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THEATRE
COMPANY

THE *TelstraClear* SEASON OF

calendar girls

BY TIM FIRTH



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CALENDAR GIRLS is all about the power of community as the women of the Knapeley Yorkshire branch of Women's Institute come together to bare all for a damned good cause. And theatre-making is all about community too - a disparate group of people, all with different skills, come together for a relatively short time to concentrate on the same objective - to give the audience a good night out!

There have been laughter, tears, giggles, shocked silence and whoops of delight as we worked on this show together in the

rehearsal room. Now we are ready to share all that with you.

My heartfelt thanks to everyone involved in the project: to the fabulously talented design team, Auckland Theatre Company production staff, props maker Diana Kovacs and of course our wonderfully funny cast, headed by our six Calendar Girls.

Big thanks to our Premier Partner TelstraClear who has made it possible to tour CALENDAR GIRLS to theatre goes in Hamilton and Tauranga following its

Auckland season. It's been great fun and a real pleasure bringing this work to the stage for you.

Enjoy the show!

Colin



Rehearsal

TelstraClear

Helping communities to help themselves

TelstraClear is very proud to support this season of Calendar Girls – the inspiring story of a group of ordinary women who, with a good idea, and a sense of fun, created an extra-ordinary movement in the name of kindness, compassion, and courage.



It's a recurring theme in New Zealand and one we have seen come to the fore in the past year, especially in the aftermath of the Christchurch earthquakes.

Kiwis are a generous bunch. They have proved that in the support they have shown for our Bands4Hope initiative, which launched in February and to-date has pulled in close to three-quarters of a million dollars for the shake-ridden residents of Canterbury.

The initiative is one of many that TelstraClear supports, each designed to help communities help themselves. Others include Lifeline, Save the Children, and the Starship Foundation, all of whom work alongside children, young people and families to foster a society that cares for those in its midst.

I congratulate the Auckland Theatre Company, director Colin McColl, the cast and all those who have worked with them in recent months to bring this heart-warming and uplifting story to the stage. Calendar Girls will not fail to delight and inspire you. Enjoy.

Allan Freeth
Chief Executive Officer
TelstraClear

THE **TelstraClear** SEASON OF

calendar girls

BY TIM FIRTH



CAST

Annie – **Theresa Healey** Chris – **Jennifer Ludlam** Jessie – **Alison Quigan**
Cora – **Kate-Louise Elliott** Celia – **Alison Bruce**
Ruth – **Hera Dunleavy** Marie – **Catherine Downes**
Brenda Hulse / Lady Cravenshire / Elaine – **Rima Te Wiata**
John – **Greg Johnson** Rod – **Andrew Grainger** Lawrence – **Harry McNaughton**
Liam – **Adam Gardiner**

CREATIVE

Director – **Colin McColl** Set Design – **Rachael Walker**
Lighting Design – **Phillip Dexter, MSc.** Costume Design – **Nic Smillie**
Sound Design & Composition – **John Gibson** Audio Visual Design – **Brad Gledhill**

PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Paul Nicoll**
Senior Stage Manager – **Fern Christie** Assistant Stage Manager – **Gabrielle Rhodes**
Lighting Operator – **Rhedgirl** Sound Engineer – **Rory Maguire**
Flyman – **Ian Flynn** Dresser – **Sara Taylor** Wardrobe Technician – **Caitlin Brogan**
Properties Master – **Diana Kovacs** Set Construction – **2 Construct**
Publicist – **Sally Woodfield** Movement Coach – **Linda McFetridge**
Tai Chi Instructor – **Quintin Derham**

CALENDAR GIRLS – Stage version © Tim Firth 2009 based on the Miramax Film, screenplay by Juliette Towhidi and Tim Firth. The Stage Version of **CALENDAR GIRLS** was first presented by David Pugh & Dafydd Rogers at the Chichester Festival Theatre on 5th September 2008. **CALENDAR GIRLS** transferred to the Noel Coward Theatre, London on 4th April 2009.



Auckland Theatre Company is proud to support the Signal Programme for The Edge. There will be a Sign Language Interpreted Performance on Sunday 14 August, 4pm and an Audio Described performance on Saturday 20 August, 2pm.

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Jo Baxter of Leukaemia & Lymphoma Research (UK), Jeanette Andrews and Colleen Dryden of New Zealand Federation of Women's Institutes, Laura Yap and Janice Figge of Skytrain Lion World Travel, Sally Holyer of Visit Britain, Bev Holdsworth, Linda McFetridge, Darren Smith of MusicWorks.

The TelstraClear Season of **CALENDAR GIRLS** is the sixth Auckland Theatre Company production for 2011 and opened on August 10th. **CALENDAR GIRLS** is approximately 120 minutes long with an interval. Please remember to switch off all mobile phones, pagers and watch alarms.

TelstraClear Now's Good

SUPPORTING THE LEUKAEMIA & BLOOD FOUNDATION



The Leukaemia & Blood Foundation (LBF) is delighted to be working in partnership with Auckland Theatre Company to support patients and their families across New Zealand with blood cancers and related conditions.

CALENDAR GIRLS tells the story of a group of spirited women who pull out all the stops to raise money for cancer. Like these women the LBF works with an extensive network of supporters across the country to raise awareness and provide support for those living with leukaemia, lymphoma, myeloma, and related blood conditions.

The LBF's core services include patient support, research, information, awareness and advocacy. We do not receive Government funding, and our work has been made possible through our fundraising events and the generous support we receive from individuals, companies, trusts and grants.

We would like to thank Auckland Theatre Company for their generosity in designating the Thursday 11 August performance of CALENDAR GIRLS as a charity preview with \$5 from every ticket sold going directly to the LBF. Support like this makes it possible for us to do the work we do.

To learn more about the Leukaemia & Blood Foundation please visit www.leukaemia.org.nz or phone 0800 15 10 15.

Pru Etcheverry
Executive Director



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SYNOPSIS

ACT ONE

At the Knapeley Women's Institute in Yorkshire, the ladies — Annie, her best friend Chris, and Ruth, Jessie, Celia and Cora — celebrate the Harvest Festival with bellyaching and broccoli. But when Annie's husband John arrives with the punch, Annie discovers he has been to the doctor, and his news is nothing to celebrate.

By Christmas, John is bald from chemotherapy but still enjoying heckling the women as they prepare for the Christmas parade. Chris and Annie share a private moment, and gripe about the discomfort of the hospital settee.

At the Spring Fete, Chris wins the baking competition by dubious means and John, wheelchair-bound, speaks of sunflowers. By early summer, John is gone, and the women discuss a fundraiser to buy a new hospital settee to honour his memory. Chris's demonstration of her brilliant plan (a tasteful nude calendar) causes a stir and a traffic accident.

Late summer, and Chris has organised the photographer but is still meeting resistance from the ranks. Eventually, a combination of goading and wheedling wins the day and the photoshoot proceeds, despite some initial confusion about the correct placement of the buns, and the interruption of the WI president, Marie.

ACT TWO

At the national WI conference, Chris puts up a spirited defence of the calendar, which finally succeeds in getting WI approval — just as well, as the calendars have already been printed and look fabulous. The story spreads and suddenly the women are world-wide celebrities.

Marie and Ruth play badminton in an attempt to maintain the WI's more seemly activities, while Chris and the team abscond with the net for publicity purposes. Marie attacks Chris for grabbing the limelight, and Chris claims the moral high ground — that it's all for John. A flurry of letters from relatives of cancer patients seems to vindicate the calendar girls.

Chris is ecstatic when the group gets a TV commercial. However, her husband Rod is less delighted — their floral shop is in trouble as Chris spends more and more time on the calendar. Nevertheless, the commercial is ready to go ahead, despite Ruth unexpectedly trading some frank words with the make-up artist. But the commercial turns out to be not what it seems... Annie draws the line — and calls Chris's bluff on "doing it for John".

Another summer. The women gather, happy, confident and bubbling with future plans. Only Chris is missing, and Annie is frosty. However, Chris extends the olive branch by arriving and bringing with her news of the calendar's fundraising success. Annie unbends, and together she and Chris visit John's hill — where the sunflowers are in full bloom.



THE 'WE'RE GOING TO NEED BIGGER BUNS' WORD FIND



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- BAPS
- BAZOOKAS
- BAZOONGAS
- BERTHA BRISTOLS
- BOOBIES
- BOOBS
- BOSOM
- BOOSIES
- BOULDERS
- BRETTICLES
- CANS
- FUN BAGS
- HOOTERS
- JUBBLIES
- JUGS
- JUMBLIES
- KNOCKERS
- LOVELY LADY LUMPS
- MAMMS
- MANUNGANUNGAS
- MCMASSIVES
- MELONS
- NORKS
- NUNGAS
- PINK NOSED PUPPIES
- PORGY AND BESS
- TATAS
- THE BOOBAGE
- THE CLEAVE
- THE GIRLS
- THE TWINS
- TV PILLOWS

Thank you to our Twitter friends for their help in compiling this list:

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For your opportunity to contribute to these types of very serious programme features in the future, find us on Twitter @akldtheatreco

Puzzle generated by www.armoredpenguin.com



IN THE BEGINNING ON THE YORKSHIRE DALES



“Eleven women, all volunteers from WI, signed up to be featured in the risqué calendar, where they would bare their all.”

Early February 1998, in the picturesque Yorkshire Dales village of Cracoe, John Baker, who worked at the nearby National Park, was diagnosed with Non-Hodgkin's Lymphoma. His wife, Angela Baker, an active member of the close knit Rylstone and District Women's Institute (WI) became a widow five months later. "John was the first of our group to contract a serious illness", recalls Angela. "We were all members of the WI and the subject of the WI calendar would come round every year." After John's death, Angela's friends rallied together, determined to do something positive to help.

Eleven women, all volunteers from WI, signed up to be featured in the risqué calendar, where they would bare their all. The shoot was to take place at the home of local artist Terry Logan who also worked in advertising. "At first the ladies stood around in their dressing-gowns, drinking red wine and I knew that if I waited too long, some of them would try to bottle out."

On a dark October night, one-by-one, the women were photographed in a setting that best displayed their strengths. John loved sunflowers, which he grew from when he was first diagnosed, and each page of the sepia-tinted calendar features the sunflower which has become a symbol of the Girls' fundraising efforts. In April 1999, the self-published Alternate WI Calendar was an instant sensation with the first printing selling out in a week.

So who were these original 'Calendar Girls'? The line-up consists of long-time



WI member and mother of two, Beryl Bamforth as Miss January. She came to know John and Angela from her involvement with the local drama group. Angela, also known locally for her services to many happy couples in the area for her work as Deputy Superintendent Registrar for North Yorkshire County Council is Miss February. Sixty four year old Miss March is Lynn Knowles. Single-parent and mother-of-three, Leni Pickles comes in next as Miss April, while her older sister Sandra Sayers is Miss June. Sandra, an

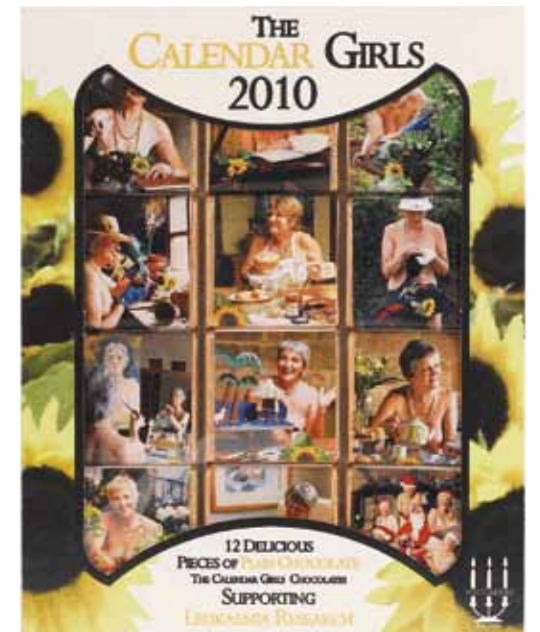
interior designer before her new found fame, continues to live in the postcard-perfect village and admits that her life turned upside-down with the media sensation of the calendar. WI stalwart Moyra Livesey, who was fifty when she posed behind a vase of sunflowers as Miss May, is a proud grandmother of six.

Next up was Miss July, Lynda Logan, wife of the photographer, whose photograph is apparently Prince Charles' favourite. Seventy year old retired Physical Education teacher Rita Turner starred as Miss August, while Christine Clancy, who also worked in the education sector, poured herself a cup of tea as Miss September. Actress Helen Mirren played the role of real-life Miss October Tricia Stewart in the 2003 eponymous movie. Dynamic and entrepreneurial, Tricia's idea for the alternative calendar was triggered by the nude photographs in her son's bedroom. She has gone on to write a book and has set up a business, Calendar Girls Holiday Ltd, with donations made to Leukaemia Research. Ros Fawcett, who had no previous involvement with WI, was invited by the group to be Miss November one night at the local pub.

Twelve years on, most of the original ladies are still ploughing on with the Calendar Girls phenomenon and have raised over £3million for Leukaemia & Lymphoma Research. Tim Firth's CALENDAR GIRLS stage show has become the most successful play to ever tour the United Kingdom. For the very first time, the amateur rights for CALENDAR GIRLS will be released in an effort to



To find out more about the products featured visit www.beatbloodcancershop.com



break into the Guinness Book of Records and establish the record for the most productions of one play in one year.

Angela sums up their extraordinary journey, "We're constantly amazed at the response we still get to the calendar. I can't believe that we have been able to raise so much money and we can see that it's being spent wisely on research to find better treatments and cures for blood cancers. John would be tremendously honoured to know that we have achieved so much in his name."

CALENDAR GIRLS CAST SHARE EMBARRASSING ONSTAGE/OFFSTAGE MOMENTS



ALISON QUIGAN

Onstage Moment

Falling off the stage in full wig and corset has got to be one of the most spectacular. I was in a production of LES LIAISONS DANGEREUSES and as I was waiting to enter I thought I could be seen by the audience, so I stepped back into the darkness and into a hole in the stage. I fell just as the lights went to blackout, and rolled onto the feet of the audience in the front row. In the short blackout I stood up, hoisted my many skirts to my knees and scrambled onto the stage and into position just as the lights came on again. Nobody even knew it had happened except for the audience member whose feet I landed on.

Offstage Moment

During the final scene of THE BIG OE at Centrepoint Theatre, I had to get on a bike contraption and cycle off into the sunset. Then offstage we all had to get off the bike and then rush on for the curtain call. One night my costume got entangled in the wheels and my fellow cast members all ran onstage without me, oblivious of my problem. I could hear the curtain call happening and the cast calling my name, so I took off my costume and ran on anyway, much to everyone's surprise - in my petticoat.

KATE-LOUISE ELLIOTT

Not sure how many backstage stories I should share without getting myself in very deep water..... there was one time, during a run of Shakespeare's AS YOU LIKE IT, about to go on for one of the forest scenes, in which we were costumed in bland earthy tones - fitting with a forest...It was the middle of winter in Palmerston North at Centrepoint Theatre and I'd snuck out for sly ciggie during the play, I come on stage, bold as brass wondering why my fellow actors are looking at me wide eyed and stunned - I'd forgotten to take my socks off, my brightly coloured striped fluffy bed socks, took a lot of control to get through the scene, that was all about "the FEET of the verses"... whoops.

There was another time someone's cell phone went off in the auditorium, it was a small theatre, and the man not only answered the phone, but then proceeded to talk to the caller as he made his way out of his seat, down the aisles, heading to the foyer...My fellow actor and I looked at each other with a 'are you gonna take this or shall I' look...fellow actor then jumped off the stage took the cell phone and jumped back on stage to continue the call so all the audience could join in. Thankfully, it was a comedy, and the recipient of the call wasn't a doctor on call - needless to say, audience, caller and recipient were all good sports and no one was hurt or injured! Just quietly, is your phone switched off...?

ADAM GARDINER

Taking your clothes off onstage is never a particularly easy thing to do and when it includes trying to put a pair of pants on while wearing gumboots as I had to recently in WELL HUNG it is bound to make your list of most embarrassing moments. That moment itself however was completely overshadowed by the curtain call whereupon I discovered that in the act of trying to jump my way into trousers over gumboots and without underwear (you try it), I had completely burst the fly. I have never left stage so quickly in my life.

CATHERINE DOWNES

Onstage Moment

At the end of a performance in Colin McColl's production of THE CHERRY ORCHARD at The Court Theatre, I made my emotional final exit as Ranevskaya with difficulty due to the fellow actor, playing my brother, dragging at my coat and murmuring "It's not over, it's not over". Add-lib I thought. Finally having hauled us both to the wings, I caught the surprised stares of the rest of the cast and in an incandescent flash realised I'd exited without delivering Ranevskaya's famous final farewell to her beloved cherry orchard - and that the director was watching the show that night...

Offstage Moment

One afternoon in Palmerston North while playing "Alison" in FOUR FLAT WHITES IN ITALY at Centrepoint Theatre, I remembered that my car's parking metre had probably expired. Dashing across the road to beat the warden, I tripped over my own foot, fell flat on my face in front of on-coming traffic, popped straight up again like a flushed jack-in-the-box, apologised to the traffic jam and cheerily feigning oblivion to wrenched joints, hobbled to my ticketed windscreen.

HERA DUNLEAVY

Onstage moment

This brings me back to an opening night where I played a 50's bride. The wedding night scene required me to show off my beautiful wedding band to my 'husband' - only I'd forgotten to put it on. So I spent the entire show trying to conceal 'artfully' the fact that I wasn't wearing it.

Offstage moment

'Kotiro' our dog, who has spent many years in various theatres and dressing rooms, reminds me of a funny moment. She was very well received as Carlotta's (played by Jennifer Ludlam) dog in THE CHERRY ORCHARD at Court Theatre. Well one Sunday afternoon during a season of CLOUD 9 at Circa Theatre, Kotiro decided we were a bit dull (Rima Te Wiata and I were both on-stage at the time), so she entered (not scripted) from stage left and made a surprising addition to a London Park scene!

RIMA TE WIATA

Onstage moment

I was performing in THE TAMING OF THE SHREW as Katherine, opposite Ross Gumbley as Petruchio. My firey red wig got caught on his costume when we embraced, and when I tugged away from him, the wig came off, and remained on his costume like a big hairy badge. Ross had the presence of mind to improvise "I prithee Kate, art thou a natural red head?!"

Offstage moment

Eating a bag with a lot of poppy seeds, then meeting an important future employer, with me trying to be efficient and fabulous, then later seeing in the bathroom mirror a large amount of poppy seeds lodged between all my teeth!

JENNIFER LUDLAM

Onstage moment

During a performance of the two-hander VITA & VIRGINIA at The Court Theatre, the actress playing Virginia had a small coughing fit and excused herself from the stage. Remember this is a play of monologues - NO dialogue. I sat and waited in a very 'Vita-like' pose, for what seemed like an eternity, tried to make small talk and then mumbled, "I'll just see where Virginia is". Backstage we looked at each other and burst into a fit of giggles - realising we'd left behind an empty stage and a bewildered audience. We were having a great deal of trouble pulling ourselves together, huddling together like two naughty school girls. It wasn't until the director, who happened to be in the audience that night, came clambering back and hissed, "Get back out there", that we were able to regain our dignity and decorum and return to the stage as Vita & Virginia.

Offstage moment

Having decided I didn't need yet another tee shirt, I left the Glassons sale, walked out of the shop, stopped abruptly and thought "bugger it". I will spend the \$9.95!! I turned around, missed the door and walked slap bang into the front window! Just wished I'd had a friend with me, so I could say, "I meant to do that!"

THERESA HEALEY

Onstage moment

One night I exited a bedroom scene in my dressing gown saying, "I must go and get changed quickly" for my next scene in which I was supposed to be wearing evening clothes as people were coming for drinks. Unfortunately this particular night I had forgotten to set my costumes and in a moment of panic, all I could find backstage was a short jacket. I was left with no choice but to put that on and went onstage for the party scene in my stocking and undies...it was very hard for the other actors and God knows what the audience made of it.

Offstage moment

Having a baby in the middle of labour and the obstetrician says to me, "You are only pushing with your face!" and I reply, "I know, I am an actor".

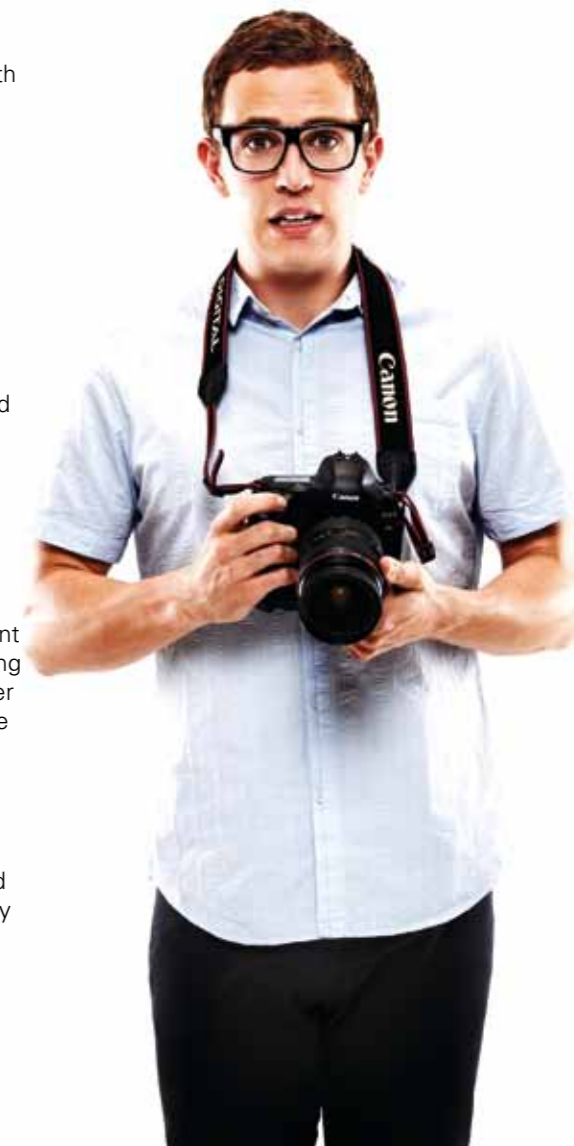
HARRY MCNAUGHTON

Onstage moment

In a recent play, I was about to go onstage to propose to a co-star. Imagine our shock when our fellow actors set up for a completely different scene. We tried not to soil ourselves for a few seconds, then went on, improvised a few lines, the other actors left, and we continued with the play as scripted.

Offstage moment

In a play I was doing last year which had a revolving cast, the producer told me the wrong dates I was performing. So one Friday night at 7:45 pm, I get a call as I'm going to pay for my petrol, asking me where I am. I was in Greenlane, I replied. I got to the theatre in the CBD, changed into my costume (which involved painting my entire body) and was on stage by 8:04 pm. Rock and roll.





THERESA HEALEY

Theresa Healey first came to prominence in Alison MacLean's celebrated short film KITCHEN SINK - but is probably better known for her five years as Nurse Carmen Roberts in SHORTLAND STREET. Other television appearances have included parts in MARLIN BAY, MERCY PEAK and GO GIRLS; and she investigated her Irish heritage in the documentary series HERE TO STAY. She also had leading roles in the films JUBILEE and SAVAGE HONEYMOON. Theresa's previous appearances for Auckland Theatre Company include CLOSER, HONOUR, THREE TALL WOMEN and UNCLE VANYA.

JENNIFER LUDLAM

Jennifer graduated from Toi Whakaari: New Zealand Drama School the year it was established (1970). She is one of New Zealand's leading actors and has worked extensively on stage and television, both here and in Australia. Her role in the film APRON STRINGS took her to the Taipei Golden Horse Film Festival and won her the Best Actress Award in the 2009 Qantas Film Awards. Jennifer's Auckland Theatre Company appearances include Martha in WHO'S AFRAID OF VIRGINIA WOOLF? and most recently as Violet Weston in AUGUST: OSAGE COUNTY (for which she was awarded the 2010 New Zealand Herald Best Performance of the Year and the production won Metro Magazine Best Theatre of The Year).

She has just returned from Wellington where she reprised the role of Violet for Circa Theatre. Other highlights include Vita (VITA & VIRGINIA), Winnie (HAPPY DAYS), Linda Loman (DEATH OF A SALESMAN) and Elizabeth Law (WHEN THE RAIN STOPS FALLING). Other awards include Best Actress at the New Zealand Film and Television Awards for the television series COVER STORY (1996) and the same award three years earlier for the telemovie UNDER COVER. Last year she was the recipient of Toi Whakaari Award for Graduate Excellence. In 2004, Jennifer was appointed a member of The New Zealand Order of Merit for Services to the Arts.

ALISON QUIGAN

Alison's theatrical experience spans over 30 years. In that time she has acted and directed over 100 plays, as well as writing twelve original works and was the Artistic Director of Centrepoint Theatre in Palmerston North 1987 — 2004. Alison is also well known for her work on SHORTLAND STREET where she played Yvonne Jeffries from 2004 to 2010. In 2001 Alison was awarded a Queen's Service Medal for Services to the Theatre.

In 2011 she performed in CINDERELLA at the Civic and CONJUGAL RITES at Centrepoint Theatre. Favorite roles include Shirley Valentine, Lady Macbeth in MACBETH, Cathy in MUM'S CHOIR and as Mattie Fae in AUGUST: OSAGE COUNTY for Auckland Theatre Company in 2010. Favourite productions include OTHELLO, HAMLET, MACBETH, ROMEO & JULIET, PACK OF GIRLS, MUM'S CHOIR, WHO WANTS TO BE 100? and recently TREASURE ISLAND for The Outfit Theatre Co. at TAPAC.

KATE-LOUISE ELLIOTT

"I would like to thank my very talented Mother for teaching me to play the piano for this production and I'm thrilled to be on stage with all the Gals."

Kate-Louise is the Artistic Director of Centrepoint Theatre, New Zealand's only professional theatre outside of the four main centres. Since graduating from Toi Whakaari: New Zealand Drama School in 1997. Kate-Louise has acted in television (SHORTLAND STREET, OUTRAGEOUS FORTUNE and MATAKU), on radio and in theatres across the country.

ALISON BRUCE

Alison trained at Theatre Corporate in 1982 and went on to work there and at the Mercury Theatre. She also performed in many productions at the Watershed Theatre and worked for three years with Theatre at Large, which began her love of physical/image based work.

Her theatre work recently has been with the Silo Theatre (LITTLE DOG LAUGHED, HOLDING THE MAN) and as a member of the Red Leap Theatre Co. (THE ARRIVAL, PAPER SKY). She has made several appearances in film and television, most recently as Agnetha in THE ALMIGHTY JOHNSONS.

This is Alison's fourth show with the Auckland Theatre Company and she is really looking forward to working with such a fabulously talented bunch of women. Yeeha!

HERA DUNLEAVY

"The WI is Ruth's world, for while she loves her husband Eddie terribly, in return he cheats on her and treats her like shit. The WI is quite possibly her only reason for being. The challenge to pose nude for the 'calendar' induces a transformative change in Ruth's approach to her life and to love. For me the challenge to get my bits out at 40 has induced a wee panic that I'm taming with swimming and yoga and a lot of bravado with the girls. And what a fabulous, gorgeous and funny bunch they are. Ladies, I salute you! And the lovely Colin McColl who has had quite a time of it trying to manage our 'naughty lady land' in rehearsal — and that was before the blokes turned up..."

CAST



CATHERINE DOWNES

Catherine's career spans three decades and several countries where she has directed and performed in numerous productions. She toured her iconic one woman play THE CASE OF KATHERINE MANSFIELD to unanimous acclaim in England, The Netherlands, The USA, Australia, New Zealand and Scotland, winning several awards.

Catherine was Artistic Director of Downstage Theatre in Wellington and Court Theatre in Christchurch for almost a decade. In 1988 she was appointed a MNZM for her Services to The Arts.

She now lives on Waiheke Island and once more works as a freelance actor/director. Her most recent performance at Auckland Theatre Company was in ROMEO AND JULIET last year.

RIMA TE WIATA

No stranger to playing a variety of roles in one show, Rima played multi-characters in the Kiwi television series MORE ISSUES (for six years) and the Australian series FULL FRONTAL. Throughout her 25 years of professional acting career, Rima has appeared on stage and screen on both sides of the Tasman. Highlights include TOP GIRLS, CABARET, GOD OF CARNAGE, WOMAN FAR WALKING, THE ROCKY HORROR PICTURE SHOW, H.M.S. PINAFORE, HAPPY END, LADY WINDERMERE'S FAN, HAMLET, MACBETH and THE TAMING OF THE SHREW. Her film and television appearances include a two-year stretch as Janice on the Australian soap SONS AND DAUGHTERS, BLISS, SHARK IN THE PARK, the sitcom version of THE BILLY T. JAMES show and VIA SATELLITE. Later this year, Rima will be in the ATC production of THE TWITS and the brand new television series, HOUSEBOUND.

GREG JOHNSON

CALENDAR GIRLS is Greg's sixth production for Auckland Theatre Company. When Greg got the call from the lovely Colin, his first question was "the lovely Colin who?". After realising his error he was swift to reply, "Yes Yes, a thousand times Yes". Greg has never regretted his decision, as everyday, when he walks into the rehearsal room he is surrounded by all the womanly flesh known as CALENDAR GIRLS.

His most recent theatre credits include FOUR FLAT WHITES IN ITALY, PENALTIES PINTS AND PIROUETTES and FLIPSIDE, all played at the glorious Centrepoint Theatre in Greg's hometown of Palmerston North.

Greg played a lead role in the 2010 feature film INSATIABLE MOON as the straight talking boarding house owner 'Bob'. He has had roles in YOGI BEAR, TRACKER, RUSSIAN SNARK and co-starred in Michael Beran's 2010 smash hit short film TEE PARTY.

His television credits include GO GIRLS, OUTRAGEOUS FORTUNE and SHORTLAND STREET. Greg is pretty sure he could fly a helicopter. He is also a member of the NZ Actors Equity.

ANDREW GRAINGER

Andrew's career as an actor began in the 1980's and was born out of a love of musicals. The much celebrated shows SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS, all performed on London's West End, were amongst his first professional productions. For Auckland Theatre Company, he has appeared in MARY STUART, POOR BOY, AUGUST: OSAGE COUNTY, OLIVER! and LE SUD.

Originally from Britain, Andrew immigrated to New Zealand and has rapidly built up an impressive collection of credits, having appeared in local television programmes SHORTLAND STREET, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT and THE CULT. Highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS; appearing with footballer Vinnie Jones in the feature film MEAN MACHINE and working alongside Robert Redford in SPY GAME.

Andrew featured in Silo Theatre's 2009 production RUBEN GUTHRIE and had a cameo role in THE LOVELY BONES directed by Peter Jackson.

HARRY MCNAUGHTON

"It's hard to imagine a better cast and crew for my first Auckland Theatre Company show. These actresses are everything you could possibly imagine and quite a lot more. I'm loving the sense of working collaboratively with a company of people more experienced than me. Plus, the ladies are total babes."

Harry has been lucky enough to perform all over the place in a wide variety of roles. Highlights include THE GIANT FACE, HISTORY BOYS, BLACK ICE and most recently TOYS. He had a very enjoyable three years playing the beloved Gerald Tippett on SHORTLAND STREET. He's up for anything with a strongly written character and a great company.

ADAM GARDINER

"This has been a great opportunity for me to work with an amazing bunch of badly behaved ladies and I am looking forward to watching them become naughtier as we tour the show. Also it has been a treat to be reunited with my stage father Greg Johnson from THE OCEAN STAR because when you are surrounded by women like these it is good to know your Dad is always there with words of wisdom from his countless years of experience."

Adam's recent credits include WELL HUNG, DID I BELIEVE IT?, TIMESLOW, THE ALMIGHTY JOHNSON'S, and the television feature TANGIWAI, where he played New Zealand cricketer Frank Mooney.





TIM FIRTH / PLAYWRIGHT

Tim Firth first came to the attention of theatre goers with the worldwide hit comedy NEVILLE'S ISLAND, and to television viewers with the 1994 series ALL QUIET ON THE PRESTON FRONT. On stage he went on to win an Olivier Award for his musical OUR HOUSE, as well as awards and plaudits for works including NEVILLE'S ISLAND, THE FLINT STREET NATIVITY, CRUISE OF THE GODS and children's series THE ROTTENTROLLS. Firth's three feature films CALENDAR GIRLS, BLACKBALL and KINKY BOOTS have all been major box-office hits.



COLIN MCCOLL / DIRECTOR

Colin has directed for Scottish Opera, Norwegian National Theatre, Dutch National Theatre and most leading New Zealand and Australian theatre companies. Previous achievements include Best Director for Auckland Theatre Company's 2001 production of ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times — including for his 2002 production of WHO'S AFRAID OF VIRGINIA WOOLF?.

His many productions for Auckland Theatre Company include ON THE UPSIDE-DOWN OF THE WORLD, MARY STUART, AUGUST: OSAGE COUNTY, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, THE FEMALE OF THE SPECIES and WHERE WE ONCE BELONGED.

Opera directing credits include QUARTET (New Zealand International Arts Festival 2004), LA BOHEME (Wellington City Opera), THE ITALIAN GIRL IN ALGIERS, THE MARRIAGE OF FIGARO and THE PRODIGAL CHILD for the NBR New Zealand Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.



RACHAEL WALKER / SET DESIGNER

"The charitable members of the WI Organisation are bound together under the ideals of fellowship, truth, tolerance and justice. Our members of the Knapelye Village WI in Yorkshire are probably more involved for the camaraderie and socialising. Or in one characters opinion,"The WI was a front for a bunch of respectable middle aged woman to get together and go nuts." Their local church hall is the hub for these social activities and for years has provided a welcoming base for exhibitions, charity functions, fetes and sporting events for the WI and many other community groups.

This kind of history lent itself to a visually naturalistic 'lived in' environment. I have been ambiguous with the architecture - vaguely Victorian and agnostic in denomination. Undoubtedly 'Yorkshire' in its solid stone construction. I really wanted to convey a history of feminine involvement, of handicraft personal touches and a home away from home.

An AV component that isn't scripted was a 'crafty' way to elevate the characters to the heights of the Yorkshire Dales and also display the results of their successful fundraiser - The Alternative WI Calendar. Bringing the set downstage assists the audience in relating with the characters more intimately in a venue of this size and the stone steps also become 'John's Hill'. The show has been a fabulous challenge to design, a giant craft project with 'fun' as the theme. I'm very excited that Hamilton and Tauranga audiences get to enjoy the experience also."

With a passion for both set and costume designs Rachael has spent the past eleven years specialising in Theatre Design. For Auckland Theatre Company, her works include GOD OF CARNAGE, WHO NEEDS SLEEP ANYWAY?, END OF THE RAINBOW, THE TUTOR, THE

BACH, THE VAGINA MONOLOGUES, PLAY 2 and PLAY 2.03. Other theatre highlights are 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 (Silo Theatre). Her designs were also seen in A NUMBER, THE RETURN and PROOF (A Lethal Set), TOP GIRLS, CLOUD NINE, MACBETH, SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, SONS and THE CRUCIBLE (Unitec) and ALADDIN (Auckland Festival 03). Rachael was the 2008 URBIS Best Stage Designer.



NIC SMILLIE / COSTUME DESIGNER

"When costuming this production, even though it is in a contemporary setting, a lot of consideration went in to dressing our actors... while they are mostly under the umbrella of middle age, and are drawn together through their membership of the WI, they are all vastly different from each other and this needed to be obvious in their appearance as well as their personalities as they go through their extraordinary journey. Tim Firth's notes were quite detailed as to the different archetypal personalities involved and these were used as a base for costume ideas. During the rehearsal process each actor also developed their own take on their character which has been integrated and reflected in the choice of costume".

Nic Smillie has a Bachelor of Design in Textiles and has worked in theatre, film and television as a costume designer for the past thirteen years. Designs for Auckland Theatre Company include CABARET, AUGUST: OSAGE COUNTY, ROMEO & JULIET, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF and WHERE WE ONCE BELONGED.

Nic has also costumed various mainly Wellington based theatre projects which include RITA AND DOUGLAS and LE SUD (Wanaka Festival of Colour), THE MOTOR CAMP, KING AND COUNTRY, TOP GIRLS, CABARET, DRACULA, PRIVATE LIVES, SWEENEY TODD and DRAWER OF KNIVES. Winner of the Air New Zealand Screen Award for Contribution to Design for the television series THE INSIDERS GUIDE TO LOVE, Nic has also designed costumes for RAGE, TANGIWAH, FISH SKIN SUIT and AFTERSHOCK (telefeatures) and THE INSIDERS GUIDE TO HAPPINESS, SEVEN PERIODS WITH MR GORMSBY, THE HOTHOUSE and TIME TRACKERS (television series). Her



operatic designs include QUARTET and THE ITALIAN GIRL IN ALGIERS. For film her works include TURANGAWAEWAE and STICKMEN.



PHILLIP DEXTER MSC / LIGHTING DESIGNER

"The challenges in lighting a production like CALENDAR GIRLS are to ensure the light not only provides visibility, but assists with the narrative. By working with shade, tone and colour, the lighting designer can tap into the emotion of a scene to subliminally reinforce the spirit of any particular action on stage. Through intensive collaboration with the director and set designer, the lighting designer can ensure his contribution to this piece works as part of an integrated whole. The mystery of theatre is it's all about what you thought you saw, rather than what you actually saw. Have fun!"

Phillip's previous lighting designs for Auckland Theatre Company include 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, ROCK 'N' ROLL (Circa Theatre, Wellington), DON JUAN IN SOHO, LUCKY NUMBERS (Fortune Theatre, Dunedin), LONG DAY'S JOURNEY INTO NIGHT, OLIVER! (The Court, Christchurch), THE GRADUATE, DRACULA, THE GOAT (Downstage, Wellington), 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 (London).

Phillip is director of Limeburner Design Ltd (www.limeburner.co.nz), which specializes in theatre and architectural lighting design. Training includes a Master of Science in light and lighting 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.



JOHN GIBSON / SOUND DESIGNER & COMPOSER

"As in the song Jerusalem where "England's green and pleasant land" is contrasted with "the Satanic Mills", the music for CALENDAR GIRLS uses a contrast between the nostalgic and warm Englishness of Elgar and Delius with the racier side of a modern Britain that rocks. Hope you enjoy it."

John has been composing original music for New Zealand theatre, film, dance and television since 1980. Since that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film RAIN OF THE CHILDREN. Previous works for Auckland Theatre Company include ON THE UPSIDE-DOWN OF THE WORLD, POOR BOY, HORSEPLAY, OLIVER!, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF, WHO NEEDS SLEEP ANYWAY?, WHERE WE ONCE BELONGED, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, EQUUS, THE DUCHESS OF MALFI and the arrangements and musical direction of SWEET CHARITY.



BRAD GLEDHILL / AUDIO VISUAL DESIGNER

"I wanted to bring the outside world of the Yorkshire Dales onto the set in an interesting way. By utilising the calendar idea as a base, it provided me with a lot of room to move artistically when creating this world that I hope you enjoy. Thank you to the Calendar Girls for putting up with me while I took the calendar shots you see here tonight."

Brad designs and creates lighting and video imagery for theatre and events with the likes of Auckland Theatre Company, Nightsong Productions and Theatre Stampede, Silo Theatre, TAPAC, Tempo and Spotlight Systems.

Auckland Theatre Company production designs include RED, WELL HUNG, STEPPING OUT, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, THE THIRTY-NINE STEPS, YOUNG & HUNGRY FESTIVAL 09, WHO NEEDS SLEEP ANYWAY?, THE FEMALE OF THE SPECIES, DESIGN FOR LIVING, MY NAME IS GARY COOPER, THE TUTOR, THE SHAPE OF THINGS, THE TALENTED MR RIPLEY, PLAY 2 and PLAY 2.03.

Other designs include "360" for the Wellington International Arts Festival, THE LOVER, SEXY RECESSION CABARET (TAPAC), PRIME CUTS 09 (Tempo), THE CUT (Silo), HEAD (AK07 + Wellington Season), ALADDIN (AK03), MEASURE FOR MEASURE (Unitec), MINIATURES (Malia Johnston), LASHINGS OF WHIPPED CREAM, KNOCK KNOCK TURN (Chris Jannides) and CORAM BOY (Unitec).

His works for the theatre/dance genre included creating work for UNITEC with Shona McCullough, Michael Parmenter, Michael Hurst, Leo Gene Peters, Cathy Downes, Malia Johnston, Simon Ellis, Daniel Belton, Raewyn Hill, Katie Burton and Chris Jannides.



INSPIRING WOMEN AROUND NEW ZEALAND



By Jeanette Andrews

Ten years ago I moved to live on a lifestyle block. With no links to my new local community, I kept in touch with a former neighbour from Kaiapoi and in one of our conversations I asked her what she did in her spare time. Her reply was "Oh my Women's Institute. I would be really lost without them. There must be one in your area; you'd enjoy it!"

So, I joined the Papamoa Beach Women's Institute, and after a few months I became Secretary. And that's when the fun really began.

One of the things that appealed to me about Women's Institute was the involvement both with the local community and national projects. Thanks to the WI, hundreds of beanies have been knitted for children suffering from cancer throughout the country. More recently scarves, jerseys, slippers and beanies are being sent to the children of Christchurch. Premature babies receive knitting; folk who arrive at the hospital in an emergency receive toilet bags.

Local institutes also join together as a national Federation to donate to needy organisations including Rescue Helicopter, Homes Of Hope Cancer Building and Riding for the Disabled. Another ongoing national project is making hospital dolls for children's wards of various hospitals.

Among many other activities, my local branch transports residents to Tauranga for eye clinic and hospital appointments. In my first year of Women's Institute, a family in our area lost all their possessions in a house fire and our women rallied with

supplying linen, clothing, baking and toys. I felt very proud to be a member.

I also enjoy the competitions that we have at our monthly meetings. National competitions are well supported and I always marvel at the talent these ladies have.

Our last annual general meeting was my first as National President. It's not my first public role, but since joining Women's Institute, as well as taking part in all sorts of activities, I've learnt new skills in particular listening skills and problem solving. The experience of taking office in Women's Institute over the past ten years has been essential in building the confidence that's required to hold my current position.

A number of our members have been awarded Community and Government awards for the work they do in their areas. At our annual general meeting held in Palmerston North I had the great honour to present the highest award in our organisation, the Gold Honours Badge, to two of our members. These women work tirelessly for the good of our organisation and the wider communities they belong to.

But it's not all hard work: a big part of Women's Institute is having fun. Our women enjoy taking part in skits, quizzes, choirs and socializing. Entertaining other groups and rest home clients is very well received. Next year we are holding an Indoor Bowling Contest nationwide. Teams will compete in their own area then go to a regional final where the winners will then compete in Wellington for the Challenge Trophy.

With our organisation known as a caring group, I have made lots of friends and many acquaintances from all over New Zealand — and even a pen pal from London. Catching up with these ladies each year at Conference is really a great joy.

We also keep up with matters that relate to the concerns of our members. We have had talks with the Breast Screening group and with Labour MP's about our concerns with grandparents bringing up grandchildren with no financial recognition for their work, and we recently presented a paper to the Select Committee looking into alcohol use in New Zealand.

This year we are celebrating 90 years of Women's Institute. At our commemorative dinner, we toasted the past, present and future of the organisation and sang Happy Birthday to accompany the release of 90 balloons. What a memorable sight that was.

Like all organisations, we have our ups and downs but I can't imagine my life without Women's Institute. If anyone reading this is lonely, as I was before I joined WI, or looking for a worthwhile organisation to become involved with in their local community, then Women's Institute is for you.

Jeanette Andrews is the current National President of The New Zealand Federation Of Women's Institutes and is from the Papamoa Beach WI in Tauranga. To find out more about the largest women's organisation in New Zealand or to join a local WI, visit www.wi.org.nz



Founded in 1921 by Miss Anne Spencer OBE

EXPLORING THE YORKSHIRE DALES



By Sally Holyer

The Yorkshire Dales is home to outstanding scenery, a rich cultural heritage and a breathtakingly peaceful atmosphere. At its heart are three very special Areas of Outstanding Natural Beauty — the Yorkshire Dales National Park, the Forest of Bowland and scenic Nidderdale. These protected areas are truly not to be missed.

With 680 square miles of outstanding scenery, protected wildlife and rich heritage, the rolling Dales have an unrivalled sense of tranquillity. Stroll beside its rivers, hike over its moorlands, cycle its bridleways and climb its limestone pavements. However you discover the area, you'll feel the rest of the world just melt away.

Don't let the uninterrupted views fool you though, the Yorkshire Dales is a living, working landscape inhabited by charming market towns and picture postcard villages, each with their own unique character and charm. Steeped in heritage, the region boasts historic castles, country houses and old mills all whispering stories about people past who have helped shape the National Park you see today.

Skipton

As the gateway to the magnificent Yorkshire Dales, people travel the length and breadth of the country to visit this charming market town. It's only a matter of time before you succumb to the ancient

charms of Skipton Castle. And why not! Over 900 years old, this is one of the most complete and best preserved mediaeval castles in England. You're free to explore every historic nook and cranny; peek into the Banqueting Hall, roam around the Kitchen and Bedchamber and climb from the depths of the Dungeon to the lofty heights of the Watch Tower.

Bolton Abbey

Set on the edge of the Yorkshire Dales, on the banks of the River Wharfe, this historic estate is the Yorkshire home of the Duke and Duchess of Devonshire and is a magnet for visitors drawn to its breathtaking landscape and excellent facilities.

Explore the ruins of the Priory and discover a landscape full of history and legend. Wander along the woodland and riverside paths or cross the exposed heights of heather moorland. Enjoy local produce in the excellent restaurants, tea rooms and cafes. Indulge in a little retail therapy in the gift and food shops or simply relax and enjoy a picnic whilst the children play.

Grassington

With its bustling cobbled market square, fringed by shops offering local foods, arts and crafts and clothing, Grassington is an attractive, busy town, set against the backdrop of the Yorkshire Dales.

Settle

Framed by stunning countryside and

iconic landmarks, the quaint town of Settle is an ideal stop for walkers, outdoor lovers and those looking for peace and quiet.

Masham

Located in the breathtakingly beautiful region of Lower Wensleydale, Masham (pronounced 'Massam') is famous for its family-run breweries, steam engines and annual sheep fair. A visit and brewery tour of Black Sheep Brewery is a must do, if you are travelling around these parts.

Malham Cove

Once a glacier, this limestone pavement was created as the water melted. Climb the steps to the top and you'll be rewarded with amazing views of the valley below.

Hardraw Force

To view these 100ft high water falls, you need to go through the bar of the Green Dragon pub in Hardraw.

Cycle trails

With over 500 miles of bridleways, byways and green lanes to explore, it's no wonder The Yorkshire Dales is one of the most popular places in England for mountain biking – What are you waiting for?

Sally Holyer is the New Zealand representative for VisitBritain, the national tourism agency and has recently returned from a trip to Yorkshire. For more information or to plan your holiday to Yorkshire, visit www.yorkshire.com or www.visitbritain.com

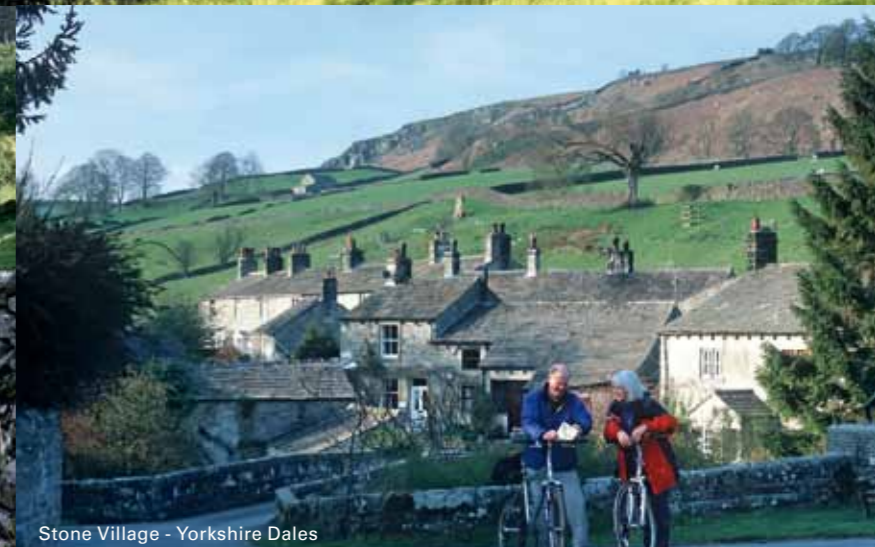
Steeped in heritage, the region boasts historic castles, country houses and old mills all whispering stories about people past who have helped shape the National Park you see today.



Landscape view Burnsall Yorkshire



Footpath between Langcliffe and Catriggs Foss



Stone Village - Yorkshire Dales



Hardraw Force, Wensleydale, Yorkshire

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

THE LION FOUNDATION SEASON OF
THE END OF THE GOLDEN WEATHER

By Bruce Mason

In a company version by Murray Lynch
1 – 24 Sep

Young Geoff is a daydreamer with a burning ambition to be a famous writer. Through his eyes we see the wonder of life on a perfect beach, in a perfect 1930's New Zealand, during a perfect summer. It's a world of magic and transformation, where anything can happen and miracles seem possible.

Firpo is a social outcast who dreams of winning an Olympic medal. When Geoff sets out to help Firpo make his dream a reality, ignoring his father's rebukes and community ridicule, a battle rages between the eternal optimism of childhood and the harsh pragmatism of adulthood.

Gliding effortlessly between flights of poetic fancy and blunt everyday speech, THE END OF THE GOLDEN WEATHER is iconic New Zealand storytelling at its very best.

To find out what else is going on in Auckland be sure to read the latest copy of

Metro
Magazine

SILO THEATRE

I LOVE YOU, BRO

By Adam J.A. Class

Herald Theatre

29 Jul – 20 Aug

Never underestimate the power of a teenage mind. This is the true story of a boy who conspired to murder himself. A chatroom junkie, remarkably clever but desperately lonely and longing for connection. He wants to be someone and online he can be anyone he wants. All for the glory of love — he'll spin a web of deceit that will ultimately destroy two lives.

CENTREPOINT THEATRE

Palmerston North

THE 39 STEPS

By John Buchan

Adapted by Ross Gumbley

10 Sep – 8 Oct

Four fearless actors play 139 roles in 100 madcap minutes in this inventive adaptation of John Buchan's classic British spy thriller. Our handsome all-action hero Richard Hannay, complete with stiff upper lip and a miraculous knack of getting himself out of sticky situations, encounters dastardly murders, doublecrossing secret agents and, of course, devastatingly beautiful women, in a race against time to save the British Empire.

BATS THEATRE

Wellington

CHALK

By Isla Adamson &
Josephine Stewart-Tewhiu

23 – 27 Aug

Come meet the staff and residents of Shady Meadows Retirement Home. Clint's got wandering hands, Karen's a sexual predator, and everyone's wondering when Nina's going to ride home on her whale, Maori-style.

CIRCA THEATRE

Wellington

FOUR FLAT WHITES IN ITALY

By Roger Hall

3 Sep – 7 Oct

With a copy of Lonely Planet in one hand and an Italian phrase book in the other, recently retired librarians Adrian and Alison

feel prepared to face the excitement of la bella Italia. But when their best friends suddenly drop out of the trip, are they really ready to share their precious holiday with their new neighbours? From Viagra to Vespas, bingeing to budgeting, Michelangelo to la dolce vita, this is one journey they'll never forget!

DOWNSTAGE THEATRE

Wellington

ON THE UPSIDE-DOWN
OF THE WORLD

By Arthur Meek

24 Aug – 10 Sep

A crippled English woman arrives in a savage land charged with civilising the natives and, instead, discovers the key to her liberation. Mary Ann Martin came to New Zealand in 1841, the young wife of New Zealand's first chief justice. They set up home in Parnell. Intrepid, intelligent and possessing a great sense of humour, she disregarded her personal disability, set about learning Te Reo, established a makeshift hospital for Maori on the beach at Judges Bay and dared to dream of all that was possible in this brave new world.

COURT THEATRE

Christchurch

Due to extensive damage to the Arts Centre, The Court Theatre is in the process of fundraising for a new theatre. To find out more about how you can help The Court visit www.courttheatre.org.nz

FORTUNE THEATRE

Dunedin

THE TRUTH GAME

By Simon Cunliffe

7 – 29 Oct

THE TRUTH GAME is a fast-paced contemporary drama about ambition, love, loyalty and betrayal – seen through the prism of a world in flux: a world in which all the rules of the old newspaper world are under siege by new media. Legendary newspaper man, Frank Stone, knows a story when he sees one and doesn't much care who he offends or what he has to do to get it.

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HEAD OF SOUND / AUDIO VISUAL — **Damon Newton**
EVENT CO-ORDINATOR — **Kirsty Singleton**
THEATRE MARKETING EXECUTIVE — **Angela Gourdie**
TICKETING SERVICE OPERATION MANAGER — **Shona Corban**
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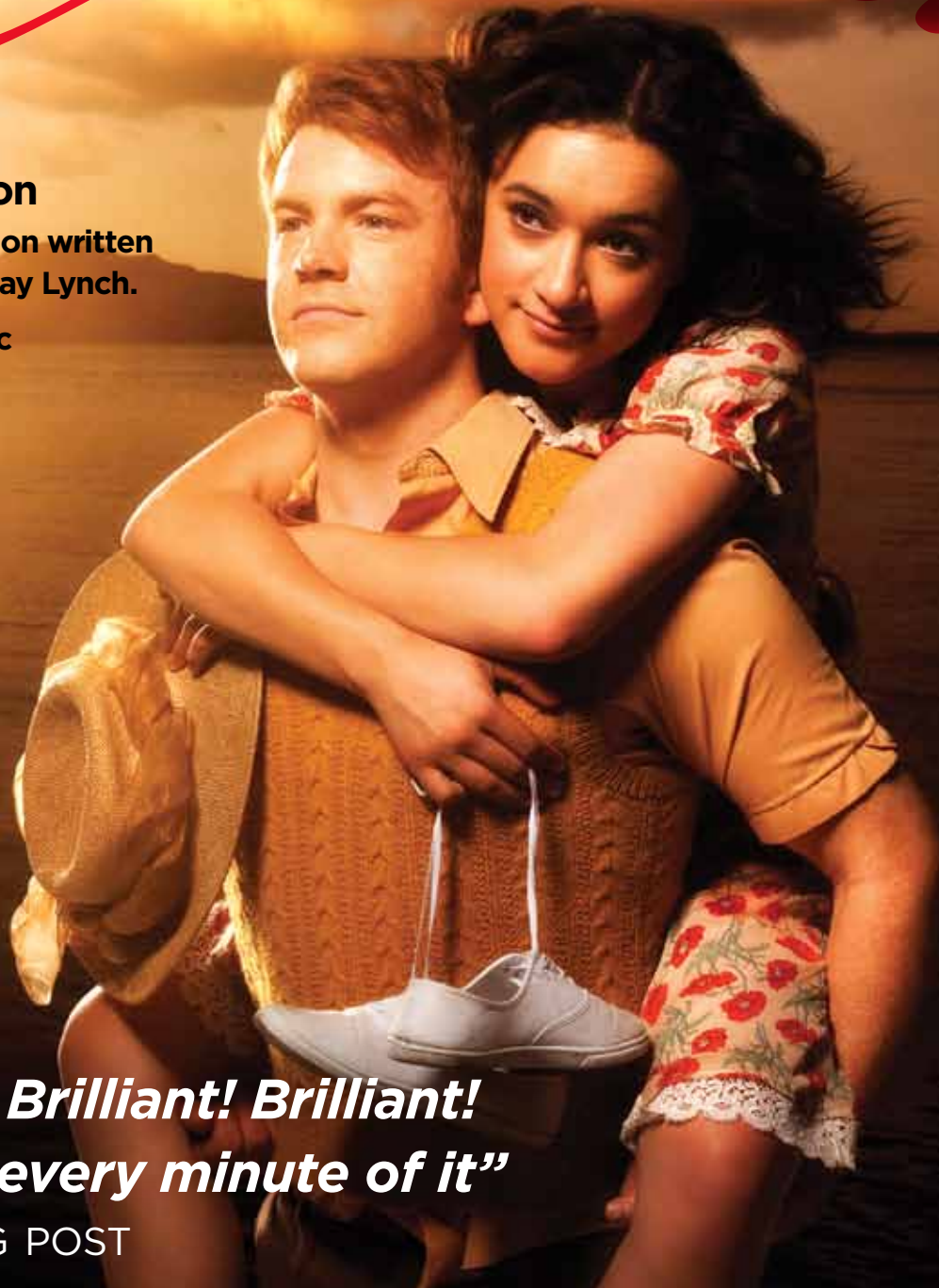
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Golden Weather

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In a company version written
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