It may be tempting, meanwhile, to regard the 83-year-old Murdoch as a relic. Despite his recent embrace of Twitter – the Murdoch conjured up by Williamson reads some of his best efforts to the audience – he has hardly embraced the Internet, with his best-known foray being the ill-fated purchase of the embarrassing failure that was MySpace. Yet he remains apparently tireless, innovative and integral in his companies, wheeling, dealing and interfering. His mother, Dame Elisabeth, a huge and consistent influence on and confidant for Murdoch, lived to the age of 103. Do not expect him to disappear quietly into retirement any time soon.

#### ENDNOTE

Toby Manhire is a columnist for the *The New Zealand Listener* and *The New Zealand Herald* and a former staffer at *The Guardian* in London.

BY ARISTOPHANES

30 Jul - 23 Aug  
Q Theatre

**Direction**

*Michael Hurst*

*John Gibson*

**Cast includes**

*Amanda Billing*

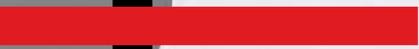
*Jennifer Ward Lealand*

*Mike Edwards*

# LYSIS TRAT

*ADAPTED BY*

**MICHAEL  
HURST**



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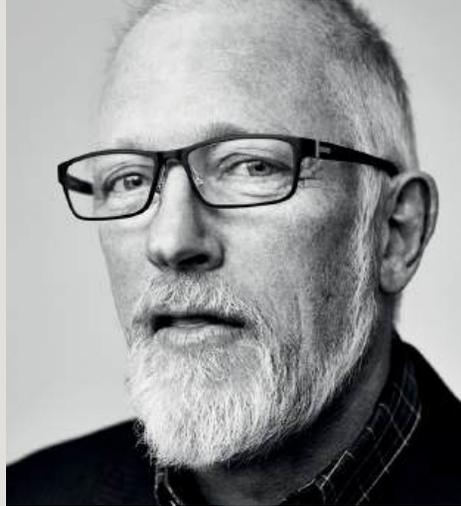
Originally performed  
in ancient Athens,  
Aristophanes' bawdy 411 BC  
comedy is the original  
"make love, not war" tract.

*Lysistrata* resonates  
today as a ribald yet  
pacifist masterpiece  
and one of the greatest  
comedies ever written.

To convince their menfolk to end the Peloponnesian War, *Lysistrata* encourages the women of Athens and Sparta to abstain from sex with their husbands and partners. But this strategy leads to an all-out war between the sexes and some hard bargaining from the boys. But first the women have to overcome some challenges too, not least the call of their own desires. Michael Hurst and the creative team who brought you *Chicago* unleash their talents on another sensationally sexy stage spectacular, breathing fresh life into Aristophanes' timeless text. Provocative, risqué and as relevant as ever, *Lysistrata* is guaranteed to spice up your winter nights. Sizzling!

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**Artistic Director**  
*Colin McColl*

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**Colin McColl\_ Michael, I know you have a passion for Greek theatre - both comic and tragic - but when did that passion start?**

**Michael Hurst\_** It goes back to the 1960s when, as an eight year old, I went to see *Ben-Hur*. Not that this is Greek, but sitting in the front row of the Cinerama Theatre in Christchurch, I was completely overwhelmed by the spectacle and the emotional impact of that particular film. Then, while I was a young actor at Theatre Corporate, I saw Raymond Hawthorne's production of Seneca's *Phaedra*. Again, not actually Greek, but so utterly powerful, so ritualistic and so compelling, that I knew I wanted to know more. Then, in 1989, I went to Greece, armed with copies of the *Iliad* and the *Odyssey*, and sat in the ruins of Mycenae, Argos, Athens, Delphi and other places of ancient significance and realised that there was a world of interlinked stories that not only told of epic, often pseudo-historical events, but which also dealt with the deep, psychological and ritual underpinnings of modern society. I saw plays in amphitheatres that were entirely in Greek (a language I didn't understand except for "yes", "no", "thank you" and "one beer please"), but which I totally "got". Amazing.

**CM\_ Did your years playing Iolaus in the Hercules series fuel that interest?**

**MH\_** I was already well along the way. I had already devised and directed versions of Euripides' *The Bacchae* and *Iphigenia In Aulis*, and I had created my own alternative version of Aeschylus' *The Oresteia* by combining six tragedies into a gigantic telling of the story of the House of Atreus. This involved a cast of almost a hundred performers, ranging in age from 13 to 70, and was presented in the Orange Ballroom in Newton Road, the then premises of the Performing Arts School, run by Maggie Eyre, which over the years has metamorphosed into TAPAC.

**CM\_ Audiences at the original production would have been familiar with the local identities and issues that Aeschylus was satirising. Is it important for our understanding of the play?**

**MH\_** All we need to know is that war is good for absolutely nothing. This is at the centre of the play. This and the fact that sex underpins almost everything we do, even when we try to deny it. Aristophanes was talking directly to his audience, and his plays still do. He was lively, political, ribald and unsparing in his lampooning of social mores. He mercilessly

## SEX AND POWER



**Director**  
*Michael Hurst*

attacked the same shibboleths as we do. We are the same as the Greeks in this respect. Love, war, sex, humour, slapstick, ribaldry, cheekiness – all of these things are part of Aristophanes' dramaturgy. His words are contemporary to his time, yes, but by bringing them into the twenty-first century, they are still as smart, cutting and relevant.

**CM\_ *Lysistrata* premiered in 411 BC. Quite a while ago! To what do you attribute the enduring power of this work?**

**MH\_** Sex, the fact that it is a fearless celebration of the power of human companionship, and that it's really funny. Across the centuries we still recognise ourselves, which in itself is, I think, a powerful celebration of the human condition. And what is theatre if not this very thing – an exploration of what it is to be human?

**CM\_ Dance and music would have been central to the original performance. Can you share how you'll incorporate these into your version?**

**MH\_** Well, by having the actors dance and sing. There are choruses and rituals in the play, and, with John Gibson and Shona McCullagh, we will be having fun creating these for our audience while capturing a flavour of the ancient world.

**CM\_ I believe *Lysistrata* was the first play with a female character in the central role. Would it originally have been played by a man as in Shakespeare's day?**

**MH\_** Yes, only men performed in both tragedy and comedy. But it is remarkable how much sensitivity was bestowed on the female characters in these plays, and how issues relating to women were expounded. I am thinking of *The Trojan Women* of Euripides, or Sophocles' *Antigone*. But in the spirit of contemporaneity, it would be, in my view, inappropriate to cast men in these roles today. Remember, the nature of these plays, both tragedy and comedy, resides in the immediacy of the relationship between performers and audience. When we transpose a Greek play to the modern idiom, above all we need to make it feel as if it were written yesterday, not two-and-a-half-thousand years ago. And the fact that this is actually possible is a testament to both the enduring commonality of the human spirit and the genius of those who recognised it.

**CM\_ What message does *Lysistrata* have for us today?**

**MH\_** Easy. Make love, not war.



# HENR

**3 Sep - 26 Sep**  
**Maidment Theatre**

**Starring**  
*George Henare*  
*Ray Henwood*  
*Ken Blackburn*

*TRANSLATED BY*

**TOM  
STOPPARD**

# ROIES

From  
*Le Vent des Peupliers*  
by **Gérald Sibleyras**

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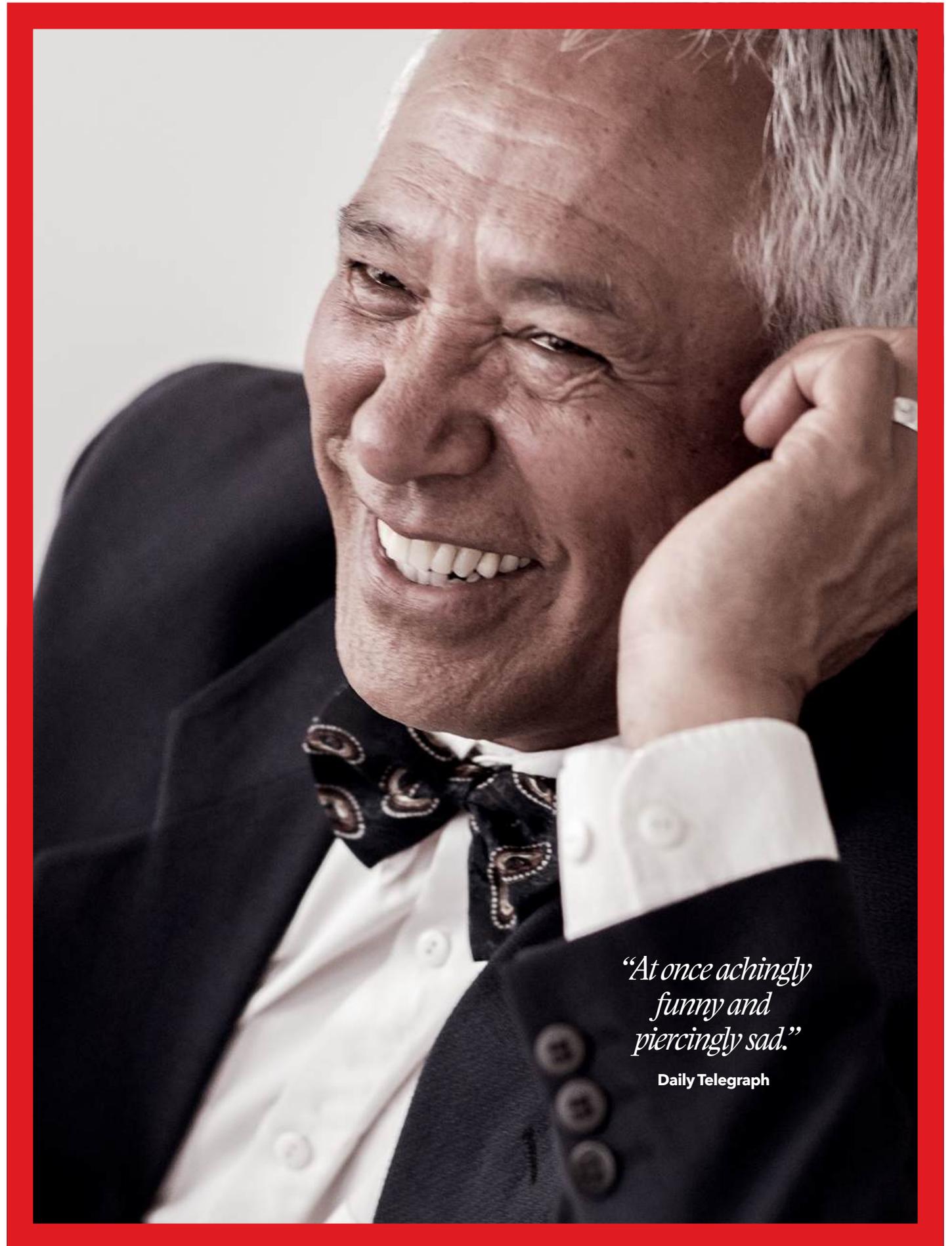
Sir Tom Stoppard is one of the world's greatest living playwrights with plays such as *Arcadia*, *The Real Thing*, *On the Razzle*, and *Rosencrantz and Guildenstern are Dead*.

He co-wrote the screenplays for *Brazil*, *The Russia House* and *Shakespeare in Love*, and has received one Academy Award and four Tony Awards.

Adapted from the hit comedy *Le Vent des Peupliers* by Gérald Sibleyras, this hilarious and poignant translation won the 2006 Laurence Olivier Award for Best New Comedy.

**On the terrace of an old soldiers' home, three World War One veterans wile away the day gossiping about the nurses, reminiscing and exasperating one another with harebrained schemes. Gustave suffers from a crippling agoraphobia. Henri is afflicted by a gammy leg. And Philippe periodically passes out because of a piece of shrapnel lodged in his brain. Their querulous and cantankerous camaraderie is tested when Gustave conceives an improbable escape plan that will take them to a distant poplar-lined hill and, perhaps, freedom. Stoppard brings his magnificent wit and his dazzling command of the English language to Sibleyras' moving and mirthful musings on friendship and mortality. *Heroes* stirs the mind and touches the soul and is bravura theatre at its best. Life-affirming!**

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*“At once achingly  
funny and  
piercingly sad.”*

Daily Telegraph



**Playwright**  
*Tom Stoppard*

# TOM STOPPARD TURNED 75 THIS SUMMER

*Victoria Glendinning*

**Tom Stoppard turned 75 this summer. There is a line of his on several quotations websites: "I think age is a very high price to pay for maturity". Does he still think that? He tells the strange story of how he wrote those words, some time in the late 1960s, on a dressing-room wall, backstage at the rock musical *Hair*, for a friend who was appearing in it. "And then, years and years later, I was sent a photo of the same words written on a signboard in Hawaii, and this was pre-Twitter. It's like one of Richard Dawkins' memes, a cultural gene which spreads."**

Back to the subject: "I don't like getting old." Tentatively, I suggest this may be because when we are old we don't know any more how we seem to other people. "I don't think I ever present myself to other people," he says. "Most of us are impersonating a version of ourselves." The version of himself that Stoppard projects to the world is courteous, considerate, conscientious. If a comment strikes a wrong

note, he responds at an angle, like a politician, or a poet, and with a hint of asperity. It is hard to imagine him getting really angry. "I lose my temper about things and people but not at people, or rarely."

He runs his fingers through his longish grey locks. He speaks with deliberation, and does not pronounce the letter r as others do. It is not rolled, it comes from somewhere at the back of his throat. He is conservatively dressed in dark trousers and a striped shirt. In profile he is a Roman emperor. But just around the corner is the flash of a cape, the flicker of a flying scarf, all the tousled stylishness of Bohemia. He looks like Doctor Who as played by Jon Pertwee. He is the Doctor Who of theatre, spiralling round parallel realities, playing with time. Even in conversation, versions of himself jostle for primacy, subverting what he has just said. He could never have been an actor like his son, Ed: "I'd be too self-conscious." He's not self-conscious at the moment – even though he is, he says, "enacting someone being interviewed" – "because I'm not pretending to be someone else. I'd feel silly in someone else's story, being someone else."

*“I don’t think I ever  
present myself to other people,  
most of us are impersonating  
a version of ourselves.”*

**Tom Stoppard**

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Yet he did start his life as someone else – the little Czech refugee. Tomas Straussler, with his brother and his parents, fled the German occupation of Czechoslovakia and went to Singapore. The small boys and their mother, Martha, fled again, to Australia, this time escaping the Japanese occupation of Singapore. His father, a doctor, stayed behind and did not survive. Martha and her sons were displaced a third time, from Australia to India, where at the end of the war she married an Englishman, Major Kenneth Stoppard. He gave the boys his name and brought the family to England. Major Stoppard said to Tom, when he was young: “Don’t you realise that I made you British?” So, far from resenting this, Tom sees the gift of Britishness as part of what he calls his “charmed life”.

An aspect of his charmed life is that “I grew up in a culture which put a high premium on theatre.” He is one of that clutch of world-class British playwrights born in the 1930s who burst on to the scene after Arnold Wesker, John Osborne and Peter Shaffer; he can be thought of in the same breath as Harold Pinter, Michael Frayn and Simon Gray.

No artist considers himself as one of a cluster, however distinguished it may be, and Stoppard says he thinks about his contemporaries not just as playwrights, but as “people and what they are like”. But is he competitive? A long pause. “I am furtively competitive.”

As a public figure and as a private person, Stoppard would have seemed no more or less comfortable in 1912 that he does in 2012. With his formal manners and whiff of deviance, he would fit right in with early-twentieth-century innovators such as H.G. Wells, Augustus John, or indeed Ford Maddox Ford; “I am a small-c conservative.” He has said that before in interviews. It is about taste, culture and art, not politics: “If you exclude authentic genius from the landscape, the wilder shores of Beckett for example, coherence and narrative tensions and catharsis are the business of a playwright.”

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**ENDNOTE**

Victoria Glendinning is a novelist and biographer.  
From *Intelligent Life* magazine, September/October 2012.



29 Oct - 22 Nov  
Q Theatre

**Direction**  
*Raymond Hawthorne*  
*Jeremy Birchall*  
*John Gibson*

**Design**  
*Tracy Grant Lord*

**Cast includes**  
*Shane Cortese*  
*Roy Snow*

*Book by Jo Sterling and  
Abe Burrows. Music  
and lyrics by Frank  
Loesser. Based on  
The Idyll of Sarah  
Brown and characters  
by Damon Runyon.*

# GUYS DOLLS

# THE AUDI SEASON OF

## FRANK LOESSER'S

*"Guys and Dolls is the most perfect musical comedy ever written."*

Sunday Times

*"The greatest golden-age musical of them all."*

The Times

*"One hell of an enchanted evening. I left the theatre walking on air with a grin of pure happiness on my face."*

Daily Telegraph

# & S



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*Guys and Dolls* is a Broadway legend and one of the most critically acclaimed American musicals of all time.

It is based on Damon Runyon's iconic tales of New York's underworld of gangster and gamblers, missionary dolls and scantily clad showgirls.

It has one of the greatest musical scores – including the immortal classics “Luck be a Lady Tonight” and “Sit Down, You’re Rocking the Boat”.

**Nathan Detroit needs a home for his permanent floating crap game. To raise cash, he bets professional high-roller Sky Masterson that he can't date the cute doll, Sarah Brown. But when Sky and Sarah fall for each other the stakes are raised. Meanwhile Nathan is doing his darndest to stay out of the matrimonial clutches of his long-suffering fiancée of fourteen years, Miss Adelaide. Gambling with dice and love, will luck be a lady for our fabulous foursome? Full of dash, panache and joyous dancing, *Guys and Dolls* is vintage musical entertainment with a heart of gold. Sublime!**

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**Writer**  
*Simon Prast*

# STAND UP, THEY'RE ROCKING THE THEATRE!

*Simon Prast*

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**Jazz, movies and the Broadway musical are perhaps the most original, potent and pervasive American contributions to modern popular culture. All three are products of the extraordinary melting pot of peoples that is America. In the middle of the twentieth century, in New York, as playwrights Tennessee Williams and Arthur Miller were crafting their first great era-defining dramas, Richard Rodgers and Oscar Hammerstein II were pioneering a new form of narrative storytelling that ushered in a new age of musical classics: a golden age of Broadway.**

In 1943, their first Broadway collaboration, *Oklahoma!*, united plot, music, dance and conceptualisation in a way never before seen and American musicals were never the same. Shortly after the opening, Hollywood producer

Sam Goldwyn phoned Richard Rodgers with a piece of advice: “*Oklahoma!* is such a wonderful show. You know what you should do next? Shoot yourself”. Beneath the typical Goldwyn tactlessness, there was a germ of truth. *Oklahoma!* had become the kind of hit never seen before in the musical theatre. How could Rodgers and Hammerstein possibly follow it? Over the next decade follow it they did with more smash success. *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music* took the world by storm, intoxicating audiences and inspiring composers and lyricists.

It was indeed a golden age. The now-legendary Leonard Bernstein made his Broadway debut with *On the Town*, with a score that included “New York, New York (It’s a Helluva Town)”. Irving Berlin wrote the songs for his first “situation show”, *Annie Get Your Gun*, including “There’s No Business Like Show Business”. The team of Alan Jay Lerner and

Frederick Loewe had their first big success with *Brigadoon*. Cole Porter's witty look at Shakespeare onstage and backstage *Kiss Me, Kate* opened with songs such as "So in Love", "Too Darn Hot", and "Brush Up Your Shakespeare". *The Pajama Game*, the first musical produced by Harold Prince, opened. *My Fair Lady*, Lerner and Loewe's unlikely adaptation of Shaw's social critique *Pygmalion*, became Broadway's biggest hit to date, making Julie Andrews' career and turning Rex Harrison into an international star. Stephen Sondheim first debuted on Broadway as the lyricist for *West Side Story*. *Gypsy*, with a score by Jule Styne and Sondheim, gave Ethel Merman the dramatic role of her career as Gypsy Rose Lee's mother, Rose.

One of the most enduring and best-loved musicals of this golden age and, arguably, the best musical of all-time is Frank Loesser's *Guys and Dolls*. New York Theatre critic Frank Rich was effusive in his praise of a 1992 revival, dubbing it "the show that defines Broadway dazzle". According to Rich, "It's hard to know which genius, and I do mean genius, to celebrate first. Do we speak of Damon Runyon, who created the characters of *Guys and Dolls* in his stories and with them a whole new American language? Or of Frank Loesser, who in 1950 translated Runyon into songs with melodies by turns brash and melting, and lyrics that are legend? This being the theater department, please forgive my tilt toward Loesser, whose musical setting of phrases like 'I got the horse right here' and 'a person could develop a cold' and 'the oldest established permanent floating crap game in New York' are as much a part of our landscape as the Chrysler Building and Radio City Music Hall."

Kansas-born Runyon didn't reach Manhattan until he was 26. His love for his adopted town is the helplessly romantic ardour of a pilgrim who finally found his *Guys and Dolls*, in which the hoods and chorus girls engage in no violence, never mention sex and speak in an exaggeratedly polite argot that is as courtly as dese-and-dose vernacular can be." Here, New York is painted as a nocturnal paradise where ideas and emotions are spelled out sky-high on blinking signs and, to quote another lyric, "the street lamp light fills the gutter with gold".

Nearly twenty years later, Rich joined a panel alongside author Nora Ephron, orchestrator Jonathan Tunick and director George C. Wolfe convened by *New York* magazine to determine the best musical of all time. *Guys and Dolls* topped their list (in a three-way tie with *Gypsy* and *Sweeney Todd*). Rich believed it was perfectly wrought, timeless; indestructible of form. For Tunick, a deep expression of the American character made a musical truly great and *Guys and Dolls* was in that category, independent of particular performances and stagings. He goes on to say, "I've always

been drawn to shows with some epic element. And when I say epic I don't mean necessarily grand, but that portray some aspect of life on a generous scale. *Guys and Dolls* is a picture of all New York." Wolfe agreed: "I also respond when two worlds that don't belong together end up together. That's why the musical could only have been born here: New York is all these little countries sharing a city. All the different rhythms of those different communities is what made the American musical possible."

In June 2014, in a series for *The Guardian* called 'Musicals We Love', Kit Buchan wrote: "The last big number before the finale is sung by Nicely Nicely Johnson – not a principal, but the part any actor of substance longs to play. "Sit Down, You're Rocking the Boat" isn't just the best song in the musical, it's the best on-your-feet showstopper in any musical, full stop. It's an alchemical number, which takes the base metal of a bunch of lying, sarcastic ruffians and, somehow, in the course of its three divine minutes, turns them into sincere, angelic, tub-thumping believers. It performs the same alchemy on the audience, because not even the chilliest cynic, nor the stoniest musical-phobe, could possibly fail to be converted. In *Guys and Dolls*' world of high-stepping hoodlums and showboating bums, the true spirit of the musical is distilled: the collision of the grandiose and the gutter. It is pedigree Broadway, and its purity has earned *Guys and Dolls* a place in the aristocracy of light entertainment: with its chorus of lowlives, it is somehow highbrow. Laurence Olivier was desperate to play Nathan; almost did. Kenneth Tynan described *Guys and Dolls* as "the Beggar's Opera of Broadway", which expresses how seriously this least serious of musicals is, and should be, taken. Sondheim, be damned, said: "This is the closest the musical has ever come to high art."

It stands as testament to the immortal and expansive genius of *Guys and Dolls* that a role made famous on film by Frank Sinatra and desperately sought by Laurence Olivier could work so well for Nathan Lane in a Broadway revival nearly forty years later. Indeed, it seems Frank Loesser's triumph is still a hot property. Twentieth Century Fox has reportedly agreed a deal with Frank Loesser Enterprises to remake the original picture. Fox executives are keen on actors Channing Tatum and Joseph Gordon-Levitt taking the iconic roles of, respectively, Nathan Detroit (Sinatra) and Sky Masterson (Marlon Brando) from the 1955 film.

It's not clear when the remake will make it to our screens. What is clear is that Auckland audiences will soon get a chance to experience Auckland Theatre Company's thrilling re-imagination of this irresistible icon of Broadway's golden age.

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STORY**

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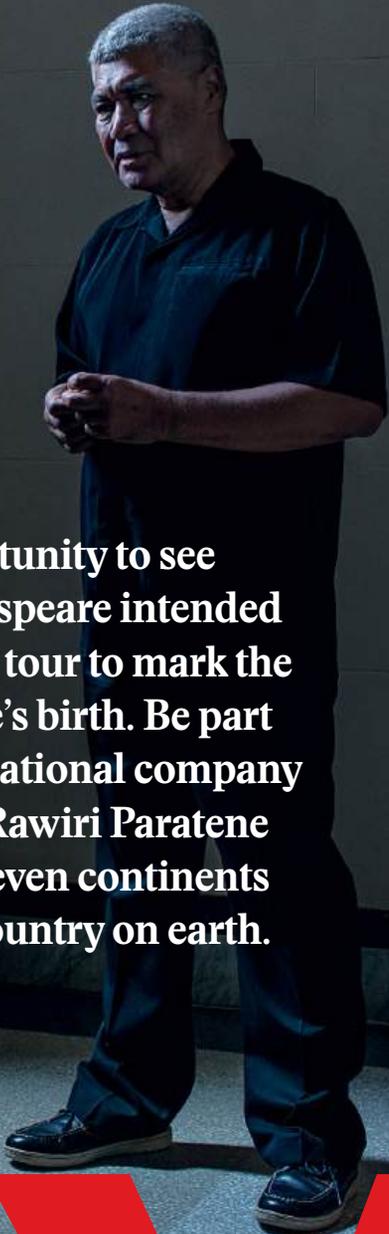
**MAKE A  
NIGHT OF IT**

# BONUS SHOW

3 Jun - 5 Jun  
SKYCITY Theatre

**Direction**  
*Dominic Dromgoole*  
**Cast includes**  
*Rawiri Paratene*

All proceeds from this  
season will be donated  
to the Waterfront  
Theatre Project.



This once-in-a-lifetime opportunity to see Shakespeare performed as Shakespeare intended it to be, is part of a two-year world tour to mark the 450<sup>th</sup> anniversary of Shakespeare's birth. Be part of world theatre history! An international company of 16 actors (including our own Rawiri Paratene from *Whale Rider*) travel across seven continents to bring *Hamlet* to every single country on earth.

# HAMLET

GLOBE TO  
GLOBE *WITH*  
SHAKESPEARE'S

LET

---

By exclusive arrangement  
with Shakespeare's  
Globe (London) for  
three performances only.



**Learning of his father's death, Prince Hamlet comes home to find his uncle married to his mother and installed on the Danish throne. At night, the ghost of the old king demands that Hamlet avenge his "foul and most unnatural murder". Encompassing political intrigue and sexual obsession, philosophical reflection and violent action, *Hamlet* is a colossus in the story of the English language and the fullest expression of Shakespeare's genius.**

**Preferential tickets are available exclusively to ATC subscribers until 18 January 2015. Please note *Hamlet* is a bonus show for subscribers, and not part of the main season subscription series.**

# GLOBE TO GLOBE

*Kate Bassett*

**In 1608, only five years after it was written, *Hamlet* was performed on a boat - the Red Dragon - off the coast of Yemen. Just ten years later it was being toured extensively all over northern Europe. The spirit of touring, and of communicating stories to fresh ears, was always central to Shakespeare's work. Kate Bassett talked to Shakespeare's Globe Artistic Director, Dominic Dromgoole, about why he wanted to continue this legacy and take *Hamlet* to every country on earth.**

**Kate Bassett\_ Over two years, your production of *Hamlet* is to visit every country on the planet. What sort of venues will you be visiting?**

**Dominic Dromgoole\_** I doubt that any production has ever played to a bigger range of venues. We're starting in London's beautiful, sixteenth-century Middle Temple Hall with its amazing hammerbeam roof, and we'll be rounding off at *Hamlet's* own Elsinore Castle before returning to the Globe. In between, we're playing plush red-velvet auditoria: the über-modern National Centre for the Performing Arts in Beijing; Ancient Greek and Roman amphitheatres; Djemaa el-Fna, the main square in Marrakesh; and a beautiful theatre built into the rainforests of St Lucia.

**KB\_ Will the cast's costumes need to cater to vast divergences in climate then?**

**DD\_** In terms of the costumes, we're combining Elizabethan shapes and silhouettes with more modern elements - looking a bit like the clothes of a touring company from the 1930s. We've learned to be very flexible and playful, with a spirit of improvisation.

**KB\_ What do you most wish to celebrate with this record-breaking Shakespeare tour?**

**DD\_** Obviously it's a way of marking two very important anniversaries, but also of celebrating the fact that

Shakespeare is an astonishing artist whose reach already crosses more geographical territory than, I think, any other writer in human history. We want to extend that reach even further. Of course, in many of the places we're going to, audiences will know Shakespeare's work in depth - but in other places, there will be people who've never heard of him. We hope this will give us new insights into the play, so those performances will be a mutual learning process.

**KB\_ Why did you pick *Hamlet*?**

**DD\_** I think *Hamlet*, so beautiful and so perfect in form, will be a continually enriching experience for the company. It should ripen on its journey - the actors will grow it, and who knows what it will pick up along its way around the world. *Hamlet* is also such a protean play; that it can respond in very different ways to different places. In some it will challenge, in some inspire, in some console. And its themes concerning parents and children, rebellion and depression seem fairly universal.

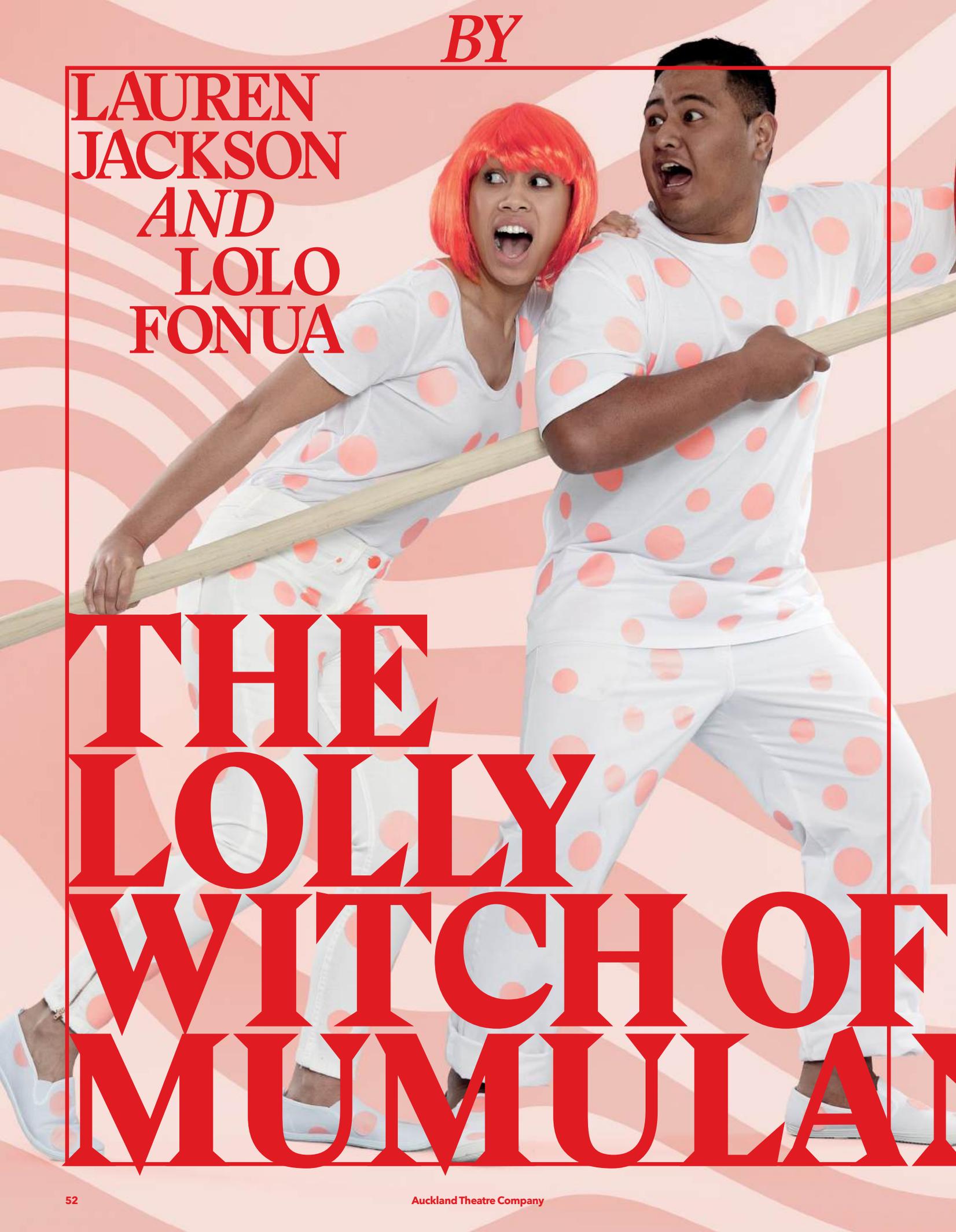
**KB\_ To return to the quarter centenary, celebrating someone's death is a curious custom; however, will this tour ultimately demonstrate how Shakespeare's works are alive and kicking for everyone, everywhere?**

**DD\_** It's sort of shocking how relevant and pertinent and powerful he still is. He's been gaining traction over the last twenty years, it seems almost exponentially. And I can only see that continuing over the next hundred or so, because there's now a huge enthusiasm for Shakespeare in China, for example, and it's growing in India.

When we were in Hong Kong last autumn, doing *The Taming of the Shrew*, we met up with the Tang Shu-wing company, who spend their whole time rehearsing Shakespeare in a squash court. That's their life. That's what they love doing. Shakespeare still has that hold over people, wherever they are in the world.

*BY*

**LAUREN  
JACKSON  
AND  
LOLO  
FONUUA**



**THE  
LOLLY  
WITCH OF  
MUMULAI**



**11 Apr - 18 Apr**  
**Mangere Arts Centre**  
**(Ngā Tohu o Uenuku)**

**9 Jul - 14 Jul**  
**Selwyn College Theatre**

**Cast includes**  
*Lavinia 'Uhila*  
*Faamanu Vauei*

**Another adventure in the wacky world of Mumuland, this time with a Hansel and Gretel theme... but like you've never seen them before! H and G are twenty-first-century kids, hungry for food and adventure; they go on a journey to save their family from the breadline and end up in the clutches of a very wicked zumba-dancing witch! With a little help from talking pigs, diva chooks and the ever-hilarious Aunty Sila, will H and G sing and dance their way out of trouble or end up as the Lolly Witch's next sweet treat?**

*Be part of the adventure in the April and July school holidays!*

**AND**

16 Oct-24 Oct  
Mangere Arts Centre  
(Ngā Tohu o Uenuku)

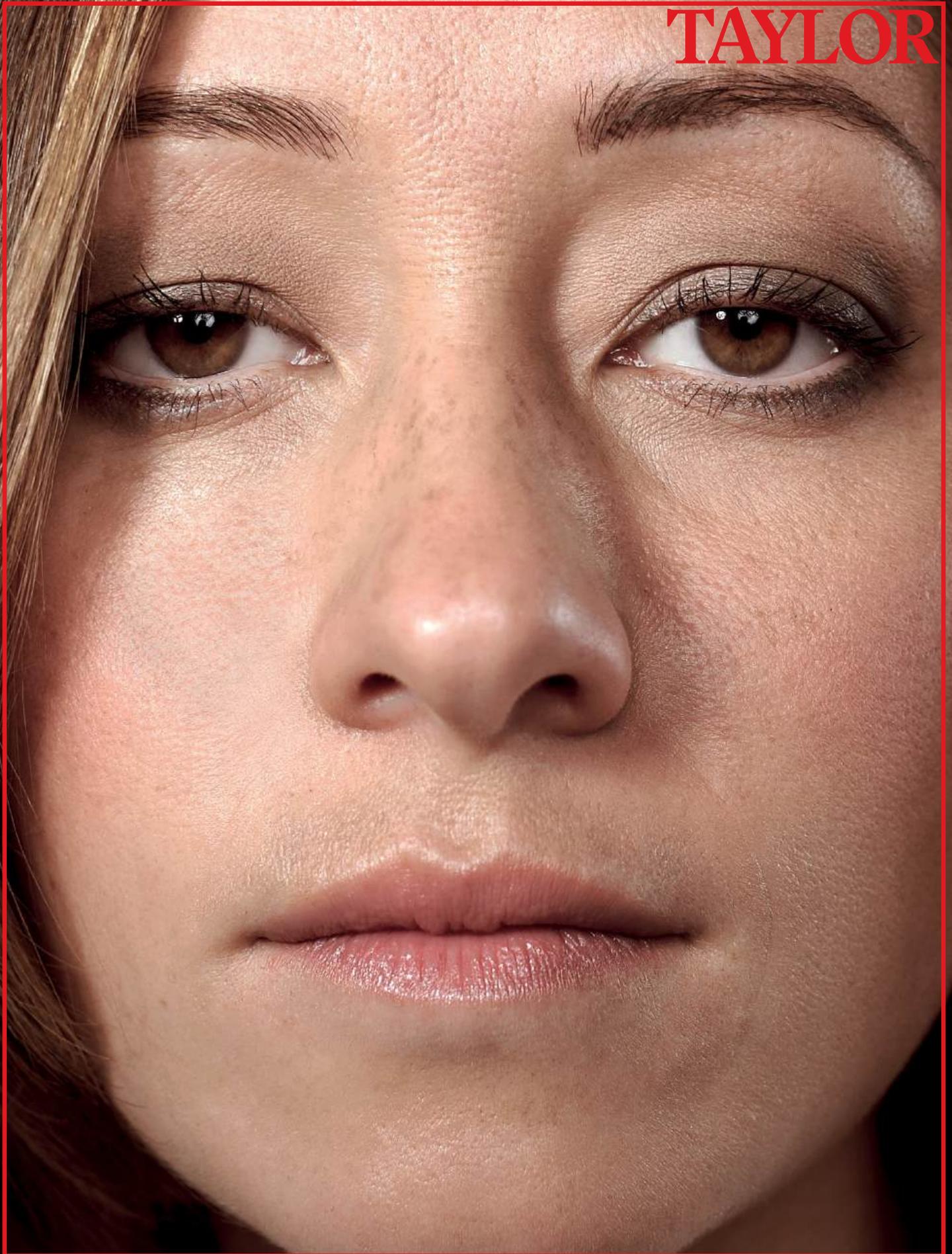
# MY OWN DARLING

*“Terrific intimacy  
and sense of truth.”*

for Skin 2014

**BY GRACE**

**TAYLOR**



Grace Taylor is a creative force to be reckoned with; a leading light in the Rising Voices spoken-word poetry movement, recipient of the 2014 Creative New Zealand Arts Pasifika Awards Emerging Pacific Artist and

a passionate advocate for the rights of young people. Grace made her directorial debut last year with the moving and unflinching *Skin* for Auckland Theatre Company's Youth Season and in *My Own Darling* she brings her heart and

soul to the stage inviting audiences to join her on an intimate journey through the social landscape of Auckland.

A powerful and inspiring new work by the freshest new voice in New Zealand poetry.

# K'RD STROLL

Lennon speaks from a wall  
*the more I see the less I know*  
so we stroll

witness

empty glass boxes of a brides  
displayed proudly

a car houses a home  
while boys in skinny jeans  
wearing glasses without glasses  
throw away half-eaten plates

a girl from South Auckland asks,  
*do you think he will spend it on alcohol or food?*  
she gifts coin anyway on her return  
the receiver  
smiles from the rotting valleys in his teeth

liquor stores open stone cold hands  
to homeless brothers and sisters

a lady rolls a ciggy on the concrete  
two palagi girls are shamed  
on a dairy window  
*wanted for stealing*

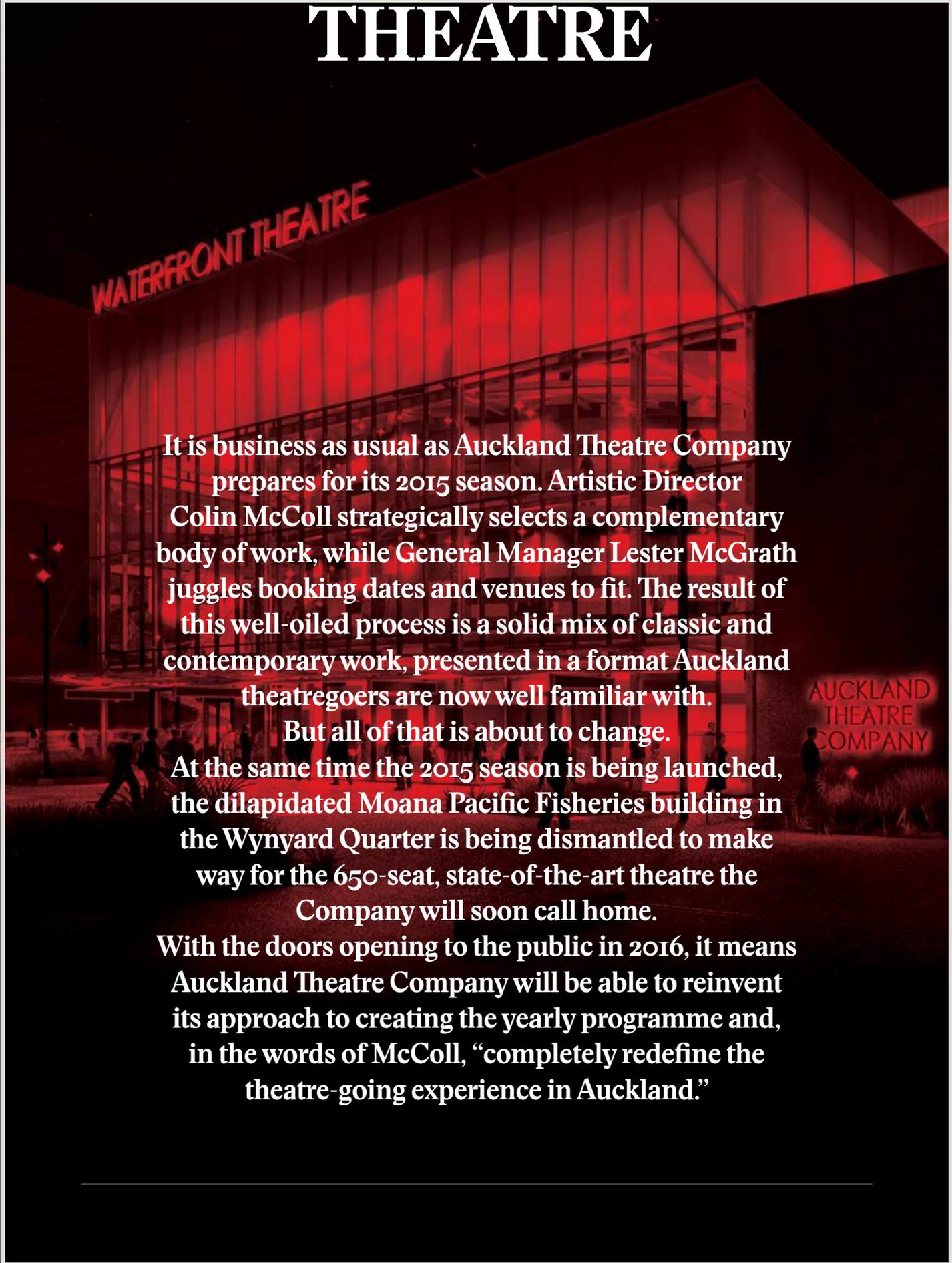
a black Toyota Highlander man buys a glass pipe  
the heavenly gates of Family are closed  
while  
the Gaming Grassroots Trust is open for business

a Mermaid is for lease  
diving in midnight dreams  
of Gentlemen sleeping  
while  
daughters of AGG's walk between  
bus stop, Peaches & Cream

K'rd  
you sit so raw and unapologetic  
on the skirts of our harbour  
bridging  
wealth  
and  
poverty

Creativity lives here  
and she is swelling

apt



It is business as usual as Auckland Theatre Company prepares for its 2015 season. Artistic Director Colin McColl strategically selects a complementary body of work, while General Manager Lester McGrath juggles booking dates and venues to fit. The result of this well-oiled process is a solid mix of classic and contemporary work, presented in a format Auckland theatregoers are now well familiar with.

But all of that is about to change.

At the same time the 2015 season is being launched, the dilapidated Moana Pacific Fisheries building in the Wynyard Quarter is being dismantled to make way for the 650-seat, state-of-the-art theatre the Company will soon call home.

With the doors opening to the public in 2016, it means Auckland Theatre Company will be able to reinvent its approach to creating the yearly programme and, in the words of McColl, “completely redefine the theatre-going experience in Auckland.”

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# AN INTERNATIONAL CONVERSATION

*Alex Little*

In a recent case study, founder of Auckland innovation consultancy Previously Unavailable, James Hurman, writes, “In 2014, our city is characterised by a zeitgeist of new-found optimism and confidence in the coming of age of a new Auckland... We’re no longer comparing ourselves to other New Zealand cities; we have an outlook and ambition that is wholly international. We are becoming a global city and feel every right to aspire toward global-level success.”

This new Auckland, combined with a new home for Auckland Theatre Company, means new collaborations, new opportunities, new audiences and, perhaps most importantly, a new drawcard to the Wynyard Quarter. While Hurman is correct in saying we are becoming a globally recognised city (and he’s not alone in thinking this – in August Auckland was ranked the world’s tenth most liveable city by the Economist Intelligence Unit for the fifth year in a row), we still have work to do if we want to realise the post-Rugby World Cup renaissance in full, and a vital part of that is creating a mixed-use waterfront.

This idea is one that has been wholeheartedly embraced by Waterfront Auckland since its inception in 2010. From the beginning, CEO John Dalzell has tackled the waterfront revitalisation with a commitment to creating a place-based community rather than a commercial or residential abyss. “An award-winning design-led approach drawing on Wynyard Quarter’s gritty working waterfront past has been to key for us,” says Dalzell. “But equally as important is our commitment to place-based thinking. Whether it’s the public piano or pop-up mini events which are activating our spaces, we’re always looking at ways the public can build a relationship with the places we’ve created.”

And his approach is paying off. In September 2014 Waterfront Auckland’s transformation of Jellicoe Street, North Wharf, and Silo Park in the Wynyard Quarter, beat

other high-profile urban regeneration projects from around the world, including the New York High Line, to win the Rosa Barba International Landscape Prize. On the same weekend it received the Best Waterfront Project Award at the International Society of City and Regional Planning Congress in Poland.

And the global recognition and accolades continue to pour in. Former director of city planning for Vancouver and celebrated international urbanism consultant, Brent Toderian, now uses the Wynyard Quarter as an example of private land that has been renovated into an active public place effectively. “I think this has been a remarkable success story and a remarkable transformation,” he said during his recent visit to Auckland. So what does this mean for Auckland Theatre Company? And furthermore, what role will the Waterfront Theatre Project play in Auckland’s burgeoning success?

A fairly substantial one, if Artistic Director Colin McColl has his way. “From the outset we were very influenced by the way Te Papa has redefined the museum-going experience; so we asked ourselves how that could work for a theatre building,” he says. “We wanted to create an open, inviting environment that encouraged activation, reasons for people to utilise the street-level areas of the theatre outside of show times, and invigorate the Wynyard Quarter, which will in turn invigorate the city, the Company, and the way we make theatre.”

Toderian hails the work that has been carried out on the waterfront so far, but he also noted that a lot more can be done in order for people to start seeing the city as a place for living rather than just a place of business; a notion those at Auckland Theatre Company have kept in the forefront of their minds throughout the design process of the new building.

*For more information on  
the Waterfront Theatre  
Project or to find out how  
to donate please visit  
waterfronttheatre.co.nz*

*Contact: 09 309 0390  
Linden Tierney ext 272  
linden@atc.co.nz  
or Alex Little ext 266  
alex@atc.co.nz*

---

This idea of street-level activation is not a new approach but it is an extremely important one. As a global benchmark, contributors to the long-running non-profit planning organisation Project for Public Spaces (PPS), agree that buildings without activity on the ground level create not only physical but psychological barriers to access. As such, it is Auckland Theatre Company's mission to remove these barriers, both real and imagined, and create a venue that encapsulates all Aucklanders via exposure to art, theatre, music and dance.

This activated, inviting environment the Company has set out to build meshes perfectly with John Dazell's vision. "The new public spaces that opened in 2011 have transformed how Aucklanders interact with their waterfront. From being cut off and only engaging with the waterfront as part of a night out in the Viaduct or to catch a ferry, the reopening of Wynyard Quarter with large open spaces, designed with people in mind, has totally recalibrated the public's relationship with the waterfront," he explains. "This public benefit focus will underpin the next stage of development in the Wynyard Quarter as we look to create a place where investment bankers and tech-heads, marine engineers and restaurateurs work and play alongside each other in a truly mixed-use and sustainable community."

These positive effects are not limited to the Wynyard Quarter either. Reinventing the waterfront as a multi-use public gathering place has given Auckland the perfect opportunity to redefine itself as a city and, in a more tangible sense, the economic benefits the redevelopment has brought about have been unprecedented. Auckland

Theatre Company intends to build on this momentum with the opening of the new theatre. It is conservatively estimated that 120,000 visitors will attend the venue annually, bringing with them a projected \$8.59 million of additional spending, with an impact on direct waterfront GDP of \$3.72 million per annum, and creating the equivalent of 75 full-time jobs.

It is these sorts of figures that led Auckland Theatre Company General Manager Lester McGrath to believe that developments like the Waterfront Theatre Project are vital for the city's continued growth. "It's important we don't get too comfortable," he says. "We need to capitalise on the new-found optimism and growth Auckland is experiencing right now if we want to become a truly great global city. Part of that is ensuring we have world-class performing arts facilities to support the city's many excellent performing arts companies to attract visitors to the region, and to deliver to the cultural aspirations of Aucklanders."

Auckland Theatre Company believes if there was ever a time the city was ready to add to its scope of cultural offerings, it is now. While the strength of a city's mojo may seem like a fairly abstract way of measuring success, it is hard to ignore the buzz that has been circulating in the Auckland air over the past few years. Auckland Theatre Company believes art cultivates the energy needed to turn a mere location into a thriving destination and the organic vibrancy it brings to a city or space cannot be achieved in any other way. This is the feather it plans to add to the already brimming Auckland cap.

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FOR ATC.**

**Alex Little**

*Development Co-ordinator*

The Waterfront Theatre Project is the most exciting thing for me. To be so closely involved in a capital project of this scale and significance is such a rare opportunity for someone my age and I'm learning so much from it.

**Natasha Lay**

*Stage Manager*

I'm currently working on a play development workshop, and it's been great watching the script develop over such a short amount of time. In five years I'd like to be working in the industry full time, doing stage management and possibly even producing!



**Jamie Johnstone**  
*Stage Manager, Production  
Manager and Technician*

I just want to travel. Getting on the touring circuit for some of the bigger international shows and festivals is where I've set my near-future sights.

**Benjamin Henson**  
*Director*

I would like to be a spokesperson for the taking of risks - to grab the best of Auckland's practitioners by the hand and leap boldly into dark.

**Lavinia 'Uhila**  
*Actor and Producer*

Right now, I'm excited that I can produce and direct my own work and help the next generation to do the same. In five years' time I see myself directing a creative arts company and establishing a performing arts school in Vava'u, Tonga.

*For more information  
about ATC Youth Arts  
and ATC Participation  
programmes, contact the  
Creative Development team:*

*lynne@atc.co.nz,  
whetu@atc.co.nz  
(Youth, Arts and Education)  
or tanya@atc.co.nz  
(Participation)*

# BREAKING INTO SHOW BUSINESS

*Dionne Christian*

**He thought he'd put his name down for tennis lessons but either because of bad handwriting or recording the wrong code, Jamie Johnstone ended up in theatre tech classes.**

It was the best thing that happened to the now-freelance theatre technician. It introduced Jamie Johnstone, 23, to a side of the performing arts he never realised was so varied, challenging and creative. From those early days at Canterbury's Christ College, his career path was set. He moved to Auckland and studied performance technology at Unitec.

But it's not always this easy for young people who want to pursue a career in theatre. There's no single or correct pathway, reflected in the diverse range of ways to train and the equally varied career opportunities on stage, backstage and off-stage. In fact there are so many roles, young theatre-makers often don't even know they exist until they're immersed in the world of dramatic arts.

By offering a smorgasbord of youth-orientated programmes which complement school and/or tertiary studies, Auckland Theatre Company allows the next generation to develop their passions into careers. Its Education department - Auckland Theatre Company

has the largest professional theatre-based education department in New Zealand - incorporates two distinct areas: school-based and participatory learning experiences. It allows the Company to work strategically to grow the next generation of theatre-makers and ensure skills gaps in the sector are plugged.

Auckland Theatre Company's Associate Director Lynne Cardy, the driving force behind ATC Education, says it links into every aspect of the Company's production ethos. "Everything is connected, nothing happens in a vacuum and that's demonstrated by the number of young people who start out doing Summer School or *The Next Big Thing* and end up appearing in or working on Main Bill shows or on our other community projects.

"It provides an opportunity for young people to try different roles and work out where their strengths are; to grow in confidence and to see that by making smart choices and good connections you can develop a viable career. What would Auckland Theatre Company be like without these programmes? I can't imagine..."

The schools' programme, developed over a decade to offer in-depth and authentic education, includes school matinees, study guides, an Ambassadors' programme for motivated senior students to give direct feedback to



**Associate Director**  
*Lynne Cardy*



**Youth Arts Co-ordinator**  
*Whetu Silver*



**Participation Coordinator**  
*Tanya Muagututi'a*

the Company, teachers' training and in-school workshops tailored to match specific productions.

Auckland Theatre Company's youth-orientated experiential programmes provide dynamic and intensive opportunities for emerging practitioners to develop their skills, make new contacts and get on stage with Auckland Theatre Company or work backstage if they'd prefer.

The latest initiative, run by the Company's Participate team, is Producer's Lab where, through regular forums emerging and independent producers can network with industry experts, share knowledge and skills, and exchange experiences and ideas.

Summer School, now in its eighth year, provides scope for theatrical experimentation and risk-taking which open youthful eyes to the possibilities in theatre. Just ask Lavinia 'Uhila, 26, who graduated from Christchurch's National Academy of Singing and Drama, but did an ATC Summer School to break into the Auckland scene. Four years on, she's acted with Auckland Theatre Company and now facilitates three community-based theatre groups: one for Tongan practitioners, one for youth and one for Pacific women.

"Summer School was amazing! The biggest thing I gained was confidence because, as a young person, that's really important to have. I doubt I'd be doing what I am

now without that experience and my life certainly changed because of it."

There's also the mid-year youth theatre extravaganza, *The Next Big Thing*. As well as young performers, the back and offstage crews comprise emerging practitioners. Last year, Jamie Johnstone stage-managed *Like There's No Tomorrow*, three different stories told simultaneously inside and outside The Basement Theatre. "It's the next step up because it brings together all the stuff you might have learned at uni into a real and professional environment."

Ben Henson, 29, who will direct the 2015 Summer School, has worked on successive *Next Big Thing* performances and leads the in-school workshops. He arrived from the United Kingdom four years ago and, within a week of being here, visited Auckland Theatre Company with his résumé and a list of contacts he had already built up. Thanks to his obvious work ethic and cheerful disposition, he was stage-managing a play-reading within weeks.

"The programmes offer arts experiences which are from the top of the game and young people can gain experience in all areas of theatre. The very fact of having a forum in which to perform gives young people a voice and that voice can reflect their perspectives of the world and their unique take on it. It's access to expression."

# THE TESTING GROUND

*Arthur Meek*

**It's my job to tell you the truth. "You look good in that thing you're wearing." See? How hard was that? So when I found out that the Literary Unit is basing its new programme on the question 'what challenges are writers for theatre posing for twenty-first-century audiences and practitioners?' I couldn't hold my tongue. This is the bait to draw you along to events so that writers like me can perform secret experiments on you!**

Because the truth, as all writers know, is that the real question we're all grappling with is the complete opposite: "what challenges are twenty-first-century audiences and practitioners posing for writers of the theatre?" Let's face it, this is all about you!

Your presence in the same room as our writing is the defining aspect of theatrical form. If it wasn't for you, I'd be posting pictures of noteworthy dogs on Facebook.

The biggest challenge you're posing me is this: you're steeped in a rich story diet of film, television, advertising

and social media. And novels. If you come to the theatre, I reckon you're the kind of person who likes novels. They've all become extraordinarily sophisticated at creating compelling story with breathtaking speed and concision. Then they deliver it to your lap while you relax on the couch.

So, like the diligent house husband, I'm constantly asking myself - what do you need from me? What can I give you that you can't get from that sexy beast cleaning the pool next door? The answer is: heaps. The question is: how?

Our practitioners pose me challenges too.

Our most celebrated actors have made their reputations by baring their souls in extreme close-ups. How can I help them bare their souls to the back row of a six-hundred-seat theatre? How can I work with designers to transport you to different worlds?

These questions are really hard to answer in theory. So Philippa Campbell, Colin McColl and my buddy director Benjamin Henson have pulled off a tricky little stunt. They've refreshed the public programme of the



**Playwright**  
*Arthur Meek*

Literary Unit and laid out a trail of lollies to entice you along to ATC Studios for seven free monthly events.

The Testing Ground is all about risk-taking, about dangerous ideas, about experimentation, about collaboration and about enquiry.

It continues Auckland Theatre Company's commitment to the here and now by giving a workout to new plays by both established and emerging local playwrights. And to stretch the Company's creative muscles, in 2015 it looks across borders to present readings of new international plays which explore questions that have vital connections with us here.

To round off the programme, Auckland Theatre Company continues to present The Next Stage Festival of new work. Three bold new plays freshly minted from two weeks of intensive exploration, presented as semi-staged readings for audience feedback and discussion.

Walk on the wild side. Sign up for our regular emails of events, readings and activities at [atc.co.nz](http://atc.co.nz) (or email us at [boxoffice@atc.co.nz](mailto:boxoffice@atc.co.nz)) and place these dates in your diary now:

#1	Thu	26 Mar	6.30pm
#2	Thu	23 Apr	6.30pm
#3	Thu	21 May	6.30pm
#4	Thu	18 Jun	6.30pm
#5	Thu	23 Jul	6.30pm
#6	Thu	27 Aug	6.30pm
#7	Thu	24 Sep	6.30pm
The Next Stage Festival		Fri 13 Nov–Sun 15 Nov	

**ADDED-VALUE EVENTS**

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**BOOK CLUB**

**GIRLS' NIGHT OUT**

# THE BEST OF THEATRE FOR YOU

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## SPECIAL STATUS

We know that subscribers to Auckland Theatre Company are our keenest supporters. By subscribing for 2015 you will be playing an important role in growing professional theatre. If you're proud of Auckland's cultural achievements, taking out a subscription to Auckland Theatre Company is one of the best ways to ensure the future of high-quality theatre in Auckland.

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When you purchase tickets in advance for Auckland Theatre Company's 2015 season, you automatically go into prize draws that occur throughout the year.

## SPECIAL EVENTS AND UPDATES

As a subscriber you will be invited to join us for a range of special subscriber events where you can meet the stars and find out about shows. There are also regular subscriber updates and emails with up-to-the-minute news. See the calendar (pages 72-74) in the season brochure for Backstage Story dates.

## ATC SEASON PASS\*

Enjoy a full year of theatre by taking out an ATC Season Pass to all seven main bill shows. Not only will you save \$106 on the price of Standard 'A Reserve' tickets, but you can also book for any performance and avoid paying any difference in price if you need to exchange tickets during a season.

## ATC THEATRE CLUB\*\*

ATC Theatre Club offers an unbeatable price of \$295 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 \$161 on public 'A Reserve' tickets for a full year of theatre.

## ATC SNAP A SEAT\*\*\*

Hurry! ATC Snap A Seat subscriptions sell out quickly. For just \$180 you can become an Auckland Theatre Company subscriber and see all seven main bill shows in 2015. 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 31 January 2015.

## ATC THEATRE 101

With ATC Theatre 101 student subscriptions, you'll get \$20 tickets to attend our main bill productions – saving up to \$32 off the public student price! All you have to do is select three or more shows to see in 2015. In return for hooking you up with the hottest ticket deal in town, Auckland Theatre Company will select the performances you'll attend, with your tickets hitting your letterbox two weeks prior to each show opening. If you can't make it to any given show, you can pass your ticket onto a friend so they can have a great night out on you.

*Please note:* This discount is strictly limited to the first 100 students who take advantage of this offer!

ATC Theatre 101 student subscriptions can only be made online, visit [www.atc.co.nz/subscribe](http://www.atc.co.nz/subscribe).

## 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 can save up to 20% on the price of tickets sold to the general public.

## PREMIERE SHOWS\*\*

Premiere Shows reward subscribers who attend early in the season of each production with a saving of up to 50% more than a standard subscription.

## 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 YOUR FRIENDS

### AND FAMILY

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

## GIRLS' NIGHT OUT\*\*\*

Get a group of girlfriends together and come along for a drink and a show in the warmth of the Q Theatre restaurant and bar. Ticket includes an 'A Reserve' seat, a glass of bubbly on arrival, an ice cream at interval and a goodie bag filled with girlie delights. Upgrade your ticket for the perfect girls' night out.

## BOOK CLUB\*\*\*

Gather your book lover-friends together for a special night out at the theatre. Ticket includes an 'A Reserve' seat, a glass of wine on arrival, an ice cream at interval and a book-lover's goodie bag. The evening begins an hour prior to the show with a ten-minute talk from a guest author. Purchase your upgrade vouchers for these special performances when you book your subscription.

## SUNDAY CLUB\*\*\*

Come along and mingle with other like-minded theatregoers an hour before heading into a Sunday matinee. Ticket includes an 'A Reserve' seat, show programme and afternoon tea including a beverage of your choice.

## ACCESSIBLE PERFORMANCES

Auckland Theatre Company now offers signed and audio-described performances for patrons with hearing and sight difficulties. Look for these logos on the calendar pages for dates of accessible performances.



Signed performance



Audio-described performance

\* Does not apply to ATC Snap A Seat or ATC Theatre 101 subscribers.

\*\* Terms and conditions apply for exchanging tickets (see page 71).

\*\*\* See calendars for dates of these special performances (page 72-74).

# FAQS

## 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 2015 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 \$6 and \$42 per ticket when you subscribe in advance. You can also get first pick of the best available seats in the house – tickets in the 2015 season are off-sale to the public until Monday 19 January 2015. You can change the date you see a show if the performance you originally booked for no longer suits.

## HOW DO I SUBSCRIBE?

To subscribe to Auckland Theatre Company's 2015 season, simply fill in the booking form at the back of the season brochure and post it back or drop it in to the Auckland Theatre Company's office. Alternatively, go to [www.atc.co.nz](http://www.atc.co.nz) to subscribe online.

*Please note:* Subscription 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 be 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 complimentary no-reason-required ticket exchange service exclusively to subscribers. 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. This service is not available for ATC Snap A Seat, ATC Theatre 101 and tickets sold to the general public. Tickets can only be exchanged within 48 hours of the original performance at the sole discretion of Auckland Theatre Company and may attract a handling fee.

*Please note:* Terms and conditions apply if you are exchanging tickets from a preview or matinee performance, a premiere performance, or out of an ATC Theatre Club booking. Please refer to page 71 for details. Ticket exchanges can only be made once Auckland Theatre Company's box office staff have received your original tickets. Prior to this, no exchange will be processed, nor seats reserved. Tickets can be exchanged to any other available performance within the same season of the same show. Tickets cannot be exchanged from one show to another or from one season to another. When returning tickets, please address mail to: ATC Box Office.

Post: PO Box 96002, Balmoral, Auckland 1342.

Courier: 487 Dominion Road, Mt Eden, Auckland.

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 Auckland Theatre Company's office, Monday to Friday, between 9.00am and 5.00pm. We can process the exchange while you wait.

## WHAT 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 2015 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, but 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 will 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 and the request to transfer tickets is made at least 48 hours prior to the original performance, the exchange is made free of charge.

*Please note:* Terms and conditions apply if fewer than six members of an ATC Theatre Club change their tickets to another performance in the season. Please refer to page 71 for details. Exchanges made within 48 hours of the original performance are at the sole discretion of Auckland Theatre Company and may be subject to handling fees.

## 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 2015 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.

*Please note:* These tickets are non-transferable.

## WHAT IS AN ATC THEATRE 101?

ATC Theatre 101 is a very special subscription package for full-time students. You choose three or more main bill shows and Auckland Theatre Company chooses the night you attend each performance. Tickets are allocated within the opening week of the season and are posted out two weeks before the show opens.

*Please note:* These tickets are non-transferable.

## CAN AN ATC SNAP A SEAT OR ATC THEATRE 101 TICKET BE EXCHANGED?

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

## IF I BOOK MULTIPLE ATC SNAP A SEAT TICKETS, WILL WE SIT TOGETHER?

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

## HOW CAN I ENSURE PRIORITY FOR MY ORDER?

Get your booking form in early. We will begin processing all booking forms in order of receipt during the subscriber-only preferential booking period. On Monday 19 January 2015 we release performances to public sale; however, booking 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-2015 to take advantage of the same price savings and additional benefits.

*Please note:* The Auckland Theatre Company's office will be closed from 24 December 2014 and will reopen on 12 January 2015.

## HOW CAN I FIND OUT MORE ABOUT THE AUCKLAND THEATRE COMPANY AND THE PLAYS IT OFFERS?

Get involved! As a subscriber you are invited to a number of events that are held throughout the year. They feature guest speakers, including actors and directors, and provide an opportunity for you to ask questions about the productions you've chosen. Auckland Theatre Company's website, [www.atc.co.nz](http://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](http://www.facebook.com/TheATC), [www.twitter.com/AkldTheatreCo](http://www.twitter.com/AkldTheatreCo) or email [atc@atc.co.nz](mailto: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 full year of entertainment! Auckland Theatre Company's gift vouchers are hugely popular as an original and imaginative gift for Christmas, birthdays and other special occasions. You can purchase single-ticket gift vouchers or nominate your preferred dollar value. The gift voucher(s) can be sent to you or to the gift recipient(s) directly, with a personal message from you included. All gift voucher requests received before Monday 15 December 2014 will be processed in time for Christmas. Gift vouchers purchased as part of a subscription can be bought at the exclusive subscriber rates. See booking form for details.

## WHAT ARE PREVIEW PERFORMANCES?

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

## WHAT IF I HAVE FRIENDS WHO WANT TO ATTEND A SHOW WITH ME BUT ARE NOT SUBSCRIBERS THEMSELVES?

Talk to them about becoming subscribers too – then they can receive all the benefits that you do! Alternatively you can book extra tickets for them at the time of subscribing to take advantage of the lower subscription prices and benefits. If you want to

book for friends at a later date you can ring Auckland Theatre Company on 09 309 3395 to buy extra tickets at the standard public prices. 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?

Jesse Hilford or any other member of our box office team would be happy to assist you. Telephone 09 309 3395 or email [boxoffice@atc.co.nz](mailto:boxoffice@atc.co.nz).

## HOW CAN I MAKE A DONATION TO AUCKLAND THEATRE COMPANY?

There is a range of benefaction programmes available to support Auckland Theatre Company's work. Charitable donations are fully tax deductible. For further information about any of these programmes, please contact ATC Development: Linden Tierney on 09 309 0390 ext. 272 or email [linden@atc.co.nz](mailto:linden@atc.co.nz). *ATC Supporting Acts:* All donations made to Auckland Theatre Company through the subscription form, or as online payments, are acknowledged in the following supporter categories: Standing Ovation \$1,000+, Curtain Call \$500+, Take A Bow \$200+, Cheers \$100+ and Applause for amounts up to \$99. Your donation can be allocated to a particular Auckland Theatre Company programme or as a general contribution to the Company's work.

*ATC Patrons:* ATC Patrons are integral and valued stakeholders of Auckland Theatre Company. Members contribute \$2,000 annually and meet three to four times a year to attend exclusive events such as working rehearsals, meet-and-greets of casts and directors, and hostings at performances.

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

# T&CS

## T&C'S FOR TICKET SALES

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

01. Tickets will not be refunded after they have been purchased.
02. Auckland Theatre Company offers a complimentary 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.
03. Ticket exchanges within 48 hours of the performance for which the original tickets were booked will be made at the sole discretion of Auckland Theatre Company and may attract a handling fee.
04. 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.
05. Auckland Theatre Company's box office must receive your original tickets prior to an exchange being made. No other seats will be held whilst awaiting the return of original tickets.
06. As a Regular subscriber, there will be no additional charge if you exchange a ticket to another performance with the same price structure.
07. 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.
08. 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.
09. ATC Snap A Seat or ATC Theatre 101 tickets cannot be exchanged or upgraded for another show in the season.
10. If you purchase multiple ATC Snap A Seat subscriptions or ATC Theatre 101 tickets, Auckland Theatre Company will endeavour to seat all patrons near each other; however, the Company cannot guarantee this.
11. The handling and transaction fee will not be refunded under any circumstance.
12. Concession tickets require presentation of current and valid IDs. Proof of eligibility for existing subscribers aged 65 and over is not required. ATC Theatre 101 subscribers will be required to submit a copy of their valid student ID with their booking forms.
13. The right of admission is reserved. Each person must hold a valid ticket.
14. The management of each venue reserves the right to refuse admission and to enforce any conditions of the venue. Copies of conditions are available on request.
15. The use of cameras and recording devices is prohibited in all theatre venues.

16. Latecomers may not be admitted. Strict lock-out policies may apply. We urge you to arrive early to avoid disappointment.
17. Auckland Theatre Company reserves the right to change, add, withdraw or substitute artists and/or vary advertised programmes, prices, seating arrangements and audience capacity for any show.

## T&C'S FOR "TAKE A SEAT"

Taking a seat in the new theatre on Auckland's waterfront will help Auckland Theatre Company fully realise this extraordinary project. You can sponsor a seat with a personal message for \$1,000. You can see your donation as a treat for yourself, as a unique gift, or as a fitting way to commemorate someone special. Go to [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz) for more information.

*Please note:* Only limited seats are available.

01. Auckland Theatre Company cannot guarantee a named seat for any ticket bookings made for performances in the new theatre auditorium.
02. Donors will be given the option of choosing a seat in either the circle or stalls. Seats will be allocated, in your chosen section, from best available at time of processing the donation.
03. The name plaque will be displayed on the back panel of the seat for the lifetime of the seat. We do not anticipate that seats will need to be replaced for at least ten years. In the event that seats are replaced, every effort will be made to contact those who have named the seats and to re-install the plaques at a permanent location elsewhere within the theatre venue.
04. Auckland Theatre Company will hold final approval rights over message content.
05. The Waterfront Theatre Trust is a registered charitable entity (Registration no. CC48094).
06. All donations made to the Waterfront Theatre Trust are fully receipted for tax rebate purposes. Individual donors are entitled to a one-third tax rebate on charitable donations up to their annual net income.

<sup>\*</sup> Does not apply to ATC Snap A Seat or ATC Theatre 101 subscribers.

# CALENDARS

## THE LADYKILLERS

by Graham Linehan

**Backstage Story** Mon 2 Feb 6.30pm

Your chance to meet the cast and crew and find out more about the show.  
ATC Studios, 487 Dominion Road, Mt Eden

Maidment Theatre

**Preview** Thu 12 Feb 8.00pm

**Preview** Fri 13 Feb 8.00pm

**Opening Night\*** Sat 14 Feb 8.00pm

**Subscriber Forum\*\*** Mon 16 Feb 6.30pm

**Ambassador Forum\*\*\*** Tue 17 Feb 6.30pm

Wed 18 Feb 6.30pm

Thu 19 Feb 8.00pm

Fri 20 Feb 8.00pm

Sat 21 Feb 8.00pm

**Sunday Afternoon** Sun 22 Feb 4.00pm

Tue 24 Feb 6.30pm

Wed 25 Feb 6.30pm

Thu 26 Feb 8.00pm

Fri 27 Feb 8.00pm

**Matinee** Sat 28 Feb 2.00pm

Sat 28 Feb 8.00pm

**Sunday Club** Sun 1 Mar 4.00pm

Tue 3 Mar 6.30pm

Wed 4 Mar 6.30pm

Thu 5 Mar 8.00pm

Fri 6 Mar 8.00pm

Sat 7 Mar 8.00pm

## A DOLL'S HOUSE

by Emily Perkins

Adapted from Ibsen's original

**Backstage Story** Mon 13 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

Maidment Theatre

**Preview** Thu 30 Apr 8.00pm

**Preview** Fri 1 May 8.00pm

**Opening Night\*** Sat 2 May 8.00pm

**Subscriber Forum\*\*** Mon 4 May 6.30pm

**Ambassador Forum\*\*\*** Tue 5 May 6.30pm

Wed 6 May 6.30pm

Thu 7 May 8.00pm

Fri 8 May 8.00pm

Sat 9 May 8.00pm

**Sunday Afternoon** Sun 10 May 4.00pm

Tue 12 May 6.30pm

Wed 13 May 6.30pm

**Book Club** Thu 14 May 8.00pm

Fri 15 May 8.00pm

**Matinee** Sat 16 May 2.00pm

Sat 16 May 8.00pm

**Sunday Afternoon** Sun 17 May 4.00pm

Tue 19 May 6.30pm

Wed 20 May 6.30pm

Thu 21 May 8.00pm

Fri 22 May 8.00pm

Sat 23 May 8.00pm

## ENLIGHTENMENT

by Shelagh Stephenson

**Backstage Story** Mon 11 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

Maidment Theatre

**Preview** Thu 28 May 8.00pm

**Preview** Fri 29 May 8.00pm

**Opening Night\*** Sat 30 May 8.00pm

**Subscriber Forum\*\*** Mon 1 Jun 6.30pm

**Ambassador Forum\*\*\*** Tue 2 Jun 6.30pm

Wed 3 Jun 6.30pm

Thu 4 Jun 8.00pm

Fri 5 Jun 8.00pm

Sat 6 Jun 8.00pm

**Sunday Afternoon** Sun 7 Jun 4.00pm

Tue 9 Jun 6.30pm

Wed 10 Jun 6.30pm

Thu 11 Jun 8.00pm

Fri 12 Jun 8.00pm

**Matinee** Sat 13 Jun 2.00pm

Sat 13 Jun 8.00pm

**Sunday Afternoon** Sun 14 Jun 4.00pm

Tue 16 Jun 6.30pm

Wed 17 Jun 6.30pm

Thu 18 Jun 8.00pm

Fri 19 Jun 8.00pm

Sat 20 Jun 8.00pm

## RUPERT

by David Williamson

**Backstage Story** Mon 8 Jun 6.30pm

Your chance to meet the cast and crew and find out more about the show.  
ATC Studios, 487 Dominion Road, Mt Eden

Q Theatre, 305 Queen Street

**Preview** Thu 25 Jun 8.00pm

**Preview** Fri 26 Jun 8.00pm

**Opening Night\*** Sat 27 Jun 8.00pm

**Subscriber Forum\*\*** Mon 29 Jun 6.30pm

**Ambassador Forum\*\*\*** Tue 30 Jun 6.30pm

Wed 1 Jul 6.30pm

Thu 2 Jul 8.00pm

**WFT Fundraiser\*\*\*\*** Fri 3 Jul 8.00pm

Sat 4 Jul 8.00pm

 Sun 5 Jul 4.00pm

Tue 7 Jul 6.30pm

Wed 8 Jul 6.30pm

**Book Club** Thu 9 Jul 8.00pm

**Girls' Night Out** Fri 10 Jul 8.00pm

**Matinee** Sat 11 Jul 2.00pm

Sat 11 Jul 8.00pm

**Sunday Afternoon** Sun 12 Jul 4.00pm

Tue 14 Jul 6.30pm

Wed 15 Jul 6.30pm

Thu 16 Jul 8.00pm

Fri 17 Jul 8.00pm

Sat 18 Jul 8.00pm

**Sunday Afternoon** Sun 19 Jul 4.00pm

## LYSISTRATA

by Aristophanes  
Adapted by Michael Hurst

**Backstage Story** Mon 13 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

Q Theatre, 305 Queen Street

**Preview** Thu 30 Jul 8.00pm

**Preview** Fri 31 Jul 8.00pm

**Opening Night\*** Sat 1 Aug 8.00pm

**Subscriber Forum\*\*** Mon 3 Aug 6.30pm

Wed 5 Aug 6.30pm

Thu 6 Aug 8.00pm

Fri 7 Aug 8.00pm

Sat 8 Aug 8.00pm

**Sunday Afternoon** Sun 9 Aug 4.00pm

Tue 11 Aug 6.30pm

Wed 12 Aug 6.30pm

Thu 13 Aug 8.00pm

**Girls' Night Out** Fri 14 Aug 8.00pm

**Matinee** Sat 15 Aug 2.00pm

Sat 15 Aug 8.00pm

**Sunday Club** Sun 16 Aug 4.00pm

Tue 18 Aug 6.30pm

Wed 19 Aug 6.30pm

Thu 20 Aug 8.00pm

Fri 21 Aug 8.00pm

Sat 22 Aug 8.00pm

**Sunday Afternoon** Sun 23 Aug 4.00pm

## HEROES

by Gérald Sibleyras  
Translated by Tom Stoppard

**Backstage Story** Mon 17 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

Maidment Theatre

**Preview** Thu 3 Sep 8.00pm

**Preview** Fri 4 Sep 8.00pm

**Opening Night\*** Sat 5 Sep 8.00pm

**Subscriber Forum\*\*** Mon 7 Sep 6.30pm

**Ambassador Forum\*\*\*** Tue 8 Sep 6.30pm

Wed 9 Sep 6.30pm

Thu 10 Sep 8.00pm

Fri 11 Sep 8.00pm

Sat 12 Sep 8.00pm

 Sun 13 Sep 4.00pm

Tue 15 Sep 6.30pm

Wed 16 Sep 6.30pm

Thu 17 Sep 8.00pm

Fri 18 Sep 8.00pm

**Matinee** Sat 19 Sep 2.00pm

Sat 19 Sep 8.00pm

**Sunday Club** Sun 20 Sep 4.00pm

Tue 22 Sep 6.30pm

Wed 23 Sep 6.30pm

Thu 24 Sep 8.00pm

Fri 25 Sep 8.00pm

Sat 26 Sep 8.00pm

 Preview/Matinee Shows

 Premiere Shows

 Standard Shows

\* Opening night seating capacity is strictly limited.

Seats are only available in the circle or gallery of each venue.

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

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

\*\*\*\* Fundraising performance of Rupert, an opportunity to meet the cast and crew while supporting the Waterfront Theatre Project.

# CALENDARS

## GUYS & DOLLS

by Frank Loesser

<b>Backstage Story</b>	Mon	12 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			
Q Theatre, 305 Queen Street			
<b>Preview</b>	Thu	29 Oct	8.00pm
<b>Preview</b>	Fri	30 Oct	8.00pm
<b>Opening Night*</b>	Sat	31 Oct	8.00pm
<b>Subscriber Forum**</b>	Mon	2 Nov	6.30pm
<b>Ambassador Forum***</b>	Tue	3 Nov	6.30pm
	Wed	4 Nov	6.30pm
	Thu	5 Nov	8.00pm
	Fri	6 Nov	8.00pm
	Sat	7 Nov	8.00pm
 	Sun	8 Nov	7.00pm
	Tue	10 Nov	6.30pm
	Wed	11 Nov	6.30pm
	Thu	12 Nov	8.00pm
<b>Girls' Night Out</b>	Fri	13 Nov	8.00pm
<b>Matinee</b>	Sat	14 Nov	2.00pm
	Sat	14 Nov	8.00pm
<b>Sunday Club</b>	Sun	15 Nov	7.00pm
	Tue	17 Nov	6.30pm
	Wed	18 Nov	6.30pm
	Thu	19 Nov	8.00pm
	Fri	20 Nov	8.00pm
<b>Matinee</b>	Sat	21 Nov	2.00pm
	Sat	21 Nov	8.00pm
	Sun	22 Nov	7.00pm

-  Preview/Matinee Shows
-  Premiere Shows
-  Standard Shows

\* Opening night seating capacity is strictly limited.  
Seats are only available in the circle or gallery of each venue.  
\*\* The performance on the Subscriber Forum night is followed by a discussion with the cast and creative team.  
\*\*\* The Ambassador Forum night is especially tailored for an under 25 year-old and school-age audience.

# BONUS SHOWS

## THE LOLLY WITCH OF MUMULAND

by Lauren Jackson and Lolo Fonua

Mangere Arts Centre (Ngā Tohu o Uenuku)

<b>Preview</b>	Sat	11 Apr	2.00pm
<b>Opening Night</b>	Sat	11 Apr	7.00pm
	Mon	13 Apr	11.00am
	Mon	13 Apr	2.00pm
	Tue	14 Apr	11.00am
	Tue	14 Apr	2.00pm
	Wed	15 Apr	11.00am
	Wed	15 Apr	2.00pm
	Thu	16 Apr	2.00pm
	Thu	16 Apr	6.30pm
	Fri	17 Apr	2.00pm
	Fri	17 Apr	6.30pm
	Sat	18 Apr	2.00pm
	Sat	18 Apr	6.30pm

## HAMLET

by William Shakespeare

SKYCITY Theatre

<b>Opening Night</b>	Wed	3 Jun	7.00pm
	Thu	4 Jun	7.00pm
	Fri	5 Jun	7.00pm

## THE LOLLY WITCH OF MUMULAND

by Lauren Jackson and Lolo Fonua

Selwyn College Theatre

<b>Preview</b>	Thu	9 Jul	1.00pm
<b>Opening Night</b>	Thu	9 Jul	7.00pm
	Fri	10 Jul	11.00am
	Fri	10 Jul	2.00pm
	Sat	11 Jul	11.00am
	Sat	11 Jul	2.00pm
	Mon	13 Jul	11.00am
	Mon	13 Jul	2.00pm
	Tue	14 Jul	11.00am
	Tue	14 Jul	2.00pm

## MY OWN DARLING

by Grace Taylor

Mangere Arts Centre (Ngā Tohu o Uenuku)

<b>Preview</b>	Fri	16 Oct	7.30pm
<b>Opening Night</b>	Sat	17 Oct	7.30pm
	Mon	19 Oct	7.30pm
	Tue	20 Oct	7.30pm
	Wed	21 Oct	7.30pm
	Thu	22 Oct	7.30pm
	Fri	23 Oct	7.30pm
	Sat	24 Oct	7.30pm

# VENUES

## MAIDMENT THEATRE

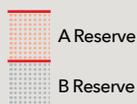
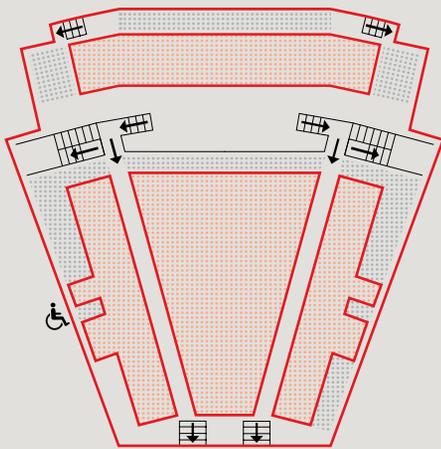
*Location:* 8 Alfred Street, Auckland City

*Single-ticket booking line:* 09 308 2383

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

*Public transport:* For more information about buses stopping at the Maidment Theatre visit [maxx.co.nz](http://maxx.co.nz). Hearing loop available.

*Plays:* The Ladykillers, A Doll's House, Enlightenment, Heroes



## Q THEATRE

*Location:* 305 Queen Street, Auckland City

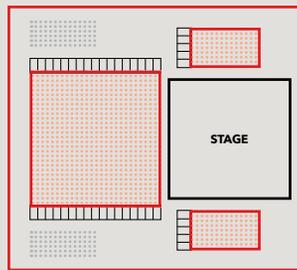
*Single-ticket booking line:* 09 309 9771

*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.

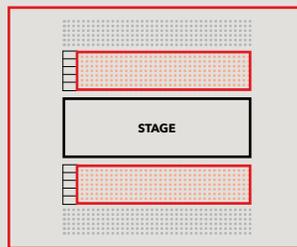
*Public transport:* Many bus routes go along Queen Street. For more information visit [maxx.co.nz](http://maxx.co.nz).

Hearing loop available.

*Plays:* Rupert, Guys and Dolls



*Play:* Lysistrata



## SKYCITY THEATRE

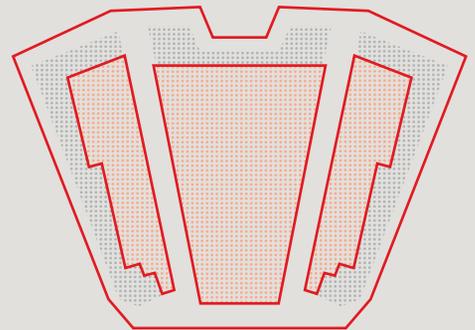
*Location:* Level 4, SKYCITY, Corner of Wellesley and Hobson Streets

*Single-ticket booking line:* 09 309 3395

*Public transport:* For more information about public transport stopping at SKYCITY visit [maxx.co.nz](http://maxx.co.nz).

*Parking:* A minimum spend of \$40 (in one transaction) applies on the day of parking (excludes your *Hamlet* tickets) in order to qualify for discounted parking at SKYCITY. To redeem the Super Saver Parking rates, customers must present their car park ticket to the cashier at the SKYCITY outlet at which the minimum spend is made before exiting the car park.

*Play:* Hamlet



# PRICES

## ATC SEASON PASS

ATC Season Pass subscription - A Reserve seats to all seven main bill shows for any performance with the freedom to change your tickets to another night without paying any difference in price. \$350 per adult and \$315 per senior.

## ATC THEATRE CLUB

ATC Theatre Club subscription - tickets for a group of six or more people attending all seven main bill shows together on the same night. \$295 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. \$180 per person - that's less than \$26 a show!

## REGULAR SUBSCRIPTION

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

## COMEDY AND DRAMA

**The Ladykillers, A Doll's House, Enlightenment, Rupert, Lysistrata, Heroes**

A Reserve	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$46	\$50	\$55	\$64
Senior 65+	\$44	\$45	\$50	\$59
Concession*	\$34	\$34	\$39	\$44
B Reserve	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$40	\$45	\$50	\$59
Senior 65+	\$40	\$40	\$45	\$54
Concession*	\$34	\$34	\$34	\$39

## MUSICAL

**Guys & Dolls**

A Reserve	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$49	\$57	\$62	\$72
Senior 65+	\$49	\$52	\$57	\$67
Concession*	\$39	\$39	\$44	\$52
B Reserve	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$44	\$49	\$54	\$67
Senior 65+	\$44	\$44	\$49	\$62
Concession*	\$34	\$34	\$39	\$47

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

## BONUS SHOWS

**Hamlet**

A Reserve	Subscriber Up to 12 Feb	Subscriber After 12 Feb	Public
Adult & Senior	\$64	\$69	\$79
Theatre Clubs	\$64	\$64	\$70
B Reserve	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard
Adult & Senior	\$59	\$63	\$69
Theatre Clubs	\$59	\$59	\$52

**The Lolly Witch of Mumuland**

General Admission	Subscriber Standard
Adult & Senior	\$20
12 years & under	\$15
Family of four	\$70

**My Own Darling**

General Admission	Subscriber Standard
Waged	\$22
Unwaged	\$17
25 years & under	\$12



# ATC.CO.NZ

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