

**"THE CONTRACT BETWEEN ACTORS** AND AUDIENCE IS AN ACT OF FAITH. BOTH **ACKNOWLEDGE THE POTENTIAL FOR A** SHARED EXPERIENCE IN THE THEATRE SPACE THAT CELEBRATES ALL THE JOYS, TERRORS, **DELIGHTS, FEARS AND POSSIBILITIES OF BEING HUMAN."** 

Colin

COLIN McCOLL



The theme of faith – blind faith, leaps of faith, good faith, bad faith, faithlessness, keeping faith, losing faith – runs through this year's selection of theatrical offerings. These include two world premiere productions, two New Zealand premieres, and three classic revivals, including Maurice Shadbolt's masterpiece of remembrance.

Acts of Faith also acknowledges our tremendous supporters who've pledged towards the new Waterfront Theatre. We are fully confident that we will reach our fundraising target to start construction at the Halsey Street site in 2014.

We begin the year with two fabulously funny and faithless wives behaving badly in a revival of Noël Coward's delicious and stylish Fallen Angels. The intriguing story of a small East Coast iwi and the blind faith that drives them to reactivate their connections with Spain is the subject of Paniora!, a new work by Briar Grace-Smith. In the Broadway hit Other Desert Cities, a devoutly Republican mother implores her daughter to keep faith about family secrets. Our forgotten Kiwi gem, Once on Chunuk Bair, is a devastating account of young New Zealand men heading off in good faith to fight for king and country at Gallipoli, only to be used as cannon fodder by their British commanders.

Having faith when times are bad is at the heart of our mid-year treat, Bertolt Brecht's *The Good Soul of Szechuan*. Robyn Malcolm heads the large ensemble in the fabulous dual roles of golden-hearted tart Shen Te and her ruthless businessman cousin. ACTS OF FAITH

**P.06** FALLEN ANGELS BY NOËL COWARD

- P.08 PANIORA! BY BRIAR GRACE-SMITH
- P.10 OTHER DESERT CITIES
- P.12 ONCE ON A CHUNUK BAIR
- **P.16** THE GOOD SOUL OF SZECHUAN BY BERTOLT BRECHT, TRANSLATION BY DAVID HARROWER
- **P.18** TREES BENEATH THE LAKE
- P.20 JESUS CHRIST SUPERSTAR
- **P.22** THE MAN WHOSE MOTHER WAS A PIRATE
- P.24 SONS BY VICTOR RODGER

Our second main bill commission this year is Arthur Meek's Trees Beneath the Lake. Time is running out for William Campbell, a disgraced financier, with investors and the media baying for blood, as both his mother and wife lose faith in his innocence.

Our final main bill offering pulsates with faith – a timely revival of the classic rock opera, Jesus Christ Superstar. This intimate, 'in-yer-face' version highlights the questioning of faith in Tim Rice's brilliant lyrics just as much as Andrew Lloyd Webber's unforgettable music.

There's something for everyone in this year's line-up. I invite you to take a leap of faith and subscribe to them all.

Of course Auckland Theatre Company offers much, much more than our subscription season of work. The bonus productions we have for you this year include a rollicking, colourful and wild staging of The Man Whose Mother was a Pirate at the Bruce Mason Centre in the July school holidays. Later in October, at the Mangere Arts Centre, we present a new production of Victor Rodger's Sons where an afakasi television presenter, who has been born and raised palagi, attempts to reconnect with his Samoan heritage.

As a subscriber you'll be the first to hear about other treats throughout the year, before they are announced publicly. This includes The Next Stage Festival of New Plays in development, our mid-year youth showcase The Selecta and our latest community event concept, Neighbourhood Theatre, at the Mangere Arts Centre.

Take a leap of faith and enjoy!

FALER

13 FEB - 9 MAR Q THEATRE DIRECTION Raymond Hawthorne

CAST Lisa Chappell Claire Dougan Andrew Grainger Stephen Lovatt Priyanka Xi Jonathan Allen

**BY NOËL COWARD** 

Socialites Julia and Jane lament the loss of sparkle in their marriages. However, their settled lives are soon upended when a mutual long-ago-lover, sexy Frenchman Maurice Duclos, announces his intention to pay them an impromptu visit. With their passionless husbands away playing golf, there's clearly only one thing to do: pop open the champagne!

ANGE!5

As each successive glass of liquid courage is imbibed, tongues start to loosen, hidden jealousies surface and the claws come out. Will Maurice arrive? Will he favour one over the other? Will Julia and Jane's longstanding friendship be mortally wounded? Will their husbands be suitably jealous? Only time will tell.

Smart, stylish and hysterically funny, Noël Coward's divine comedy classic is the original "Absolutely Fabulous". With such universal themes as the lure of lustful sex, the foibles of friendship, marriages gone stale and the nature of commitment, *Fallen Angels* is the perfect entertainment confection for a summer evening. Heavenly!



their hallmark cla Lisa Chappell the οf shenanigans Hawt. this ч. sexual Rav ЧO funny the about 1sly fabulo ous С Ч sophisticated End theat and Ŀ.



"LIKE ALL GREAT TRAGEDIES, GREEK OR SHAKESPEARIAN, [BRIAR GRACE-SMITH'S PLAY] PACKS MYTH AND REALITY NATURE AND ART INTO ONE MORALLY TROUBLED BUT ARTISTICALLY SATISFYING WHOLE. IT IS A NEW CLASSIC OF NEW ZEALAND LITERATURE."

"WORK THAT IS AT ONCE LYRICAI OLITICAL AND WICKEDLY FUNNY CAST Nancy Brunning Calvin Tuteao Kirk Torrance Hera Dunleavy Miriama Smith Barnie Duncan

Keporah Torrance Taiaroa Royal



### **BY BRIAR GRACE-SMITH**

Co-produced with the New Zealand Festival and presented in association with Okareka Dance Company

THIS PLAY WAS COMMISSIONED WITH THE SUPPORT OF ATC PATRONS

20 MAR - 12 APR

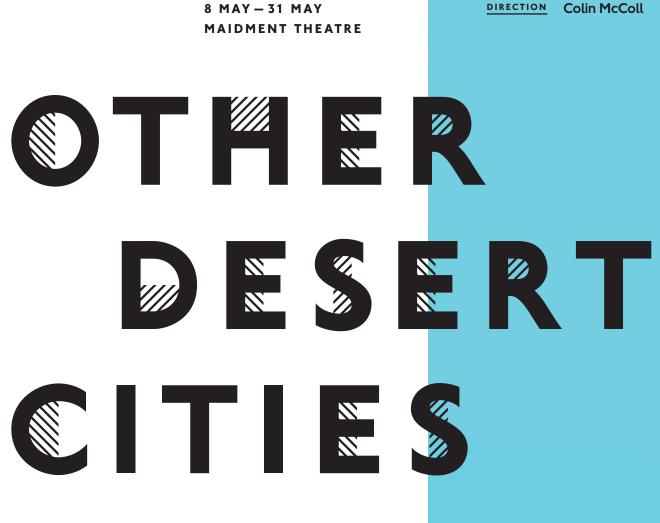
MAIDMENT THEATRE

DIRECTION Colin McColl



A thousand whānau secrets are woven into fate as an East Coast hapu fights to preserve its unique heritage. The Paniora have Spanish blood coursing through their veins. Prosperous, passionate and proud, the Hotai-Martinez family lives in an elegant homestead where they speak Spanish, eat tapas and dance the flamenco. Yet, beneath their fervent pride, they have demons to face; the one thing that can bring the Paniora – their "casta" or spirit – together is the thing that's driving them apart.

Briar Grace-Smith is an award-winning writer of theatre, film and short fiction and is of Ngā Puhi descent. Her plays have won wide acclaim both nationally and on international tours and her first screenplay, *The Strength of Water*, was selected for screening at Rotterdam and Berlin film festivals.



### **BY JON ROBIN BAITZ**

"BEST NEW PLAY ON BROADWAY." THE NEW YORK TIMES It's Christmas in Palm Springs. After a six-year absence, Brooke Wyeth comes to celebrate the festive season with her old guard Republican parents, her apolitical TV exec brother and her liberal screenwriter alcoholic aunt. But the warm desert air turns chilly when news of Brooke's upcoming memoir to revive a shameful and embarrassing chapter in the family's history is revealed. The battle between truth and loyalty, family and social responsibility resonates with personal and political agendas. In this family, secrets are currency; and everyone is rich.

Jon Robin Baitz's knock-out domestic dust-up is a masterly combination of shadow and shimmer. Nominated for five Tony Awards including Best Play, it was also a finalist for the 2012 Pulitzer Prize. Striking a delicate balance between comedy and "thermonuclear family war", *Other Desert Cities* is a richly satisfying night of theatre, full of crackling humour, intelligence, rich emotion and, yes, even deep family love. Transfixing! "A WINNER-FUNNY, FIERCE, INVIGORATING AND INTELLIGENT." NEW YORK DAILY NEWS CAST INCLUDES Sarah Peirse

Hera Dunleavy Elizabeth Hawthorne







### 12 JUN – 5 JUL MAIDMENT THEATRE

DIRECTION Ian Mune and Cameron Rhodes

Date: 8 August 1915. Before dawn, the Wellington Regiment, part of the New Zealand Expeditionary Force, commences an offensive to seize Chunuk Bair, a pivotal peak overlooking Gallipoli Bay. As inept British Generals look on from their battleships, the Regiment captures the high ground. However, their success is only fleeting as the Turks launch a massive counterattack. With extraordinary courage, the stalwart young Wellingtonians battle to hold off the enemy, firing their rifles and those of their fallen companions until the wood of the stock is too hot to touch.

Maurice Shadbolt was one of New Zealand's most celebrated novelists, playwrights, history-writers and storytellers and in this rarely-performed classic, he recreates a tragic episode of modern war: a battle that defined us as a nation. Of the 760 men who had reached the summit, 711 had become casualties. This is their story.

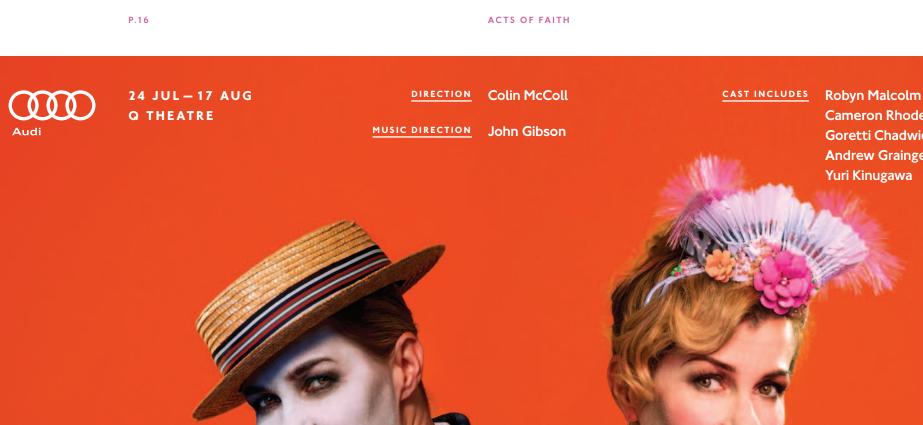
Vivid and visceral, upsetting and uplifting, Once on Chunuk Bair is a searing tribute to the sacrifice a generation made. It is a tale of tragedy, heroism and heartbreak and, a century after the outbreak of World War One, stands as a masterpiece of remembrance.

Lest we forget.

# ONCE ON C FIUNUK

BY MAURICE SHADBOLT





**AUDI** SEASON OF

lead talents

virtuoso dual

in the

brilliant Robyn Malcolm

reinterpr

This

works.

cht's

the

headed by nd Shui Ta.

musicians

and

singers

actors,

Эĥ

cast th

multicultural

satisfying

most

шУ truly ОĤ

Some ಸ оf

been

have

experiences

shui

and

Ð

Shen

оf

Ω Ω

the

showcase

**BY BERTOLT BRECHT** 

TRANSLATION BY DAVID HARROWER

ZECHUAN

**Goretti Chadwick Andrew Grainger** Yuri Kinugawa

**Cameron Rhodes** 

P.17

Shen Te is a "tart with a heart", compassionate and generous, even towards people who exploit her virtues. Three Gods on a fact-finding mission reward Shen Te with the means to start a little business. But that's when her troubles begin as everyone takes advantage of her good nature.

To survive she creates a male alter ego, the ruthless and exploitative Shui Ta. However, Shen Te struggles to keep her world together switching between these two identities. Can her good soul endure the pressures of hardship when selfinterest, deceit, corruption and opportunism are more readily rewarded?

German-born playwright Bertolt Brecht is one of the twentieth century's most respected and influential theatrical forces. As the father of modern "epic theatre", his work includes such classics as The Life of Galileo, Mother Courage and Her Children and The Caucasian Chalk. With compatriot Kurt Weill, he wrote The Rise and Fall of the City of Mahagonny and, perhaps most famously, The Threepenny Opera. In The Good Soul of Szechuan, Brecht has created a dark and dazzling parable, timely as ever, which explores the place of love and goodness in a dauntingly complex world. It's hard to be good when you're broke; harder still if you are living in a broken world.

Packed with glorious characters, great music and song, The Good Soul of Szechuan promises to be a theatrical highlight of 2014. Unmissable!

**DESIGN** John Parker **Elizabeth Whiting** 

> THINK AN WORLD LOVE MAKES YOU COMPLEX 0 PLACE DAUNTINGLY STORY... **BOUT THE** TERRIFIC ∢ ◄ **GOODNESS IN** TELLS REALLY

# THE TIME

DAVID HARROWER **TRANSLATION BY** Т **BERTOLT BRECHT** BY Т **OF SZECHUAN** THE GOOD SOUL



issioned comm: Colin We've 1 big. WOrk dream new t t elling everything compe and risk Jerful who Mod nation smart, small This playwriting. ದ οf inhabitants Zealand the t 0 New what happens of ars s C bright questions the of one him Meek is from Arthur

**BY ARTHUR MEEK** 

I

**BENEATH THE LAKE** 

TREES

**DESIGN** Tracy Collins

In the aftermath of the global recession, former golden boy William Campbell's political dreams and financial practices have hit the rocks. Facing an investigation by the Serious Fraud Office, he returns to his mother Nieve's Central Otago home in a lastditch effort to salvage his marriage, fortune and reputation. However, the place is not what it used to be. Years ago the Campbells lost their battle to save the family orchard from being flooded beneath the waters of the Clyde Dam. Now, as Nieve's family reconvenes to fight for their future, the fiercelyproud matriarch accidentally shines a devastating new light on their past.

Arthur Meek is one of the most exciting new voices in New Zealand theatre. In 2012, he was the recipient of the Bruce Mason Award for Playwriting and, in the same year, became the third recipient of the Harriet Friedlander New York Residency. In 2011, his play On the Upside Down of the World was presented as part of Auckland Theatre Company's main bill and continues to tour arts festivals locally and throughout the world.

In this world premiere, past and present collide and startling revelations rip through genteel pleasantries, as a family steels itself once more for a fight to hold onto the past. Trees Beneath the Lake examines the fictions we tell ourselves and those we love in order to keep our personal stocks high. Urgent, relevant and dramatic.

**BY ARTHUR MEEK** 

30 OCT - 23 NOV **Q** THEATRE

P.20

# ESUS CHF SUPER STAR

MUSIC BY ANDREW LLOYD WEBBER LYRICS BY TIM RICE

With music by Andrew Lloyd Webber, lyrics by Tim Rice, Jesus Christ Superstar is loosely based on the Gospel's account of the last week in the life of Jesus of Nazareth, beginning with his arrival into Jerusalem and ending with the Crucifixion. Here, the myth is stripped from the man to reveal an all-too-human soul, troubled and doubting, the fickle nature of those closest to him, the whims of those who judge him, the heartache of a woman who loves him and the motives of the man who ultimately betrays him.

First staged on Broadway in 1971, Jesus Christ Superstar is an immortal of musical theatre. Audiences around the globe have thrilled to its unforgettable soundtrack with songs such as "Everything's Alright", "I Don't Know How to Love Him" and the iconic signature tune. With a contemporary, urban, twenty-first-century re-staging, Auckland Theatre Company's Jesus Christ Superstar promises an up close and personal experience like no other and an inspirational finale to the year. Transcendent!

DIRECTION Oliver Driver

STORY EVER TOLD. THE MOST FAMOUS COCK OPERA OF ALL TIME THE GREATEST 2



ACTS OF FAITH

Sam has never seen the sea even though his mother is a pirate! One day he decides to dispense with his sensible brown suit and shoes, and his ordinary office job writing down figures. Throwing caution to the wind he heads off with his mother on a big adventure to see the sea. Obstacles, challenges and pirate surprises come up along the way, as his mother wants to sweep him away to a life on the ocean waves.

P.22

Margaret Mahy remains one of New Zealand's most treasured authors of books for children and young adults. In 2006, she was awarded the Hans Christian Andersen Medal for her lasting contribution to children's literature. After the huge success of Spike Milligan's *Badjelly the Witch* in 2013, this is not to be missed. Join Sam and his Mum for another school-holiday journey into high-jinx, hilarity and pirate adventures. "SAM IS AN ORDINARY PERSON WH WEARS AN ORDINARY SUIT AND ORDINAR SHOES. HE WORKS IN AN ORDINAR' NEAT OFFICE WRITING DOWN FIGURE ALL DAY AND UNDERLINING THEM MARGARET MAH P.23



16–25 OCT MANGERE ARTS CENTRE (Ngā Tohu o Uenuku)

CAST INCLUDES Beulah Koale

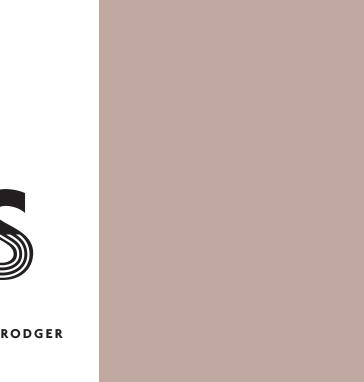
DIRECTION David Fane



**BY VICTOR RODGER** 

SONS IS A PLAY OF OLD SORROW, WRITTEN IN TEARS AND BLOOD. Noah McFarlane is a successful young TV music host. He's also afakasi (half-caste). After a ten-year silence, he goes to see his dying father, Man'ua. During his visit, he sees a photograph of his half-brother and sister, whom he always knew existed but has never met. Ignoring the advice of his mother and grandmother, he delves into his unexplored Samoan heritage with explosive and emotionally-gripping consequences.

Victor Rodger is an award-winning playwright and screenwriter whose works, including Sons, Ranterstantrum, My Name is Gary Cooper and Black Faggot, have changed the face of Pasifika theatre. In this, his semi-autobiographical first play, he explores a volatile, fractured extended family that includes Samoan and New Zealand-born Samoans, palagi and afakasi, and a variety of family "legitimacies". Referencing Eugene O'Neill's Long Day's Journey into Night, Sons is a play of old sorrow, written in tears and blood. Once the emotional screws are turned up, it grips an audience and never lets go. Indelible!





ASK ANY ARTISTIC **DIRECTOR WHY THEATRE IS IMPORTANT AND** YOU'RE GOING TO GET A PASSIONATE RESPONSE. **ASK AUCKLAND THEATRE** COMPANY'S ARTISTIC DIRECTOR, COLIN McCOLL, AND YOU'LL GET AN **ANSWER THAT BUILDS** AND QUICKENS, GAINING **MOMENTUM BEFORE REACHING AN EMOTIONAL** CLIMAX. IT'S SOMETHING YOU COULD JUST ABOUT PUT ON STAGE AND

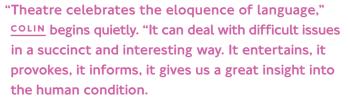
CHARGE MONEY FOR.

ACTS OF FAITH

P.26



WHAT IS THE APPEAL OF THEATRE? "IT'S SITTING IN A QUIET, OFTEN DARKENED ROOM, SHARING WITH OTHERS THE EXPERIENCE OF WATCHING A CAST ON STAGE TELL A UNIQUE STORY THAT TRANSPORTS AND TRANSFORMS. POWERFUL THEATRE PROVOKES, ENLIGHTENS, INSPIRES AND ABOVE ALL – ENTERTAINS."



"There are not many places in society today where you sit in a dark room and watch people pretending to be someone else and so there's a sense of commune that goes between actor and audience. The shared experience is really, really important. It's a place of reflection and a place of argument and philosophy and where performers and audience all share this together. I always say that when you watch television or when you watch a film, you're watching it as an individual. When you're in the theatre it's like a shared experience, even if you're having a slightly different response to the person sitting next to you. It's so intangible but when it works you can feel that electricity in the air between actors and audience. That's what we all do it for. The air is alive!"

These are exhilarating times, and theatre and the performing arts in general are poised at the intersection of some very interesting pathways. Auckland is being groomed for international stardom: the city will grow exponentially in the next couple of decades; the global financial crisis is easing and people are keen to get out and spend money again; new technology is changing the ways we communicate and access information and opinion.

One of Auckland Theatre Company's responses to these changes is the proposed new Waterfront Theatre in the Wynyard Quarter, a huge project that is on track to begin in 2014. "Two-and-a-half years ago we had nothing and now we've got \$33 million pledged. We need just two more million and we can start building," <u>COLIN</u> continues. "It means we're having to think about this bigger stage that we're going to be working on and trying to encourage playwrights to write with bigger themes, bigger ideas that will fill the stage. Where our new theatre is on the waterfront is a prime tourist location in the summer. Why can't we have haka theatre, things happening there at 11 o'clock in the morning for the people who are arriving by shipload every morning?"

Having a theatrical space that Aucklanders feel they can call their own is right at the top of the wishlist for Auckland Theatre Company's General Manager <u>LESTER MCGRATH</u> "When I was growing up in Lower Hutt back in the '70s and '80s, people, particularly my peers, weren't all that comfortable with the performing arts but now I look at it and we have incredibly performing-arts-literate people coming through," he says. "They understand it and they read it, they respond to it and that is from the diverse range of cultures which there are in Auckland.

"Theatre is good for the psyche and the soul because it lifts us out of the everyday - the ordinary stuff of life - and into a magical world of fantasy and imagination. Theatre has always been part of my life and although I am retiring after ten years with Auckland Theatre Company, it will continue to play a big role because I so thoroughly enjoy it. I intend to be in the audience on the opening night at the new Waterfront Theatre! It's been very satisfying to see the ways in which Auckland Theatre Company has expanded, including through its community programmes that are involving a wider sector of Auckland society."

SUE EAST, AUCKLAND THEATRE COMPANY'S RECEPTIONIST AND KEEN THEATRE-GOER So I think there is going to be a growing demand for this kind of space."

He believes that the Waterfront Theatre is about sustainability first and foremost: "Since the demise of the Mercury, there hasn't been a theatre in Auckland that is able to present works of a scale and ambition which is sustainable on an ongoing basis. What we're looking at doing is showcasing the very best of theatre, dance, storytelling, what we have to say about who we are as Aucklanders in this part of the world, right on the front doorstep of Auckland and which will lead the way for the country. It won't just be a venue for Auckland Theatre Company: it will



To me, theatre is the world I've grown up in; it's like coming home. Having the opportunity, through ATC Ambassadors Programme and the Next Big Thing [Lajja had a role in Like There's No Tomorrow], to explore different facets of the industry is fantastic because it opens your eyes to other options. Yes. theatre is a way of being entertained but also of learning and I think knowledge is the best thing you get out of it!

LAJJA PRAJAPATI, UNIVERSITY STUDENT AND PARTICIPANT IN AUCKLAND THEATRE COMPANY'S EDUCATION AND YOUTH PROGRAMMES be a venue for companies around New Zealand that are working on that mid scale and, also, I would hope, for visiting companies." Development Manager

LINDEN TIERNEY agrees. "We always go back to the fact that you need a really good mix of performing arts venues in the city.

At the moment, there's no progression for people to be able to develop work and then be able to take it through the steps that it needs. You start at The Basement and then you go on to the Herald and then there's the Q and then there's

nothing – unless you want to pack out a twoand-a-half-thousand-seat venue. It could have been anywhere but we have such a great natural asset with the waterfront and it's where people want to be, somewhere we're all proud of. And it'll just look really great!"

Planning and fundraising for the new theatre is a Herculean task in itself, but the Company knows that putting up a building and expecting people to come to it isn't enough. There's an enormous amount of work going into creative development to complement the bricks and mortar soon to be down at the waterfront – to get everyone in brave, new twenty-first century Auckland tuned into the theatre world. "Audience reach" is a buzzword (okay, two words) that you'll hear a lot around the Auckland City Theatre office.

e

"We're rethinking the whole way that we present theatre and reaching out to different communities," continues <u>COLIN</u>. "One big challenge is how can we make theatre that will appeal to an Asian audience? They are great supporters of the opera and the ballet and the orchestra but they don't tend to come to theatre because the spoken word can be difficult. "We're very interested in what Te Papa did in Wellington for the whole museum-going experience. How can we relate that to theatre? It might be an P.30

P.31

outdoor kids' play happening somewhere in te reo. I think that once audiences acknowledge that there's something in it for them, something speaks to them and they're more likely to engage with theatre."

Auckland Theatre Company's Associate Director, LYNNE CARDY, is absolutely fizzing with enthusiasm for the many and varied initiatives in place as she reels off the successes of the now ten-year-old schools programme, community outreach, the "older adults" performance group Marvellous, the Open Door programme, New Voices, free producers' labs, Business of Theatre workshops, artist mentoring and others.

"The work we're doing is strongly focused on getting people more actively involved in lifelong learning, for creating a inter-generational interest in the art form," she says. "These are the real joys lots of interaction with the general public: it might be new migrants, senior citizens or a group we hadn't considered before. We give people the opportunity to work with professionals and the rub between the two is really exciting.

"We're entering a new phase with our Neighbourhood Theatre programme at a local level, in the Dominion Road/Mt Eden area, and growing that out to Sandringham and Mangere. People will get a chance to tell their stories, with a professional

director and production crew. We're supporting community initiatives, producers and independent or fringe companies and helping them to network."

All these different strands can be traced back to the same ball of wool: the one labelled "What else can we offer as a company?" "We're hooking into what's available out there," says LYNNE. "There's so much mystification about theatre but it's about being accessible and breaking down the barriers. It's not just about putting on a play."

So, Auckland Theatre Company is networking all over the place, out there in diverse communities all over Auckland, getting in people's faces about theatre. But what of the brave new world – the one where everyday people communicate via screens? How is Auckland Theatre Company handling the digital revolution and the changing face of media?

Very confidently, if Marketing and Communications Manager MICHAEL ADAMS is anything to go by. He talks about strategies designed to deal with our rapidly-digitising culture and marketplaces for engagement and communication. But "it's always got to be done so we are supporting our vital aim to create experiences with theatre that enrich people's lives," he says. "We're looking at digital technology as a means to open up channels of communication into the Company so we'll be much



easier to access. Digital technology can revolutionise the whole ticketing and front-of-house experience. We're also looking at how we can use platforms to improve the information that people can access about our shows. We want to be able to curate material that's relevant so if you were going onto Auckland Theatre Company's website, we can provide the kind of information that you're interested in. If it's playwrights and the background

For me, theatre is a way of understanding the human condition, for seeing incredible stories brought to life, for admiring the incredible talent and creativity people possess and let's be honest - as a audience member - it's a form of escapism. For my pupils, it's such an important subject because drama teaches them to believe in themselves and who they are and storytelling is such a valuable way to deal with challenging life issues. We all need to hear other people's stories and have the chance to tell our own. My vision for theatre in Auckland includes more collaboration between arts organisations - even ones you wouldn't think of as being a 'natural fit' - more performing arts schools, especially in south Auckland, and the continued development of Pasifika theatre, more diversity in the stories, more historical stories ...!

### DAVID RILEY, HEAD OF DRAMA AT TANGAROA COLLEGE

history of a show, that's the content which will get served to you. But if you're going to the theatre for more social reasons, then the kind of content which might be pushed forward will be stuff that makes it easier for you to plan your night: where the best bars and restaurants are, what deals are being had, where to park."

This is a bit freaky, but it's definitely on the cards, says MICHAEL, once they get their Auckland Theatre Company app up and running: "There will be a 'geofence' around the theatre. If somebody wants to use the app, once they pass through the geofence anything they've pre-ordered will be ready by the time they walk into the theatre, for example the bar has already poured their glass of wine. This means people can spend more time enjoying the atmosphere of the theatre and less time standing in queues."

Somewhat less fantastically, LESTER MCGRATH is thinking about ways of delivering the message. "You cannot ignore the digital experience

It's an opportunity to be entertained through a variety of genres but also to be educated, expand my mind and knowledge. open my eyes to other cultures, ways of life, history and politics. It takes me out of my comfort zone in the daily rhythm of life and I connect with humanity in all its forms. I'm excited about the Waterfront Theatre because. wiselv. there's a teaching complex included. It means more young people will be exposed to the rich. manvdimensioned experience of making theatre."

MAUREEN WHINERAY, SUBSCRIBER AND GROUP ORGANISER OF THE LARGEST ATC THEATRE CLUB

because that is how people talk and it's how they access information now; so with the arts generally, I think there is an opportunity to really step up and think about how we might do that. It's such a part of our lives: performing arts and arts and culture need to be in there front. left and centre."

The digital elephant in the room is arts reporting and the rapid change in the media, especially with the waning popularity of newspapers in their hard-copy form. We have to start thinking about what that means for arts coverage, MICHAEL continues. "If you go

onto any of those newspaper sites, in New Zealand anyway, the arts are buried within the entertainment section. For theatre-goers, are they going to go into Entertainment, navigate their way through Beyoncé and Janet Jackson falling out of her bra at the Superbowl to get to the theatre story? It's a convoluted way through and it's got too many things that they're not interested in.

"We would potentially look at developing a specialised performing arts site with a couple of other companies to finance it and hand over the editorial control to somebody else. That way, we can ensure good, unbiased arts reporting and reviewing that people can trust with maybe the same voices they've heard as reviewers in a print edition, if that no longer exists. We can have much more and much deeper coverage and hopefully develop a real

culture of intelligent discussion around the arts." "One of the things that I hope will come out of

it is some intellectual debate," says LESTER. "It is about the analysis, it is about high quality arts iournalism and about how we talk about the work. how we talk about ourselves, how we connect."

And connecting, when it comes down to it, is what it's all about.



ACTS OF FAITH



### MANGERE COMMUNITY SHOW MANGERE ARTS CENTRE NGĀ – TOHU O UENUKU 26 APR - 3 MAY

An old-fashioned community show with a fresh Pasifika flavour! Featuring a cast drawn from the Mangere neighbourhood and surprise appearances by guest artists, the Mangere Community Show will be a full-on family-friendly celebration to delight all ages in the April school holidays. If you live locally and want to get involved in this extravaganza, contact tanya@atc.co.nz.

### THE SELECTA THE BASEMENT 12 – 26 JUL

Twelve nights of mixing, mash-ups and bootleg theatre. The hottest young performers in town join forces with fresh directing talents Benjamin Henson, Company of Giants and special guests to take over The Basement for two weeks in July. Featuring hilarious high-jinx, gritty drama, free events, live music, talkfests, hook-ups and more! If you are in the 16 to 25 age group – get involved! www.atc.co.nz/education

### THE NEXT STAGE **AUCKLAND THEATRE COMPANY'S STUDIOS** 14 – 16 NOV

Writing and developing plays within a rigorous theatre-making environment is the name of the game for The Next Stage, Auckland Theatre Company's annual festival of new work. Three plays are selected for a ten-day workshop process that climaxes in two work-in-progress semi-staged presentations of each script. It's an act of faith for all concerned. Full festival programme to be announced in August 2014.

### MAKING SCENES

Play readings of new plays hot of the press.

Play1	27 Mar	6:30pm	Play 5	31 Jul	6:30pm
Play 2	24 Apr	6:30pm	Play 6	28 Aug	6:30pm
Play 3	22 May	6:30pm	Play 7	25 Sep	6:30pm
Play 4	19 Jun	6:30pm			





P.33

### FALLEN ANGELS

### **BY NOËL COWARD**

### **Q THEATRE**

Preview	Thu	13 Feb	8.00pm
Preview	Fri	14 Feb	8.00pm
Opening Night*	Sat	15 Feb	8.00pm
Metro Subscriber Forum**	Mon	17 Feb	6.30pm
Ambassador Forum***	Tue	18 Feb	6.30pm
	Wed	19 Feb	6.30pm
	Thu	20 Feb	8.00pm
	Fri	21 Feb	8.00pm
	Sat	22 Feb	8.00pm
Sunday Afternoon	Sun	23 Feb	4.00pm
	Tue	25 Feb	6.30pm
	Wed	26 Feb	6.30pm
	Thu	27 Feb	8.00pm
	Fri	28 Feb	8.00pm
Matinee	Sat	1 Mar	2.00pm
	Sat	1 Mar	8.00pm
Sunday Afternoon	Sun	2 Mar	4.00pm
	Tue	4 Mar	6.30pm
	Wed	5 Mar	6.30pm
	Thu	6 Mar	8.00pm
	Fri	7 Mar	8.00pm
	Sat	8 Mar	8.00pm
Closing Night	Sun	9 Mar	4.00pm

Backstage Story

Mon

3 Feb

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

Preview/Matinee Shows

Premiere Shows

Standard Shows

6.30pm

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

### **PANIORA!**

### **BY BRIAR GRACE-SMITH**

MAIDMENT THEATRE

Preview	Thu	20 Mar	8.00pm
Preview	Fri	21 Mar	8.00pm
Opening Night*	Sat	22 Mar	8.00pm
Metro Subscriber Forum**	Mon	24 Mar	6.30pm
Ambassador Forum***	Tue	25 Mar	6.30pm
	Wed	26 Mar	6.30pm
	Thu	27 Mar	8.00pm
	Fri	28 Mar	8.00pm
	Sat	29 Mar	8.00pm
Sunday Afternoon	Sun	30 Mar	4.00pm
	Tue	1 Apr	6.30pm
	Wed	2 Apr	6.30pm
	Thu	3 Apr	8.00pm
	Fri	4 Apr	8.00pm
Matinee	Sat	5 Apr	2.00pm
	Sat	5 Apr	8.00pm
Sunday Afternoon	Sun	6 Apr	4.00pm
	Tue	8 Apr	6.30pm
	Wed	9 Apr	6.30pm
	Thu	10 Apr	8.00pm
	Fri	11 Apr	8.00pm
Closing Night	Sat	12 Apr	8.00pm

### **OTHER** DESERT CITIES

### **BY JON ROBIN BAITZ** MAIDMENT THEATRE

Preview	Fri	9 May	8.00pm
Opening Night*	Sat	10 May	8.00pm
Metro Subscriber Forum**	Mon	12 May	6.30pm
Ambassador Forum***	Tue	13 May	6.30pm
	Wed	14 May	6.30pm
	Thu	15 May	8.00pm
	Fri	16 May	8.00pm
	Sat	17 May	8.00pm
Sunday Afternoon	Sun	18 May	4.00pm
	Tue	20 May	6.30pm
	Wed	21 May	6.30pm
	Thu	22 May	8.00pm
	Fri	23 May	8.00pm
Matinee	Sat	24 May	2.00pm
	Sat	24 May	8.00pm
Sunday Afternoon	Sun	25 May	4.00pm
	Tue	27 May	6.30pm
	Wed	28 May	6.30pm
	Thu	29 May	8.00pm
	Fri	30 May	8.00pm
Closing Night	Sat	31 May	8.00pm

## ONCE ON CHUNUK BAIR

### **BY MAURICE SHADBOLT** MAIDMENT THEATRE

Preview	Thu	12 Jun	8.00pm
Preview	Fri	13 Jun	8.00pm
Opening Night*	Sat	14 Jun	8.00pm
Metro Subscriber Forum**	Mon	16 Jun	6.30pm
Ambassador Forum***	Tue	17 Jun	6.30pm
	Wed	18 Jun	6.30pm
	Thu	19 Jun	8.00pm
	Fri	20 Jun	8.00pm
	Sat	21 Jun	8.00pm
Sunday Afternoon	Sun	22 Jun	4.00pm
	Tue	24 Jun	6.30pm
	Wed	25 Jun	6.30pm
	Thu	26 Jun	8.00pm
	Fri	27 Jun	8.00pm
Matinee	Sat	28 Jun	2.00pm
	Sat	28 Jun	8.00pm
Sunday Afternoon	Sun	29 Jun	4.00pm
	Tue	1 Jul	6.30pm
	Wed	2 Jul	6.30pm
	Thu	3 Jul	8.00pm
	Fri	4 Jul	8.00pm
Closing Night	Sat	5 Jul	8.00pm
Backstage Story	Mon	26 Jun	6.30pm

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

Mon

10 Mar

6.30pm

Backstage Story

Backstage Story

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

Mon

28 Apr

6.30pm

ance to meet the cast and crew and find out more about the show. Auckland Theatre Company Studios, 487 Dominion Road, Mt Eden.

### AUDI SEASON OF THE GOOD SOUL OF SZECHUAN

### BY BERTOLT BRECHT, TRANSLATION BY DAVID HARROWER **Q THEATRE**

Preview	Thu	24 Jul	8.00pm
Preview	Fri	25 Jul	8.00pm
Opening Night*	Sat	26 Jul	8.00pm
Metro Subscriber Forum**	Mon	28 Jul	6.30pm
Ambassador Forum***	Tue	29 Jul	6.30pm
	Wed	30 Jul	6.30pm
	Thu	31 Jul	8.00pm
	Fri	1 Aug	8.00pm
	Sat	2 Aug	8.00pm
Sunday Afternoon	Sun	3 Aug	4.00pm
	Tue	5 Aug	6.30pm
	Wed	6 Aug	6.30pm
	Thu	7 Aug	8.00pm
	Fri	8 Aug	8.00pm
Matinee	Sat	9 Aug	2.00pm
	Sat	9 Aug	8.00pm
Sunday Afternoon	Sun	10 Aug	4.00pm
	Tue	12 Aug	6.30pm
	Wed	13 Aug	6.30pm
	Thu	14 Aug	8.00pm
	Fri	15 Aug	8.00pm
	Sat	16 Aug	8.00pm
Closing Night	Sun	17 Aug	4.00pm

Backstage Story

Mon

7 Jul

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

Preview/Matinee Shows

Premiere Shows

Standard Shows

6.30pm

Opening night seating capacity is strictly limited. Seats are only available in the circle or gallery of each venue. The performance on the Metro Subscriber Forum night is followed by a discussion with the cast and creative tear The Ambasador Forum night is especially tailored for an under 13-year-old and school-age audience. \*\*\*

### **BY ARTHUR MEEK**

MAIDMENT THEATRE

Preview	Thu	4 Sep	8.00pm
Preview	Fri	5 Sep	8.00pm
Opening Night*	Sat	6 Sep	8.00pm
Metro Subscriber Forum**	Mon	8 Sep	6.30pm
Ambassador Forum***	Tue	9 Sep	6.30pm
	Wed	10 Sep	6.30pm
	Thu	11 Sep	8.00pm
	Fri	12 Sep	8.00pm
	Sat	13 Sep	8.00pm
Sunday Afternoon	Sun	14 Sep	4.00pm
	Tue	16 Sep	6.30pm
	Wed	17 Sep	6.30pm
	Thu	18 Sep	8.00pm
	Fri	19 Sep	8.00pm
Matinee	Sat	20 Sep	2.00pm
	Sat	20 Sep	8.00pm
Sunday Afternoon	Sun	21 Sep	4.00pm
	Tue	23 Sep	6.30pm
	Wed	24 Sep	6.30pm
	Thu	25 Sep	8.00pm
	Fri	26 Sep	8.00pm
Closing Night	Sat	27 Sep	8.00pm

## JESUS CHRIST SUPERSTAR

### MUSIC BY ANDREW LLOYD WEBBER, LYRICS BY TIM RICE **Q THEATRE**

ACTS OF FAITH

	Fri		8.00pm
Opening Night*	Sat	1 Nov	8.00pm
Metro Subscriber Forum**	Mon	3 Nov	6.30pm
Ambassador Forum***	Tue	4 Nov	6.30pm
	Wed	5 Nov	6.30pm
	Thu	6 Nov	8.00pm
	Fri	7 Nov	8.00pm
	Sat	8 Nov	8.00pm
Sunday Evening	Sun	9 Nov	7.00pm
	Tue	11 Nov	6.30pm
	Wed	12 Nov	6.30pm
	Thu	13 Nov	8.00pm
	Fri	14 Nov	8.00pm
Matinee	Sat	15 Nov	2.00pm
	Sat	15 Nov	8.00pm
Sunday Evening	Sun	16 Nov	7.00pm
	Tue	18 Nov	6.30pm
	Wed	19 Nov	6.30pm
	Thu	20 Nov	8.00pm
	Fri	21 Nov	8.00pm
Matinee	Sat	22 Nov	2.00pm
	Sat	22 Nov	8.00pm
Closing Night	Sun	23 Nov	7.00pm

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

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

Mon

13 Oct

6.30pm

Backstage Story

# WH**@**SE M**®**THER WAS A RIRATE

T H E M A N

### MARGARET MAHY ADAPTED FOR STAGE BY RACHEL CALLINAN **BRUCE MASON CENTRE**

Opening Night	Fri	4 Jul	7.00pm
	Sat	5 Jul	10.00am
	Sat	5 Jul	12.00pm
	Sun	6 Jul	10.00am
	Sun	6 Jul	12.00pm
	Mon	7 Jul	10.00am
	Mon	7 Jul	12.00pm
	Tue	8 Jul	10.00am
	Tue	8 Jul	12.00pm

### SONS

### VICTOR RODGER MANGERE ARTS CENTRE

Preview	Thu	16 Oct	7.30pm
Preview	Fri	17 Oct	7.30pm
Opening Night	Sat	18 Oct	7.30pm
	Mon	20 Oct	7.30pm
	Tue	21 Oct	7.30pm
	Wed	22 Oct	7.30pm
	Thu	23 Oct	7.30pm
	Fri	24 Oct	7.30pm
	Sat	25 Oct	7.30pm

Preview/Matinee Shows Standard Shows Premiere Shows

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

\*\*\*

P.37

### 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. \$345 per adult and \$310 per senior.

P.38

#### 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. \$160 per person – that's less than \$23 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: Fallen Angels, Paniora!, Other Desert Cities, Once on Chunuk Bair, The Good Soul of Szechuan, Trees Beneath the Lake

A RESERVE	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$44	\$49	\$54	\$64
Senior 65+	\$44	\$44	\$49	\$59
Concession*	\$34	\$34	\$39	s44
B RESERVE	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$39	\$44	\$49	\$59
Senior 65+	\$39	\$39	\$44	\$54
Concession*	¢20	\$29	¢34	\$39

#### **MUSICAL:** Jesus Christ Superstar

A RESERVE	Subscriber Preview/Matinee	Subscriber Premiere	Subscriber Standard	Public Standard
Adult	\$49	\$54	\$59	\$72
Senior 65+	\$49	\$49	\$54	\$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	//~~~	ž \$47

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

### **BONUS SHOW:** The Man Whose Mother was a Pirate

	Subscriber Bonus	Public Standard
Adult/Senior	\$29	\$33
12 years and under	\$24	\$28
Groups 6+	\$21	\$25

### **BONUS SHOW: Sons**

	Subscriber Bonus	Public Standard
Waged	\$22	\$25
Unwaged	\$17	\$20
25 years and under	\$12	\$15
Groups 6+	\$17	\$20

### ACTS OF FAITH

P.39

### **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: www.maxx.co.nz

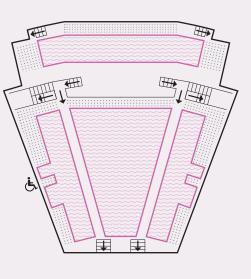
Hearing loop available.

PLAYS









Paniora!, Other Desert Cities, Once on Chunuk Bair, Trees Beneath the Lake

### **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.

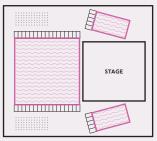
### **PUBLIC TRANSPORT**

Many bus routes go along Queen Street. For more information visit: www.maxx.co.nz

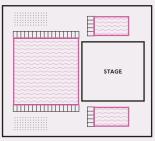
Hearing loop available.

### PLAYS Fallen Angels, The Good Soul of Szechuan, Jesus Christ Superstar

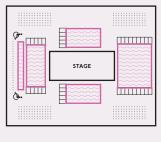
### Fallen Angels



The Good Soul of Szechuan



#### Jesus Christ Superstar















Auckland Theatre Company 487 Dominon Road, Mt Eden PO Box 96002 Balmoral, Auckland 1342 Phone: 09 309 0390 Box Office: 09 309 3395 Fax: 09 309 0391 Email atc@atc.co.nz