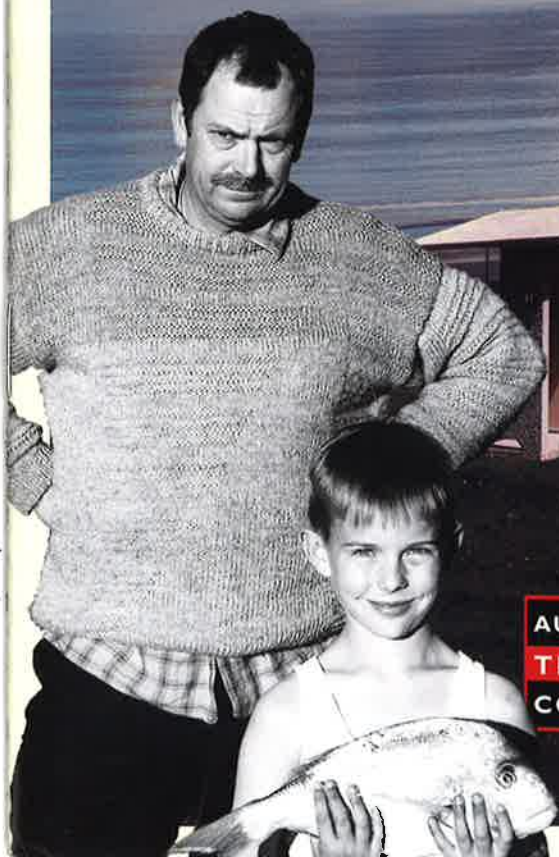


AUCKLAND THEATRE COMPANY
PRESENTS THE ATC PATRONS
SEASON OF

The Bach.

by STEPHEN SINCLAIR
WORLD PREMIERE



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Artistic Director

Colin McColl



What could be more quintessentially kiwi than the family bach? I'm told the word is a diminutive of bachelor – being just the right sized abode for a single adult male. Well Stephen Sinclair has plenty to say about single adult males – and married adult males for that matter – as he lampoons identity politics, sibling rivalry, relationship failures and career disappointments – all the stuff of quintessential kiwi comedy!!

The Bach is a play we're especially proud of at Auckland Theatre Company. It has been developed through the Auckland Theatre Company Literary Unit from script reading to workshop to Final Draft semi-staging last year and now into this fully-fledged world premiere production. My thanks to all the casts, dramaturgs, directors and support staff who have guided this play through its various drafts and helped Stephen develop it into the accomplished work you see tonight.

Big thanks as well to the ATC Patrons for their foresight and vision in supporting this work from page to stage.

It's a pleasure to welcome back to Auckland Theatre Company director Sarah Peirse, Jennifer Ward-Lealand, Peter Elliott and Phillip Gordon. Welcome to Miriama McDowell who makes her Auckland Theatre Company debut in *The Bach*.

It's great privilege for us to premiere a new theatre work from Stephen Sinclair. I predict it will have a long shelf life. Enjoy.

Colin

Colin McColl





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PROUDLY PRESENTS THE ATC
PATRONS' SEASON OF

The Bach.

By Stephen Sinclair
WORLD PREMIERE

CAST & CREW

Simon
Michael
Sally
Hana

Peter Elliott
Phillip Gordon
Jennifer Ward-Lealand
Miriam McDowell

Director
Designer
Lighting Designer
Costume Designer
Stage Manager
Operator
Acting Production Manager
Costume Construction

Sarah Peirse
John Parker
Vera Thomas
Rachael Walker
Frith Walker
Graham Bedwell
Andrew Malmo
Elizabeth Whiting
Costumes Ltd

Set Construction
Properties Master

Third Stage Ltd
Shelley Watson

By arrangement with Playmarket

This is the fourth production in ATC's 2004 season.
The Bach previewed on Thursday, 8 July 2004 at
Herald Theatre.

The Bach is approximately 1 hour and 40 minutes
long without interval.

*Please remember to switch off all cell phones,
pagers and watch alarms.*



MONTANA

Proud Sponsor of *The Bach* Opening Night

Stephen is probably best known for his 1987 hit comedy *Ladies Night* (with Anthony McCarten), which has been produced the world over. Other plays include: *The Sex Fiend* (with Danny Mulheron), *Blowing It* (with Stephen Papps) and *The Bellbird*, which was developed and produced by Auckland Theatre Company.

Stephen has had a long screenwriting partnership with Academy Award winners Peter Jackson and Frances Walsh, most recently on *The Lord of the Rings: The Two Towers*. Earlier collaborations with Peter and Fran include *Meet the Feebles* and *Braindead* (aka *Dead Alive*), which won Best Screenplay at the 1993 New Zealand Film and Television Awards. Stephen's short film *Ride* was just accepted into the Montreal and Brisbane Film Festivals.

His TV drama *Love Mussel*, starring the late Kevin Smith, was cited by the *New Zealand Listener* as the best one hour television comedy-drama of 2001.

Stephen has published two novels: for children, *Thief of Colours*, and for adults, *Dread*. His collection of poetry *The Dwarf and the Stripper* hit shelves last December.



Several years ago the Thames Coromandel Regional Council in their infinite wisdom erected a public toilet next to our family bach on the Coromandel, to the consternation of family members. My mother, who felt it was a desecration of a place that had been in our family for almost fifty years, began a lengthy correspondence with the Council asking that it be moved. Needless to say, all of her suggestions and entreaties were met with bureaucratic indifference.

The Bach, then, is an act of catharsis. The first draft came swiftly – the words just flew from my hand. That it came so easily and was such fun to write I guess has a lot to do with a love for and familiarity with the material.

Writers are generally uneasy when asked to what degree their work is autobiographical. Suffice to say the play is a fiction, with fictitious characters, but taking many details from real life. Though the indignation about the public dunny is real enough!

Thanks to the ATC Literary Unit for their commitment to the development of the play. Also Danny Mulheron, who directed the workshop production, and Sarah Peirse for doing such a fine job on this one. And to both of them for their valuable editorial advice on the text.

Stephen Sinclair

Director

Sarah Peirse



We are pleased to have Sarah again resident in the country and directing at Auckland Theatre Company after fourteen years living in Australia and England.

An accomplished actor as well as director, Sarah has appeared in many theatre, television and film productions throughout New Zealand, Australia and the United Kingdom. New Zealand film credits include: *Rain* (Dir. Christine Jeffs), *Heavenly Creatures* (Dir. Peter Jackson) and *The Navigator* (Dir. Vincent Ward).

Sarah's previous productions for Auckland Theatre Company include directing *Vita and Virginia*, *Master Class*, *Dancing at Lughnasa* and *Someone Who'll Watch Over Me*. She was Associate Director of Mercury Theatre from 1987 to 1989, and has directed for Theatre Corporate and South Australian Theatre Company.

Having known Stephen Sinclair for many years it is an absolute pleasure to be at the helm of his latest play The Bach.

A comedy of manners, a drama of betrayal, a search and rescue of contemporary kiwi issues, The Bach plays out through the minefields of marital strife, sibling rivalry, national identity and one well-placed public convenience.

I want to thank Stephen for his acerbic and entertaining insights. He has written four memorable roles with a terrific ear for their character and individualism.

I also want to thank my cast for their talent, perseverance and ultimately, the ability to serve up (and eat) a well-cooked meal on time!

Enjoy!

Sarah Peirse



The Bach was developed and presented through the loyal support received from Auckland Theatre Company's Patrons. The ATC Patrons' funds helped establish and then support ATC 2econd Unit and ATC Literary Unit. ATC Patrons is particularly proud to have supported the development of *The Bach*.

ATC Patrons was launched by invitation on June 12, 2000 through the hard work of ATC Patrons Founders Erika Congreve and Dayle Mace.

The group was set up to support the work of Auckland Theatre Company. Meeting informally in the evenings two or three times a year, Patrons are given an opportunity to hear from the Artistic Director and General Manager and keep their fingers on the pulse of the activities and development of the Company. ATC Patrons is an integral part of the theatre, with a particular focus on special projects.

This support of Auckland Theatre Company gives ATC Patrons a personal relationship with and a proprietorial interest in the Company, acting not only as funders, but as an informal advisory group. Knowledge, skills, advice and help are as valuable to the Company as their financial support.

If you are passionate about arts in Auckland, consider joining the ATC Patrons! Please contact ATC's General Manager Kim Acland on 09 309 3090 x65.

A list of ATC Patrons can be found on page 16

Spotlight On... **ATC PATRONS**

Auckland Theatre Company is committed to the development and presentation of New Zealand theatre. Through the ATC Literary Unit the company aims to ensure that New Zealand playwrights are offered direct support in a professional context in developing New Zealand stories for the stage that can be premiered by ATC and other theatre companies.

ATC's literary programme operates throughout the year, presenting a number of play readings. Writers of scripts in development are teamed with a professional cast and a director to workshop their script and have it presented at a public reading at the Auckland Art Gallery Toi o Tāmaki.

A further development of the Playreading Series is FINAL DRAFT. Selected scripts from the Playreading Series undergo extended script workshops, again with professional cast and a director, and are previewed before the general public as well as key industry figures. FINAL DRAFT provides an opportunity to fine-tune a script before seeking a full production.

The Bach is the second of Stephen Sinclair's plays to be staged via the Literary Unit process (ATC presented *The Bellbird* in 2002). ATC is proud to play a part in ensuring that the best work of New Zealand writers can find a way to its audience in the best possible shape.

If you are a playwright, we want to hear from you. Send your scripts to:

ATC Literary Unit / Auckland Theatre Company / P O Box 6513 Wellesley St / Auckland.

If you wish to receive information about the Playreading Series please send your details to literary@atc.co.nz or phone (09) 309 0390



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Simon Peter Elliott

Peter has appeared in more than fifty theatre productions in a career spanning twenty years. He is no stranger to the Auckland Theatre Company stage. In the last few years Peter has appeared in *The Graduate*, *Noises Off*, *Take a Chance on Me*, *Rosencrantz and Guildenstern Are Dead* and *Art*.

Other theatre credits include numerous productions at The Court Theatre, The Mercury Theatre, Downstage, Fortune and the Melbourne Theatre Company.

Peter has appeared in more than thirty television shows including long stints on *Gloss* and *Shortland Street*. Recent projects include host, writer and associate producer on the documentary series *Explorers*, and presenting *Captain's Log*, *Intrepid Journeys* and *Secret New Zealand*, all for TV One.

It is so refreshing to be able to work on a piece of true New Zealand theatre. Our own voice, our own world, our own wairua. Thank you Stephen, thank you Sarah.



Sally Jennifer Ward-Lealand

Jennifer Ward-Lealand is one of the country's most experienced actresses, and has had a long-standing relationship with ATC. She has appeared in *Into the Woods*, *The Herbal Bed*, *The Graduate*, and this season was seen in *The Talented Mr. Ripley*. Jennifer was involved in the development process of *The Bach* when it went through last year's ATC Final Draft programme.

In 1998, she was awarded Best Theatrical Performance at the New Zealand Entertainment Awards, and has appeared in countless screen and stage productions since training at Auckland's influential Theatre Corporate in 1982. Her film roles include *Fracture*, *The Footstep Man*, *Desperate Remedies* (Best Actress, Sitges, Spain) and *The Ugly*. Television series include *Xena*, *Duggan*, *Danny and Raewyn* (Gofta Best Actress), *Full Frontal* (Australia) and *Hercules*.

Jennifer's theatre highlights include *Hedda Gabler*, *Agnes of God*, *Cabaret*, *The Front Lawn* and *Twelfth Night* (Adelaide International Arts Festival). Last year Jennifer played Marlene Dietrich in the Potent Pause Production of *Marlene*. She also performed the one-woman Cabaret *Jennifer Ward-Lealand Sings Marlene* for the AK03 Festival Club and Hamilton Gardens Festival (2004).

Jennifer's directing credits include *Sister Wonder Woman*, *Arohaotearoa* (Silo), *Let Yourself Go* (which she also devised), *Big River* and *By Thunder* for Unitec School of Performing and Screen Arts, Handel's *Acis and Galatea* for NBR New Zealand Opera and, most recently, assistant director (to Michael Hurst) on *Macbeth* for The Large Group.

It has been such a pleasure to work with this company on what has become one of my favourite plays of all time.



Phillip Gordon *Michael*

This is the second time Phillip has worked with Auckland Theatre Company, having appeared in *A Streetcar Named Desire* in 2001. He has extensive theatrical experience as a member of Theatre Corporate, founding member of Tantrum Theatre, and freelance actor, director and writer on countless projects throughout New Zealand and Australia.

Phillip has appeared in numerous television programmes, including *Close to Home*, *Inside Straight* (Feltex Award for Best Newcomer), *Terry and The Gunrunners*, *Echo Point*, *Shortland Street*, *Spin Doctors* and *Street Legal*.

In 1990, Phillip moved to Australia where he spent ten years in residence. He was awarded Best Actor in the Spanish Film Festival for his role in *The Returning*. Other film credits include: *Bridge to Nowhere*, *Came a Hot Friday*, *Savage Islands*, *Danny & Raewyn*, *Resistance*, *Seduction 101* and *Square One*.

Hana Miriama McDowell

Miriama McDowell is a graduate of Toi Whakaari Drama School, and this is her debut with Auckland Theatre Company. Her theatre credits include *The Young Baron* (Theatre Stampede), *Potiki's Memory of Stone* (The Court Theatre), *Vula* (The Conch Productions), and at Toi Whakaari: *The Rover*, *Go Solo*, *Orpheus Descending* and *Who Needs a Vespa?* Most recently she was seen in Hone Kouka's *The Prophet* (Taki Rua Productions/Downstage), part of the New Zealand International Arts Festival.

Her film credits include: *Tangi and Spring Flames*; Miriama also appeared in the television production *Revelations*, and has lent her voice to several productions for Radio New Zealand.



John Parker Designer



John gained an MA degree in Ceramics from the Royal College of Art in London in 1975, was Head of Design at Theatre Corporate from 1983 to 1986 and was Resident Designer for Mercury Theatre from 1986 to 1989.

A freelancer since 1989, John's theatre work includes *The Holy Sinner*, *The Threepenny Opera*, *Chess*, *Pack Of Girls*, *Lovelock's Dream Run*, *Romeo and Juliet*, *The Contest*, *Titus Andronicus*, *Good Works*, *Chess* (for the Australian Tour 1997), *Twelfth Night*, *F.I.L.T.H.*, *Assassins*, *Eugenia*, *Tusitala*, *Waiora*, *Amy's View*, *The Book Club*, *Art*, *Cat On A Hot Tin Roof*, *Serial Killers*, *Decadence*, *On the Razzle*, *Chicago*, *Humble Boy* and, for NBR New Zealand Opera, *Cavaleria Rusticana / I Pagliacci*, *The Marriage of Figaro*, *The Barber of Seville* and *Cosi Fan Tutte*.

John has a long history of designing for ATC, including most recently, *Cabaret*, *Into the Woods*, *Rosencrantz And Guildenstern Are Dead*, *Waiting for Godot*, *Noises Off* and *The Rocky Horror Show*.

He has also designed for The Louis Vuitton Ball and The America's Cup Ball. He was Installation Designer for Bendon's *Next To Nothing*, Bellsouth *Pharaohs*, *Precious Legacy* and *Peru: Gold And Sacrifice* for the Auckland Museum.

John was awarded a Waitakere City Millennium Medal for services to the Community.

For someone who usually works with abstraction, stylisation and minimalism, working on this play has been interesting – balancing the literal demands of a realistic film script with the lateral concerns of theatre.

Rachael Walker Costume Designer

Rachael graduated from Unitec with a Diploma in Performance Technology in 2000 and has since designed numerous theatre productions.

Highlights include *Aladdin* written and directed by Michael Hurst for AK03, *Homegrown* directed by Jonathan Hendry and Elizabeth Hawthorne, *Danny and the Deep Blue Sea* directed by Caroline Bell-Booth, *Measure for Measure* directed by Michael Hurst, *The Crucible* directed by Raymond Hawthorne, *Miss Julie* directed by Vadim Ledogorov, *A Dolls House* directed by Sarah Peirse and *Sons* directed by Cameron Rhodes.

In 2002 she was an ATC 2econd Unit trainee for set and costume design during which she designed *Play 2* and *Play 2.03*, and co-designed *The Vagina Monologues* alongside Ross Joblin. *The Bach* is her first costume design for Auckland Theatre Company's mainbill.

The Bach has been an extremely nice vacation despite the weather! Being surrounded by lovely and oh so experienced professionals has been a joy, thank you very much ATC for the opportunity.



It seems everyone in New Zealand has some fond (and maybe not so fond) memories of holidaying at the bach. But with real estate prices continually rising and some traditional family baches being threatened by strict environmental controls, not everyone can afford their own. Likewise, those who own a bach often look for ways to subsidise the costs.

These days more and more kiwis choose to hire a bach – for the weekend, summer holidays, or just to get away from the office for a few days. To accommodate the changing needs of New Zealand's 'bach culture,' several comprehensive websites have created a meeting place for bach owners and bach renters.

If you are inspired to take a holiday, here are some of the best resources we've found:

www.bookabach.co.nz provides access to some of the finest baches in the nation. The site features an advanced search engine and online availability calendars to make your search easier.

www.cottagestays.co.nz exclusively promotes and markets New Zealand cottages and other unique individual accommodations to New Zealand and overseas guests.

www.HolidayHouses.co.nz offers privately owned self catering homes for holiday accommodation. Their directory includes rental accommodation, self catering holiday homes, houses, short-term rentals, baches, apartments, condominiums, villas and chalets.

And if you are a bach owner, check out www.bachclub.co.nz, designed to make sharing your bach simpler. It lets you create your own free online community to coordinate holidays with friends and family, as well as support for those wishing to set up their bach for hire.

< A Bach of your own

Beach toilets cause a stink

07.01.2004

By Ainsley Thomson

Beachside public toilets at Hot Water Beach are causing a stink at the usually pristine holiday spot.

Locals at the popular Coromandel Peninsula beach say that for the past two weeks the stench from the toilets' septic tank has been unbearable. One shop in town reported a steady stream of holidaymakers asking to use its toilet rather than face the public block. The toilets' drainage system, upgraded in time for summer, failed to cope with the influx of summer visitors, and a pump broke on December 29. Simon Buchanan, owner of Moko Gallery across the road from the block, said raw sewage and toilet paper flow into the carpark around the toilets.

But while the Thames-Coromandel District Council said the pump was replaced the next day, locals say they are still suffering. Gordon Pye's beachfront house is located 50m from the toilets. "It's shocking, really appalling, the stench coming off them. "It even gets into the kitchen where we have our meals." Mr Pye, who has lived at the beach for the past 75 years, said the issue would be raised at a ratepayers meeting on Saturday. Two hundred metres down the road, ratepayers association secretary Trevor Knight, owner of a Hot Water Beach bed and breakfast, said the wind carried the smell to his house.

Picnic tables next to the toilet block were left unused. "The smell is certainly still there," Mr Knight said. "It's really strong. I certainly wouldn't want to have a picnic there, put it that way."

Council spokeswoman Robyn Sherson said she had been told the smell was more of a "slight whiff". Regardless of the smell, tourists were not put off the beach, she said. "You couldn't fit an ant on the beach at the moment."

THE BACH
In the
News...

Facts about Maori Language

2001 Census Results

- * One in four Maori could speak Maori.
- * Nearly half of Maori language speakers were under twenty-five years.
- * Maori language rates are highest in Gisborne, Bay of Plenty and Northland.
- * Maori is the most widely spoken language in New Zealand after English.
- * 30,000 non-Maori could speak Maori at a medium comprehension level.

(Source: Statistics New Zealand)

2001 National Maori Language Survey Results

- * While ninety-three percent of Maori adults have some comprehension of the Maori language, only eight percent are considered highly fluent speakers.
- * Seventy-three percent of highly fluent speakers are forty-five years or older.
- * Forty-eight percent of Maori speakers never have whole conversations in Maori in their homes.
- * In a typical week seventy-one percent of Maori adults listen to the Maori language on radio or television, including fifty-eight percent of those who identified as non-speakers.

(Source: The National Maori Language Survey Summary Report)

In The Bach, tensions rise over expectations of the characters comprehension of the Maori language.

While public consciousness of Maori culture has increased, and Maori language education and media are on the rise, the language is still in danger of extinction outside the realms of ritual and symbol.

In 2001, in addition to the national census, the New Zealand government implemented the National Maori Language Survey (NMLS) as an important step towards revitalising the Maori language.

Maori language courses are taught at several tertiary institutions. Find out more by contacting:

Te Wananga o Aotearoa (University of New Zealand)
www.twoa.ac.nz

Te Ara Poutama (department of Auckland University of Technology) www.aut.ac.nz

Maori Television offers many educational programmes, including Korero Mai, a half-hour drama teaching te reo in an easy, clear and fun way with simple, step-by-step lessons. For information visit www.maoritv.co.nz.



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For information on making a donation please contact Kim Acland on 09 309 0390 ext75 or email kim@atc.co.nz or visit www.atc.co.nz

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**AUCKLAND
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Madeleine Sami, Lucy Lawless and Danielle Cormack in *The Vagina Monologues*, 2002

photo: John McDermott

As costume supervisor at Elizabeth Whiting Costumes, I am the person responsible for making the costume designs come to life.

Once the designs have been presented in the first week of rehearsal I meet with the costume designer and talk through exactly what they want. We go through fabrics, colours, shoes, jewellery and any accessories that are needed. Then we do a costume breakdown and try and make the designs fit within the budget that Auckland Theatre Company has allocated for that show. Some costumes can be bought, but many have to be made by hand. We collate fabric samples, trims, buttons and show them to the designer so they get exactly what they want. Then providing we are within budget we either go shopping or get creative with the sewing machine.

The skills that are needed to become a successful costume supervisor are to have a lot of patience and a smile for all occasions. You also need a good knowledge of local shops, be able to keep track of budgets and have a knowledge of sewing and what fabrics can be used to achieve a look.

A Day In the Life of...

Denise Hosty



I have worked in costume departments since I was lucky enough to be accepted onto a Youth Training Scheme in Manchester in 1986. In 1999 I ran the wardrobe department at London's Donmar Warehouse and dressed Nicole Kidman in *The Blue Room*.

Getting the costumes together for *The Bach* has consisted of days shopping with actors so we get an outfit which the actor feels comfortable in and the over all look is something that fits Rachael's vision.

The strangest thing I have had happen to me during a show was whilst working on a show in London's West End. We had a washing machine on during the show and when it came to its spin cycle the door exploded into millions of small shards of glass. The machine kept on spinning making a huge noise and sending vibrations through the auditorium.

My favourite part of my job is getting up to come to work each day.

Backstage

Auckland Theatre Company

Auckland Theatre Company is one of New Zealand's largest theatre companies. A not-for-profit organisation, ATC employs 12 full-time staff and contracts over 150 theatre practitioners. In the areas of artistic achievement, audience development and arts marketing, ATC is recognised as an industry leader of national significance.

ATC is now in its 12th subscription season, having produced over 69 professional productions since its inception in 1992.

ATC has been privileged to embrace the talent of some of New Zealand's most accomplished theatre artists and international practitioners, many of whom are still part of the wider ATC company today.

The ATC repertoire consists of a combination of New Zealand, international, contemporary, classical and musical works. Local content, including world premieres, often makes up 30% of the programme.

Described as "a high quality professional team giving it their all" City News, Auckland Theatre Company provides community spirit and identity for its members, for its audience, and, we hope, for Auckland as a whole.

"Auckland Theatre Company matches the best the world has to offer." BBC World Service

www.atc.co.nz



THE BELLBIRD
2002



WAITING FOR GODOT
2002



THE GRADUATE
2003

- 1993 LOVELOCK'S DREAM RUN
DAUGHTERS OF HEAVEN
- 1994 ANGELS IN AMERICA
SOMEONE WHO'LL WATCH OVER ME
BY DEGREES
THE SEAGULL
- 1995 OLEANNA
DEAD FUNNY
THE LEARNER'S STAND
DANCING AT LUGHNASA
- 1996 THREE TALL WOMEN
TRAVELS WITH MY AUNT
MARKET FORCES
UNCLE VANYA
- 1997 ARCADIA
MOLLY SWEENEY
ALL MY SONS
SKYLIGHT
MASTER CLASS
SOCIAL CLIMBERS
- 1998 THE HERBAL BED
HONOUR
TWELVE ANGRY MEN
FOUR CITIES
JULIUS CAESAR
VITA & VIRGINIA
THE WIND IN THE WILLOWS
- 1999 CLOSER
AMY'S VIEW
THE CRIPPLE OF INISHMAAN
FORESKIN'S LAMENT
DEATH OF A SALESMAN
THE BOOK CLUB
CABARET
- 2000 ART
COLLECTED STORIES
THE BEAUTY QUEEN OF LEENANE
WIT
THE GOD BOY
SERIAL KILLERS
THE JUDAS KISS
INTO THE WOODS
- 2001 HARURU MAI
THE BLUE ROOM
ROSENCRANTZ AND GUILDENSTERN ARE DEAD
SECRET BRIDESMAIDS' BUSINESS
TAKE A CHANCE ON ME
A STREETCAR NAMED DESIRE
COPENHAGEN
HAIR
- 2002 THE VAGINA MONOLOGUES
THE PLAY ABOUT THE BABY
THE DAYLIGHT ATHEIST
NOISES OFF
THE BELLBIRD
TRAVESTIES
STONES IN HIS POCKETS
WAITING FOR GODOT
THE ROCKY HORROR SHOW
- 2003 THE GRADUATE
THE SHAPE OF THINGS
MIDDLE AGE SPREAD
THE WORLD'S WIFE
THE SONGMAKER'S CHAIR
FILLER UP
LADIES NIGHT
- 2004 THE TALENTED MR RIPLEY
GOLDIE
SPREADING OUT



THE ROCKY HORROR SHOW
2002



THE SONGMAKER'S CHAIR
2003

AUCKLAND THEATRE COMPANY PRODUCTION HISTORY

Photos: John McDermott

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Literary	Colin Moy

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