

ON— STAGE



Roger Hall's

YOU CAN ALWAYS HAND THEM BACK

Music and lyrics by Peter Skellern

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Artistic Director's Note

Artistic Director Colin McColl

It's extraordinary to think that for forty years Roger Hall has been entertaining us with his comedies. For forty years he's charted New Zealand's social history and presented it to us as an entertaining and assured "good night out", with lots of laughs, lots of heart and a few home truths. From the early days of *Glide Time* and *Middle Age Spread* through to recent hit comedies like *Who Wants to be 100?* and *Four Flat Whites In Italy*, Roger is without a doubt NZ's best-loved playwright, so it's a great delight to present his latest work for you.

You Can Always Hand Them Back puts the "grand" into grandparenting. In today's frenetic economic climate, how would many mothers and fathers maintain their busy working lives if it wasn't for the generosity of grandparents - who often give up their own careers, hobbies and interests to care for their grandchildren.

You Can Always Hand Them Back is a collaboration between Roger and Peter Skellern - distinguished UK singer/songwriter - and has enjoyed tremendous success throughout New Zealand and in England.

For this Auckland premiere we're lucky to have gathered a talented team of Hall "veterans". Director Janice Finn and actors Darien Takle and Peter Hayden are all superb exponents of Roger's work. Huge thanks to them and to music director Jason Te Mete (who also appears as the third character in the play), choreographer Jeremy Birchall, set designer Rachael Walker, costume designer Lisa Holmes, lighting designer Phillip Dexter and AV designer Simon Barker: a top team to bring you top entertainment.

Enjoy!



Director's Note

Director Janice Finn

Chances are a great many of you who are reading these notes will have come to see *You Can Always Hand Them Back* because it's a play by Roger Hall. Roger has delighted and amused audiences for forty years, proving time and time again that New Zealanders can't get enough of his recognisable take on the lives of ordinary Kiwis. This joyful and poignant offering, with great music by Peter Skellern, covers twelve years in the lives of a retired couple who - hurray! - finally become grandparents. But this longed for state isn't all koochikoo, kisses and cuddles. The initial celebrations are followed by the stark reality of babysitting: crying babies, dirty nappies, toddlers' tantrums, sleepless nights, not to mention the cost of prams promised in the first flush of grandparental pride. Age is a constant

factor, first with the aches and pains that strike as the tiny babies morph into tubby toddlers, followed by the inevitable ticking of the clock that seems to be gathering speed.

This is the sixth Roger Hall play I have directed and again it's been a pleasure. If you enjoyed Darien Takle and Peter Hayden in ATC's *Lysistrata* you will love seeing them together again, this time as Grandma and Grandpa rocking it up to Peter Skellern's clever score played impeccably by our pianist and musical director, Jason Te Mete. This talented cast and our fantastic creative team led by set designer Rachael Walker, lighting designer Phillip Dexter and choreographer Jeremy Birchall have worked their butts off to bring you this funny, moving, energetic and memorable piece of classic Roger Hall. My heartfelt thanks to all of them.

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Roger Hall's
- SMASH HIT COMEDY -
**YOU CAN ALWAYS
HAND THEM BACK**
Music and lyrics by Peter Skellern

CAST

Kath — **Darien Takle**
Maurice — **Peter Hayden**
Pianist — **Jason Te Mete**

CREATIVE

Director — **Janice Finn**
Musical Director — **Jason Te Mete**
Choreographer — **Jeremy Birchall**
Set Designer — **Rachael Walker**
Costume Designer — **Lisa Holmes**
Lighting Designer — **Phillip Dexter MSc**
AV Designer — **Simon Barker**
Sound Designer — **Jason Smith**

PRODUCTION

Production Manager — **Robert Hunte**
Company Manager — **Elaine Walsh**
Stage Manager — **Sami Vance**
Technical Manager — **Nik Janiurek**
Technical Operator — **Rochelle Bond**
Set Construction — **2Construct**
Sound Engineer — **Arran Eley**
Props Master — **Amy Snape**

BY ARRANGEMENT WITH



AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:
Aaron Paap and the team at University Event Services.

You Can Always Hand Them Back is the second Auckland Theatre Company mainbill production for 2016 and opened on April 2nd at SKYCITY Theatre. The production is approximately 1 hour 47 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.



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THE FULL HALL: A BRIEF HISTORY OF ROGER HALL AND ATC

BY SIMON PRAST

Late last year I had the privilege of sharing an exquisite lunch at Orphan's Kitchen with Simon Wilson, Ray Henwood, Janice Finn, Briar Grace-Smith, and Philippa Campbell. Our guest of honour was Roger Hall.

Simon Wilson asked me "what was Roger to Auckland Theatre Company? He was obviously important."

The answer to that took me right back to the beginnings of ATC. *Market Forces* is key to the story of Auckland Theatre Company, because we started from nothing and had to earn our way into credibility. We had originally programmed Roger Hall's

play *Market Forces* for a season at the Herald Theatre and, due to actual market forces and the demand for Roger's play, we had to transfer the season to the Maidment mainstage. Going from 186 seats to over 400 seats was a significant step in the history of the company, and helped ATC staff and audiences alike see that we were stepping into the big league. So Roger has played a major part in ATC's development from the start.

ATC's fifth play was Roger's *By Degrees*, which starred Ilona Rodgers, Jude Gibson, Rachel House and Judie Douglas (Roger writes great parts for women). Cathy Downes directed and Tracy Grant-Lord designed.

I asked Ilona about her memories of the play. She recalls “four women, each talking to the audience about their experience of being a mature university student. I loved these monologues and how they blended and coalesced seamlessly, each one moving the audience along. I never thought I would be a mature student then, but nine years later there I was at University! In my first semester, I kept thinking ‘oh I’ve already done this!’, although my character was doing history and I was doing Arts Management. In my first round of research, I remembered one of the women in the play talking about READING TOO MUCH and going into overload; thank goodness I remembered that and got more strategic. My character got Honours and so did I! It was life imitating art...”

That interplay of life and art has always been Roger Hall’s forte.

“Roger’s work is perfectly suited to the audience ATC aims to connect with”

In an article published in 2002 to celebrate ATC’s tenth anniversary, “Take A Chance On Us”, writer Dita di Boni points out that Roger’s work is perfectly suited to the audience ATC aims to connect with. She

quotes him as saying: “The ATC audience is really my demographic ... I am a chronicler of the times, and I represent the theatre-going (person) and the stories that affect those people are the ones that I write and reach them with.”

To demonstrate how prolific, prodigious, prescient (and profitable!) a chronicler of our times Roger has been, here a full list of those of his plays that featured on ATC’s playbill:

- 1994: *By Degrees*
- 1996: *Market Forces*
- 1997: *Social Climbers*
- 1999: *The Bookclub*
- 2001: *Take a Chance on Me*
- 2003: *Middle Age Spread*
- 2004: *Spreading Out*
- 2005: *Taking Off*
- 2007: *Who Wants to be 100?*
- 2008: *Who Needs Sleep Anyway*
- 2009: *Four Flat Whites in Italy*
- 2012: *A Shortcut to Happiness*

To that list, we now add tonight’s show: 2016: *You Can Always Hand Them Back*. Many of these productions

went on to tour the North Island, proving the enormous audience reach and enduring popular reputation of the playwright, for all New Zealand audiences, not just Aucklanders.



Clockwise: Simon Prast, Roger Hall, and Janice Finn at the Orphan’s Kitchen lunch

At the Orphan’s Kitchen lunch, I related my experience as actor in one of Roger’s most famous plays: “I’m remembering in *Glide Time*, playing Hugh. He basically said, ‘well, I’m going to stay with my wife’ and there was a look... Theresa Healey was playing Beryl and it was a Chekhovian moment where this woman had been, you know, playing along with this man, but when push came to shove, he was staying with his wife and so Beryl’s heart broke... on stage. It was such a big dramatic moment.” Simon Wilson said “that must be nice to hear, Roger, a Chekhovian moment.”

Roger’s reply? “Well, I have the same birthday as Chekhov (January 29) so quite clearly there’s a connection.” Over the laughter, he added “I’m very proud that I have the same birthday as Chekhov. I wrote my

first play more or less around the same age as Chekhov, so I have a feeling that the mid-thirties is the time to start! But – if my work is called Chekhovian, I can have no higher praise.”

Roger’s gift to us all is his uncanny ability to conjure characters we know. We recognize their hopes and dreams; we laugh at their foibles, because we can see them in ourselves and in each other; and, as with poor Beryl above, we feel their pain. That is why Roger Hall is New Zealand’s most popular playwright.

Roger Hall’s contribution to the early and ongoing success of ATC is unrivalled. Roger knows his audience and, for over two decades now, to the mutual delight of the Auckland Theatre Company and Auckland theatre-goers, the audiences have come and come and come.

Roger Hall

PLAYWRIGHT



70 Years a theatregoer; 50 years a writer; 40 years a playwright. Roger Hall's first stage play, *Glide Time*, was produced in 1976, and was a smash hit throughout the country. His next play, *Middle Age Spread*, was equally successful throughout New Zealand, and also went to the West End where it ran for 15 months and won Comedy of the Year Award, and has since been seen in nine other countries.

He has been writing a stage play every year since then, plus musicals and pantomimes.

He has written more than 70 sitcom episodes for TV, from *Gliding On* to *Spin Doctors*, and had two series of the comedy *Conjugal Rites* made and screened in the UK.

Recent plays have included *Who Wants to be 100? (Anyone Who's 99)*; *Four Flat Whites in Italy*; *A Short Cut to Happiness*; *Book Ends* and *You Can Always Hand Them Back*.

He has been awarded a QSO, a CNZM, an Honorary Doctorate of Letters from Victoria University, and a 2015 Prime Minister's Award for Literary Achievement.

Because we love Auckland, we want it to be better. Because the best **schools** aren't good enough and the worst ones need a revolution. Because the **politicians** get it wrong and so do the academics and the lawyers and the cops and the artists and the banks. Not always, but too often, so things need to be said. Exposed. Argued. **Laughed** at. Because there are so many good things to **eat**, and wear, and see and hear and be a part of (and sometimes they're not as good as they should be either, which also needs to be said). Because we **cherish** so many of the people of this city, and we want to tell you about them and show them to you. Because of all this: **Isn't it time you picked up a copy of the latest Metro magazine?**

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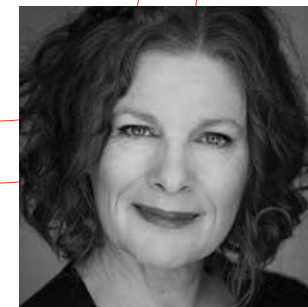
Peter Hayden

MAURICE

Having spent many years in Dunedin working between his 'twin' passions of drama and documentary film making, Peter is now happy to be strongly focused on drama and really chuffed to be back working with the team at Auckland Theatre Company.

His recent screen appearances have included TV series *800 Words* and *Hillary* as well as the soon to be released movie *Light Between the Oceans*. Perhaps the strangest experience of 2015 was playing Robert Redford's 'body double' in the kids' movie *Pete's Dragon*, shot here in New Zealand.

Recent theatre work includes Pulitzer Prize finalist *Time Stands Still*, at the Fortune in Dunedin. However, over the last 3 years, Peter has been privileged to appear in several Auckland Theatre productions: *Other Desert Cities*, *Trees Beneath the Lake*, *The Ladykillers* and *Lysistrata*, where he and Darien Takle played an embattled, aging couple in this Greek 'battle of the sexes'. There's a lot less sparring and heaps more fun between them in *You Can Always Hand them Back*, and it's a delight to be sharing the stage again with Darien.



Darien Takle

KATH

Graduate of Toi Whakaari, and Elam School of Fine Arts Darien has been an actress, singer and writer for over 40 years and a grandmother for 11. With three grandchildren Darien has plenty of material for this, her seventh Roger Hall play.

Darien's last production for Auckland Theatre Company was *Lysistrata*. It was a highlight of her career working again with Michael Hurst and gaily flinging her clothes in the air. In this production Darien will keep her clothes on but is delighted to still have Peter playing her husband as he did in *Lysistrata*.

Darien has played the lead in many productions notably Edith Piaf in *Piaf*, Fantine in *Les Miserables* (Australia), Eva Peron in *Evita*, Sally Boles in *Cabaret*, the Witch in *Into The*

Woods, and *Darien Takle Sings Brecht*.

Theatre roles include Jean in *Midnight in Moscow*, Rita in *Educating Rita*, Ophelia in *Hamlet* and the Mother in *The God Boy* (for ATC). Darien received an AFTA screen award for best actress in the Feature film *Xmas*. Other films include *The Lost Tribe*, *The Ugly*, *Deceit*, *A Song of Good*, *Bread and Roses* and *Heavenly Creature*.

Television credits includes *Both Sides of the Fence*, *Marlin Bay*, *Mercy Peak*, *Burying Brian*, *Typhon's People*, *Xena Warrior Princess* (playing Xena's Mum), the Australian series *Possession* and recently the *Hillary* series.

"Long may Roger write for actors of a certain age. We love him for that. Perhaps when I have been in more than 10 Roger Halls I will be inducted into the Roger Hall of Fame."



Jason Te Mete

PIANIST/ MUSICAL DIRECTOR

Originally from Tauranga, Jason comes from a musical family where he was encouraged to learn classical piano from an early age. He enhanced his musicianship by studying at Victoria University of Wellington before moving to Auckland in 2002 where he broadened his horizons and now works as a freelance actor, singer, dancer, director, vocal coach, musical director and pianist.

Jason received outstanding reviews for his performance as Mitch Albom in the NZ premiere of *Tuesdays With Morrie* (Newmarket Stage Company), and his recent performance and musical direction of the 2015 Edinburgh Fringe Festival season of *K'Rd Strip*, Okareka Dance Company's highly acclaimed devised work, received 5-star international reviews. He has performed in *You Can*

Always Hand Them Back, *The Mikado*, *Anything Goes* and *La Cage Aux Folles* (The Court Theatre, Christchurch), *Stepping Out* (Auckland Theatre Company), Raymond Hawthorne's acclaimed production of *The Consul* (Opera Factory) and most recently *Guys & Dolls* with Auckland Theatre Company.

Jason has directed several musicals, including *Mrs McGinty* and *The Bizarre Plant* (The Court Theatre), and *The 25th Annual Putnam County Spelling Bee* (Manukau Performing Arts), which won 9 NAPTA Awards including Best Musical, Best Director and Best Ensemble Cast. He was also musical director for *Altar Boyz* (Fortune Theatre, Dunedin), *Little Shop of Horrors*, *Checkout Chicks*, *The Twits* (ATC), and *Blood Brothers* with Annie Whittle and Ray Woolf.

creatives



Janice Finn

DIRECTOR

Janice's association with Roger Hall's plays began with her premiere production of *Take a Chance On Me* for Auckland Theatre Company in 2001. She has gone on to cement her collaboration with Roger as director of *Spreading Out*, *Cinderella* and *Who Wants to be 100?* for Dunedin's Fortune Theatre and then the hugely successful *Four Flat Whites In Italy* for Auckland Theatre Company in 2009.

Janice began her career in the theatre in the seventies as a member of the Downstage Theatre Company, where she established herself as one of the leading actresses of her generation. She was known in particular for her roles as Hedda in *Hedda Gabler*, Sonya in *Uncle Vanya*, Rosalind in *As You Like It* and The Mother in Steven Berkoff's *Metamorphosis* directed by Berkoff. She went on to star as Jane Hart in the long-running television series *Close To Home*, and also had a guest role in historical epic *The Governor*. Janice moved to Australia and acted

with the Sydney Theatre Company (alongside a young Mel Gibson), Melbourne Theatre Company and the State Theatre Company of South Australia.

Returning to her hometown Auckland to join Television New Zealand, she trained as a drama director and went on to direct *Open House*, *Seekers* and *Country GP*. She is best known as the co-creator and producer of the award-winning 'super-soap' *Gloss*.

Following the success of *Gloss*, Janice went on to produce *Marlin Bay*. In her subsequent career in television she has produced reality, lifestyle and arts programmes, been a General Manager of Communicado, a Network Commissioning Editor for TVNZ and produced international documentaries for Natural History NZ.

Janice most recently directed Roger Hall's *Social Climbers* at the Pumphouse Theatre, as well as *Six Dance Lessons In Six Weeks*, a play she'd been wanting to direct for a decade.



Jeremy Birchall
CHOREOGRAPHER

Jeremy first worked with Auckland Theatre Company in the production of *Cabaret* in 1999 and has worked with the company both on and offstage ever since, most recently as choreographer on *Rupert* and *Guys and Dolls*. In a career spanning over 20 years Jeremy has enjoyed working in both theatre and film. His diverse range of skills has afforded many varied opportunities here in New Zealand as well as overseas as an actor, dancer, choreographer, voice-over artist and director.

Holding both regional and national titles in Aerobics and Hip Hop, Jeremy continued to dance for the Candy Lane Dancers for over 16 years. Whilst living in London in 2007 - 2008 Jeremy performed in *Hot in Havana* and taught dance at the West End dance school - Creation Dance.

Returning home to New Zealand Jeremy has enjoyed stepping into the director's shoes more often and has most recently enjoyed directing the King's College productions of *Grease* and *Urinetown* and writing and directing an original work *Into The Hood* for Diocesan School. Jeremy has toured New Zealand with the Ben McDonald productions *Pirates Of Penzance*, *Oklahoma* and *The Great Gatsby* as both choreographer and performer, performed in *La Traviata* and *Carmen* at North Harbour Stadium and toured with Co. Theatre Physical's production of *Ohh Baby Baby*. Jeremy is a proud member of Actors Equity.

"What fun it is to bring this show to the stage with such a fabulous team - there's been a lot of laughs along the way!"



Rachael Walker
SET DESIGNER

With a passion for both set and costume design Rachael has spent the past 14 years specialising in Theatre Design. For Auckland Theatre Company, her works include *The Ladykillers*, *Other Desert Cities*, *Polly Hood In Mumuland*, *Anne Boleyn*, *Kings Of The Gym*, *The Gift*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *God Of Carnage*, *Who Needs Sleep Anyway?*, *End Of The Rainbow*, *The Tutor*, *The Bach*, *The Vagina Monologues*, *Play 2* and *Play 2.05*.

Theatre highlights for Silo include *Angels In America*, *Midsummer*, *Private Lives*, *The Brothers Size*, *Loot*, *Holding The Man*, *Betrayal*,

The Cut, *Lobby Hero*, *Some Girl(s)*, *The Case Of Katherine Mansfield*, *Under Milk Wood* and *Glide Time*.

She also designed *Mother Courage and Her Children*, *Balm in Gilead*, *The Dining Room*, *Jacques Brel is Alive and Well and Living In Paris*, *The Three Sisters*, *Top Girls*, *Cloud Nine*, *Macbeth*, *Scenes From The Big Picture*, *Measure For Measure*, *Sons*, *The Crucible* (Unitec), *A Number*, *The Return and Proof* (A Lethal Set), and *Aladdin* (Auckland Festival'03). She also had fun designing the set for Tim Bray's *Royal Jubilee Performance of Hairy Maclary* in 2012.

Rachael was the 2008 URBIS Best Stage Designer.



Lisa Holmes
COSTUME DESIGNER

Lisa Holmes has worked in theatre, film, opera and advertising in both Wellington and Auckland including time with the New Zealand Opera (*La Cenerentola*, *Madama Butterfly*, *Tosca*), World of Wearable Art, Elizabeth Whiting Costumes, Royal New Zealand Ballet, Ninth Floor Productions - American television pilot *Lumen*, Tawata Productions, IDC Worldwide, Weta Workshop, Mandatory Menswear and Auckland Arts Festival. Lisa is a

Massey University scholar and holds first class honours in a Bachelor of Design - Fashion. Lisa has previously worked with Auckland Theatre Company as Costume Designer for *Enlightenment* (2015), assisted with *Jesus Christ Superstar* (2014) and will also be the Costume Designer for *That Bloody Woman* later in 2016. Lisa gets huge enjoyment from working with the talented creative team, cast and crew at Auckland Theatre Company.



Phillip Dexter MSc
LIGHTING DESIGNER

Phillip's previous lighting designs for Auckland Theatre Company include *Polo*, *Rupert*, *The Ladykillers*, *The Good Soul of Szechuan*, *Other Desert Cities*, *Lord of The Flies*, *A Shortcut to Happiness*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *Mary Stuart*, *Poor Boy*, *Le Sud*, *Equus*, *The Blonde*, *The Brunette* and *The Vengeful Redhead*, *Doubt* and *Up for Grabs*.

He works regularly for all the major theatre companies in New Zealand. Recent productions include *God of Carnage*, *Four Flat Whites in Italy*, *Death and The Maiden* (Newmarket Stage), *Rock 'N' Roll* (Circa Theatre), *Don Juan in Soho*, *Lucky Numbers* (Fortune Theatre), *Long Day's Journey Into Night*, *Oliver!* (The Court), *The Graduate*, *Dracula*, *The Goat* (Downstage),

At The Wake (Centrepoint Theatre), *Lucia Di Lammermoor* and *Turandot* (NZ Opera).

While based in London, Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory - Royal College of Music.

Phillip is director of Limeburner Design Ltd (www.limeburner.co.nz), which specialises in theatre and architectural lighting design. Training includes a Master of Science in light and lighting from UCL, London. Product design includes lighting instruments for film recently used on the studio components of *Avatar* and *The Lion, The Witch and The Wardrobe*.



Jason Smith

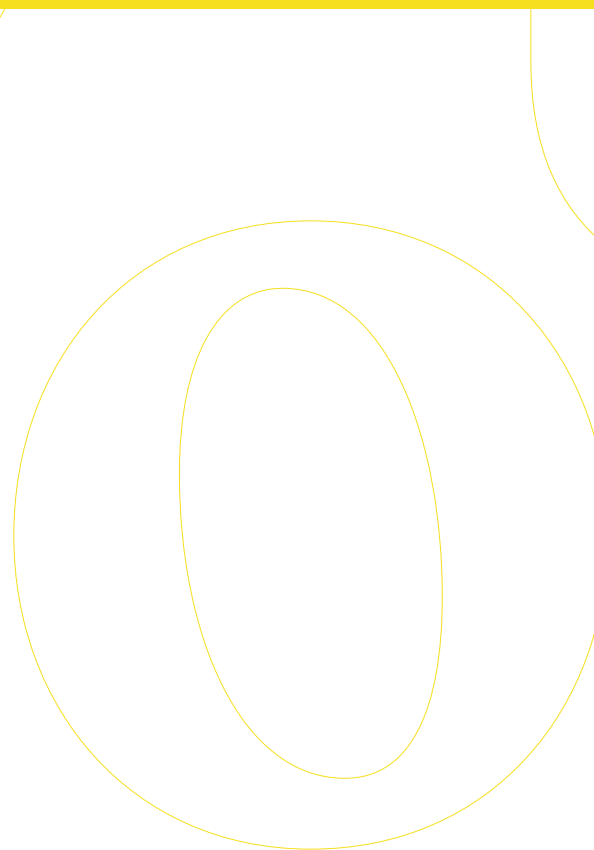
SOUND DESIGNER

Jason has been composing music for television and theatre for 22 years. As a keyboard player he has performed throughout New Zealand, Australia, Europe and the USA. His work as the Music Editor on ABC/Disney's *Legend of the Seeker* (winner of a Best Music Emmy Award) and the STARZ network's *Spartacus: Blood and Sand*, *Gods of the Arena*, *Vengeance*, and *War of the Damned*, has been enjoyed by a global audience of millions.

Jason built and runs Platform Studios in central Auckland.

He works on a broad range of projects, including television, film, theatre, advertising and marketing campaigns, pop music, children's music, choral arrangements, string arrangements, musical improvisation, corporate events, radio drama and comedy, sound design, music production and engineering.

Jason is also an emerging writer/director and producer. He is currently writing and developing an original comedy series for television.



Simon Barker

AV DESIGNER

Simon runs the successful creative video production company Lotech Media specialising in production for many of Aotearoa's largest Music and Arts festivals along with numerous awards ceremonies and theatrical productions. Having worked in the creative video scene for over 15 years he now has a team of digital creatives producing some

of the most experimental live video in the country.

Recent works include the critically acclaimed 20th Anniversary retrospective *Siva* for Black Grace Dance company, the independent production 2015 *Between 2 Waves* and ATC's own 2013 production of *The Glass Menagerie*.

ASB WATERFRONT THEATRE

The Year Ahead

2016 is a particularly special year for Auckland Theatre Company as the ASB Waterfront Theatre is on track to open in late September and change the landscape of the performing arts in Auckland. ATC's first year operating out of its own flagship theatre will be followed by its 25th year of operation in 2017. Both of these milestones have only been possible through the hard work, dedication and generosity of many people.

Private philanthropy is playing an increasingly large role in realising the arts, a trend that is becoming more and more apparent both internationally and here in New Zealand. Collectively, private donors have given upwards of \$2 million towards the construction of the ASB Waterfront Theatre and the support continues. One of the Company's valued Founders Club Members is also tonight's playwright and recent recipient of the Prime Minister's Award for Literary Achievement, Roger Hall.

When asked about why he decided to give to the ASB Waterfront Theatre, Roger said, "Of course I wanted to support Auckland Theatre Company and the new theatre. ATC has done so much for me over the years, both as a playwright and as a theatregoer. To make a donation was a duty and a pleasure."

"If you can afford it," he says, "then you should donate. After all, we have all

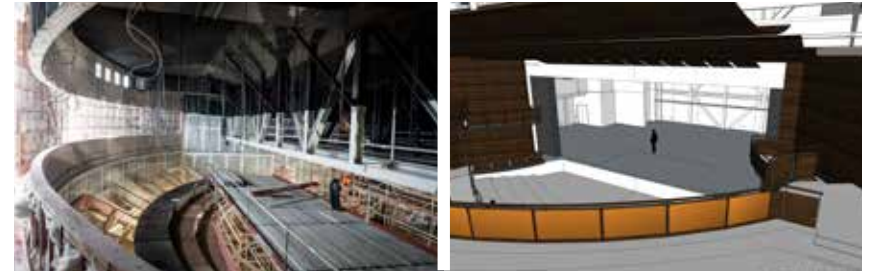
benefitted from those in the past who gave. There isn't a theatre, art gallery or arts institution anywhere that hasn't relied on the generosity of private donors.

If the Arts have given you pleasure for much of your life, then you could indeed consider ATC as one of your beneficiaries. Just think, in a few months' time, you could be enjoying ASB's Auckland Theatre Company production of *Billy Elliot the Musical* in a seat with your name on it."

To date, an astonishing \$35.5 million has been raised to carry out the construction of the ASB Waterfront Theatre. However, a further \$500,000 is needed to complete the extensive fit-out of the performance space.

With just six short months left until the theatre's completion we urge you to join Roger and the many other generous and loyal supporters who have already donated to Auckland Theatre Company's new home. More than two decades of sacrifice, commitment and generosity have taken the Company this far, but your help now will get us over the final hurdle.

If you would like to donate and contribute to this legacy for Auckland please visit www.asbwaterfronttheatre.co.nz or call the ATC Development Team on 09 309 0390. More information on the ASB Waterfront Theatre Founders Club and how to *Take a Seat* is available over the page.



Picture of current construction, view across seating block in the Circle. February 2016.

Credit: Andrew Malmo

Impression and view of the stage from the Aisle seat in the Circle.

Credit: Moller Architects

Thanks to our supporters of the ASB WATERFRONT THEATRE

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Giving to the

ASB WATERFRONT THEATRE

Over the past five years we have raised an impressive \$35.5 million to fund the construction of the ASB Waterfront Theatre; however, this does not mean our job is over. We are still in the process of raising the further \$500,000 required for the fit-out items needed to complete this incredible facility and we need your help to do so.

We have a range of ways you can show your support for the ASB Waterfront Theatre, and all donations are fully receipted for tax deduction purposes.

Join The ASB Waterfront Theatre Founders Club:

The Founders Club is a group of highly committed people who are passionate about creating this world-class performing arts venue as a legacy for Auckland. In recognition of their investment, members will not only be given the chance to experience everything this incredible facility has to offer before anyone else, they are also afforded name recognition in the theatre in perpetuity, and invitations to opening programme events and other special occasions.

The levels of investment for the Founders Club begin at \$5,000, which can be paid in instalments to maximise tax effectiveness. For more information on becoming a Founders Club member, please contact ATC Development Manager, Linden Tierney - linden@atc.co.nz or 09 309 0390 ext 272.

TAKE A SEAT:

We are inviting theatre-lovers to engrave their name in theatre history by *Taking a Seat* in the ASB Waterfront Theatre for a donation of \$1,000. *Take a Seat* supporters will have their name and message placed on a seat plaque and will receive an invitation to an exclusive champagne reception and seat unveiling evening upon the theatre's completion, prior to the opening season.

Please note there are a limited number of seats available and instalment payments are happily accepted. For more information on *Taking a Seat* please contact Rosalind Hemmings - rosalind@atc.co.nz or 09 309 0390 ext 281.

MAKE A ONE OFF DONATION:

All donations, regardless of size, make a huge difference to our fundraising efforts. Over the past few years we have accumulated tens of thousands of dollars through smaller one-off donations, proving the power of collective private giving. So whether it is \$10 or \$100, any contribution you can make to help us build our new home is greatly appreciated. One-off donations can be made via our website at www.asbwaterfronttheatre.co.nz.



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The Auckland Theatre Company
production of

Billy Elliot The Musical

Music by Elton John
Book and Lyrics by Lee Hall

ASB Waterfront Theatre
From October 7

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ASB Waterfront Theatre |
Auckland



Medea

by Kate Mulvany and
Anne-Louise Sarks
Original concept by
Anne-Louise Sarks
after Euripides

Q Theatre

16 June - 9 July

Created by Australian theatre-makers Kate Mulvany and Anne-Louise Sarks, the award-winning *Medea* offers an astonishing retelling of Euripides' classic, focussing on two perspectives that weren't heard the first time around. This is a joyful and achingly tender observation of childhood, and a reminder of our responsibility to those most vulnerable.

Silo Theatre | Auckland



Stag Weekend

by Dan Bain &
Brendon Bennetts

Centrepoint Theatre

1 April - 14 May

A stag party hunting trip to the Tararuas for four overconfident and under-qualified city boys becomes increasingly dangerous - and hilarious - as they fumble towards discovering what it means to be a Kiwi bloke in 2016. It's an unwise combination of boys, beer and bush. Add incompetence, insecurities and illegal substances and everything that can go wrong does go wrong. The hangover from this stag weekend will stay with them forever.

Centre Point Theatre |
Palmerston North



Joyful & Triumphant

by Robert Lord

Circa One

2 April - 7 May

How to survive the train wreck that can be Christmas with the family is skilfully chronicled by playwright Robert Lord in *Joyful & Triumphant*.

The play spans forty years of Christmas Days in the lives of the small-town Bishop Family, as they struggle and cavil and cuddle. Beginning early morning Christmas Day 1949, it moves logically in time through subsequent Christmas Days of the '50s, '60s, '70s, to conclude late evening Christmas Day 1989.

Circa Theatre | Wellington



Educating Rita

by Willy Russell

Court Theatre

28 May - 25 June

Thinking that there is more to life than working in a hair salon, street-smart Rita, fizzing with ambition, sets out to find herself through higher education.

Booksmart Frank, a failed poet with a failed marriage, agrees to tutor Rita to pay for his drinking habit, totally unaware his world is about to be turned upside down.

The Court Theatre |
Christchurch



Niu Sila

by Oscar Kightley
and Dave Armstrong

Fortune Theatre

30 April - 21 May

In 1970s suburban New Zealand, six-year-old Ioane Tafioka, fresh off the boat from the Islands, moves in next door to Peter Burton. Instantly becoming best friends, they spend every day together. As the boys become teenagers they succumb to their stereotypical paths, drifting apart, until a chance reunion twenty years later forces them to confront their ghosts of years past.

Fortune Theatre | Dunedin

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The Giltrap Audi Season of

Giltrap



TO KILL A MOCKINGBIRD

by Harper Lee

adapted by Christopher Sergel



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