

# *Dancing at Lughnasa*

BY BRIAN FRIEL



National Insurance  
Life & Health

Tower Financial Services Group

AUCKLAND  
THEATRE  
COMPANY



*Dancing at Lughnasa is about  
living life to the full...*

*...our business is to make sure you can.*



National Insurance Life & Health is proud to be associated with this production of *Dancing at Lughnasa*.

Like most New Zealanders, we believe that how people spend their leisure time is just as important to their health and well-being as anything else.

And just as theatre adds quality to your leisure time, we're in the business of adding quality to your family's healthcare.

Take our Hospital Cover policy as an example. We know that New Zealanders look after their health by watching what they eat and exercising when they can. So we've developed a policy that provides you with the health insurance cover that you really need.

Hospital Cover works like a partnership where we pick up 100% of the big bills for surgery or hospital treatment (including specialists and tests) should you ever need it. And you look after the smaller doctor's bills and prescription costs.

This way you're not paying money to subsidise other people who run off to the doctor every five minutes. You're paying for the cover you need to ensure that your family always has access to quality hospital care.

If you'd like to know more, just pick up a brochure in the foyer or phone us on 0800 754 754 and we'll send you all the information you need.

In the meantime, sit back and enjoy *Dancing at Lughnasa* - a boisterous celebration of life appropriately sponsored by National Insurance Life & Health.



**National Insurance  
Life & Health**  
Tower Financial Services Group

CALL TOLL-FREE  
**0800 754 754**

THE ATC  
**International**  
season 95

On behalf of all of us at the Auckland Theatre Company, it is my pleasure to welcome you to our final production in the 1995 International Season, Brian Friel's masterly *DANCING AT LUGHNASA*.

This is a very special play. It explores "the power of memory, the magnetic pull of myth and ritual, the rich resonance of poetic language and the dominance of the past in shaping the present." The courage of the five sisters you are about to meet, caring in effect for two children, Michael the son and Jack the brother, is tremendously moving. For them, it is a hard life, softened only by their humour, spiritual conviction and love for each other and the land they must live off. Seamus Hoseney, in his programme note for the Abbey Theatre production, describes the theatrical result: "This play will whisper a private and sacred thing to you, and maybe give you unquiet dreams. Above all, it will allow you to enter this enchanted world of five heroic women who lived and loved and laughed and left."

It seems apt that Sarah Peirse, who scored such a success with last year's *SOMEONE WHO'LL WATCH OVER ME*, should direct another Irish Classic. She is joined by a powerful cast of new and familiar faces. We welcome to the Company Geraldine Brophy, Donogh Rees, Fiona Samuel and Eddie Campbell. Returning are Carmel McGlone, fresh from a successful (if somewhat sheepish) season in *THE LEARNER'S STAND* and from our inaugural 1993 season, Robert Pollock (*LOVELOCK'S DREAM RUN*) and Ross Duncan (*DAUGHTERS OF HEAVEN*). We especially welcome Jodie Dorday, who makes her professional debut in this production. Tracy Grant, Elizabeth Whiting and Robin Pentecost complete a first class design team.

We are grateful for the generous assistance of our production sponsor, National Insurance Life and Health, and acknowledge the continuing support of Creative New Zealand, TVNZ, Aotea Centre, NewstalkZB, Arts Alive, Canon and Albany Toyota. Without such support, tonight would not be possible.

*DANCING AT LUGHNASA* is our tenth production, a milestone of sorts. Planning is almost completed for our 1996 Season at the Herald, and we look forward to bringing you, the patron, another outstanding selection of plays from New Zealand and around the world. For those of you who are not yet subscribers, we invite you to join by completing one of the postcards available in the foyer. It will save you time and money (always a good thing)!

In any event, we thank you for your support and trust that you enjoy tonight's performance.

Very best wishes for the rest of 1995

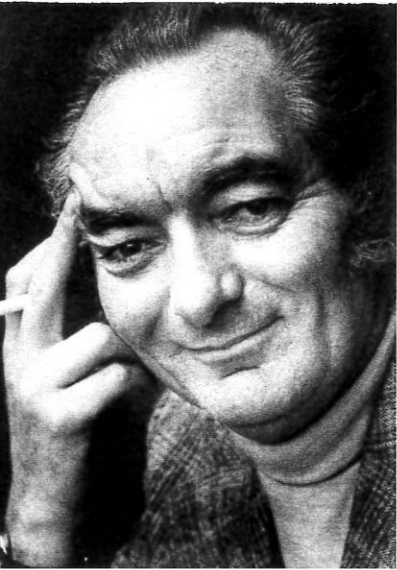


Simon Prast

Producer

AUCKLAND THEATRE COMPANY





## BRIAN FRIEL

Brian Friel maps out our imagination. He gives utterances to those ill-defined notions which we have about our lives together in rapidly changing modern societies. His talent is to use the art of drama - text, technicians, actors and audience - to make us think imaginatively about our place in a difficult materialist scientific world. He does this so that we may come to know what this new knowledge means to us. For Friel to continue as the map-maker of our imaginations he must go to the very roots of dramatic art each time he begins a new play.

From: Michael Etherton, author of *Contemporary Irish Dramatists, Macmillan, 1989.*

Friel's Ireland...is a complexity of loyalties, horrors, hopes, confused time sequences, hostilities of the sacred and profane, a constant probing of its role as victim, a continual belief in the restoration of a way of living and thinking which was beneficent and provident but which has somehow turned tragic and punitive. The phenomenon of Brian Friel is made possible by the combination of two matrices: the tension between a known, secure, but receding and fading heritage, and an unknown, beckoning, tantalising future which baits and challenges.

From: R. Pine, *Brian Friel and Ireland's Drama* Routledge London 1990.

Live in contact with dreams and you will get something of their charm: live in contact with facts and you will get something of their brutality. I wish I could find a country to live in where the facts were not brutal and the dreams were unreal Ibid, George Bernard Shaw, *John Bull's Other Island, Act One.*

1929 Born in Omagh, County Tyrone

1939 Family moves to Derry City

1950 Begins writing short stories, contract with the New Yorker Magazine

1954 Marriage to Ann Morrison. Five children - four daughters, one son

1958 First radio plays produced by BBC, Belfast

1962 **The Enemy Within** produced at the Abbey Theatre (then the Queen's,) Dublin. First collection of short stories, **The Saucer of Larks**

1963 Spends six months with Tyrone Guthrie at the new Guthrie Theatre, Minneapolis

1964 **Philadelphia, Here I Come!** produced at the Gaiety Theatre, Dublin (Helen Hayes Theatre, New York 1965, Lyric Theatre London 1967)

1966 Second collection of short stories: **The Gold of the Sea. The Loves of Cass McGuire** opens, (Helen Hayes Theatre, New York (Abbey Theatre, Dublin, 1967)

1967 **Lovers**, Gate Theatre, Dublin (Lincoln Centre, New York 1968; Fortune Theatre, London 1968)

1968 **Crystal and Fox**, Gaiety, Dublin (Mark Taper Forum, Los Angeles)

1969 **The Mundy Scheme**, Olympia, Dublin (Royale Theatre, New York)

1971 **The Gentle Island**, Olympia, Dublin (Peacock Theatre, 1989)

1973 **The Freedom of the City**, Royal Court Theatre, London, (Abbey, Dublin; Alvin Theatre, New York, 1974)

1975 **Volunteers**, Abbey, Dublin

1977 **Living Quarters**, Abbey, Dublin

1979 **Aristocrats**, Abbey, Dublin (Hampstead Theatre, London 1988; Manhattan Theatre Club, New York, Dublin 1990.) **Faith Healer**, Longacre Theatre, New York (Abbey, Dublin 1980; Royal Court, London 1981)

1980 Co-founder with Stephen Rea of Field Day Theatre Company. **Translations**, its first production, opens in Derry (Hampstead Theatre and National's Lyttleton Theatre 1981, Manhattan Theatre club, 1981)

1981 Translation of **Three Sisters** opens in Derry (visits Royal Court)

1982 **The Communication Cord** opens in Derry (Hampstead Theatre 1983)

1986 Editor of **The Last of the Name**, reminiscences of a Donegal Weaver

1987 Appointed to the Irish Senate. Adaptation of Turgenev's novel **Fathers and Sons**, National's Lyttleton Theatre (Long Wharf Theatre, USA; Gate, Dublin 1988)

1988 **Making History** opens in Derry (visits National's Cottesloe Theatre)

1989 NBC Radio devotes a six play season to Friel, the first living playwright to be so distinguished.

1990 **Dancing at Lughnasa** opens at the Abbey Theatre, Dublin; Royal National Theatre (Lyttleton). **Faith Healer**, Abbey Theatre, Dublin

1991 **Dancing at Lughnasa** opens at The Plymouth Theatre, New York

1992 **Faith Healer** opens at the Royal Court Theatre, London

## SARAH PEIRSE - DIRECTOR



Sarah trained at the Theatre Corporate Drama School in 1978. She has since worked with Theatre Corporate, Mercury Theatre and Centrepoint Theatre, plus film and television work.

Sarah has received three film and television awards: Best Actress - **A Woman of Good Character** (1983), Best Supporting Actress - **The Navigator** - (1988), and recently she won the award for Best Supporting Actress in the 1995 New Zealand Film and Television Awards for her portrayal of Honora Parker in the Peter Jackson film **Heavenly Creatures**.

She began directing at Theatre Corporate in 1984 with Caryl Churchill's **Top Girls**, and since then her productions have included: **Agnes of God, Les Liaisons Dangereuses, Squatter, Fen, Mrs Klein, The Trojan Women, A Dolls House** and the highly acclaimed ATC production of **Someone Who'll Watch Over Me**. In Australia she has directed **A Delicate Balance** for South Australia Theatre Company and **Victory** for the Victorian College of the Arts Sarah was Associate Director at the Mercury Theatre 1987-89.

Some of her most memorable stage performances include Sally Bowles in **Cabaret**, Stella in **A Streetcar Named Desire**, Serafina Delle Rose in **The Rose Tattoo**, Irena in **Three Sisters**, Katherine in **The Secret Rapture** and Nellie Forbush in **South Pacific**.

She now lives and works in Australia where she has performed with the Melbourne Theatre Company (MTC) in **The Heidi Chronicles** and has just completed a successful season playing Eleanor in Terry Johnson's **Dead Funny** for the Sydney Theatre Company (STC).

## TRACY GRANT - Costume & Set Designer



Tracy began her career in 1981 at Centrepoint Theatre in Palmerston North. In 1985 Tracy became a resident designer at Mercury Theatre. In 1986 she became Head of Design and was appointed Associate Director in 1987.

While at Mercury, Tracy's designs for opera included **La Traviata, Don Giovanni, Lucia di Lammermoor** and **Turandot**. Musicals included **West Side Story, Peter Pan** and **South Pacific**. Theatre productions included **Wild Honey, Romeo & Juliet** and **Hamlet**.

Tracy was awarded a Winston Churchill Memorial Fellowship in 1987 and 1991, and in 1995 was selected to exhibit at the Prague Quadrenniale in Czechoslovakia.

Since leaving Mercury, Tracy has become a successful freelance designer. Projects have included **The Marriage of Figaro** and **My Fair Lady** - Aotea Centre, **Placido Domingo at Western Springs, Kiri at the Mission** - International Management Group (IMG) and **The Pearlfishers** for the Victoria State Opera (VSO). Costume designs have included **The Flying Dutchman** and **The Magic Flute** - Auckland Opera, and more recently **The Threepenny Opera** - Sydney Theatre Company (STC) and both **Hysteria** and **Arcadia** - Melbourne Theatre Company (MTC). Tracy is currently working on the costume design for **Falstaff** - Australian Opera (AO), the completion of a Bachelor of Spatial Design at AIT and teaching Design at Diocesan School for Girls.

## PAM HINDMARSH - Stage Manager

Pam has been working as a Stage Manager for the past 9 years, (N.Z. theatres include Circa, Court and Mercury Theatres). In 1991 Pam was accepted for an opera residency at Banff Centre for the Arts in Alberta, Canada. From there Pam worked in a variety of theatrical productions in London, Manchester and Pitlochry, Scotland. Pam returned to New Zealand in 1994 and has since worked for the **Maidment Youth Theatre, Angels in America, Titus Andronicus, By Degrees, Into the Woods, Rigolletto, Faust**, and **Dead Funny**.

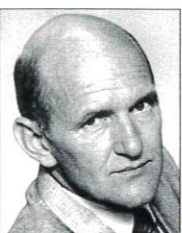


## GERALDINE BROPHY - Maggie



During her thirteen year career, Geraldine has appeared for most New Zealand theatres. Her longest association is with the Court Theatre, Christchurch, where she has been based for nine years. With nearly sixty roles to her credit, some of her most notable remain, Anna Petrovna in **Wild Honey**, Liz Morden in **Our Country's Good**, Titania in **A Midsummer's Night Dream**, Beatrice in **Much Ado About Nothing**, Portia in **The Merchant of Venice**, Gertrude in **Hamlet**, Joan in **St. Joan**, Sonia in **Uncle Vanya**, Elizabeth Proctor in **The Crucible**, Maggie in **Dancing at Lughnasa**, Lady Croom in **Arcadia** and most recently her highly acclaimed Medea in **Medea**. Geraldine has also appeared in the Woppa Festival Tour of **Farewell Speech**, as Ada Wells. In 1989 she made her debut as director for The Court's production of Alan Bennett's **Single Spies**.

## EDWARD CAMPBELL - Jack



Originally from Great Britain and now based in Wellington, Edward's career has spanned radio, television, stage and film. Edward has performed in films such as, **The Piano**, **Jack Brown Genius**, **Zilch**, **Grass Cutter**, **Dangerous Orphans**.

Television credits include: **Shark in the Park**, **Cover Story**, **Hercules**, **Gold**, Ray Bradbury Theatre **Mars in Heaven**, **Erebus the Aftermath** and **Country GP**.

His many stage credits include roles in such plays: **Someone Who'll Watch Over Me**, **Romeo & Juliet**, **Lovelock's Dream Run** for Centrepoint Theatre; **Equus**, **Hamlet**, **Fool for Love** and **True West** for Bats Theatre; touring productions of **Bouncers**, **Foreskins Lament**, **The Secret Diary of Adrian Mole**; **The Golden Age**, **The Tempest** and **Blood for Tuppence** for Depot.

## JODIE DORDAY - Chris



Jodie has had over 15 years professional dance training in ballet, jazz, tap and modern. Recently Jodie has trained at Raymond Hawthorne's Actors Space, Maggie Maxwell's course in Acting for Television and Auckland Drama Academy's Acting for Television.

Jodie's previous professional experience has included 5 years of full time work at Burgundy's Theatre Restaurant as an entertainer in character roles, comedy and all forms of dance. She played a dual role as Joanna/Mother in docu-drama **Too Much Punch for Judy**- touring NZ Schools for 4

months. In 1994 Jodie toured Japan for 6 months with Showtime Productions as lead dancer/comedienne.

## ROSS DUNCAN - Michael



In 1971 Ross attended New Zealand Drama School in Wellington. In 1972 he became an apprentice Actor with Mercury Theatre. Between 1974 and 1980 Ross appeared in and directed many plays around New Zealand. In 1981 Ross joined Theatre Corporate not only conducting a full year performing in schools with the community theatre company, but also appearing in such plays as **Waiting For Godot**, **Three Sisters**, **King Lear**, **A Winters Tale** and **Tom & Viv** and many more.

Between 1986 - 92 Ross appeared in many Mercury Theatre productions such as, **Breaking the Code**, **The Sound of Music**, **Hamlet**, **Weed**, **Single Spies**, **The Crucible** and **Shadowlands**.

Television appearances include: **Hunters Gold**, **Kurt Vonnegut: Monkey House**, **Shortland Street**, **Marlin Bay**, **Plain Clothes**, **Hercules**. And recent stage work **My Fair Lady** - Colonel Pickering, **Daughters of Heaven** (ATC - Watershed) and **Ladies Night - Raging On**.

## CARMEL MCGLONE - Kate



Carmel returned to New Zealand in 1993 after spending four years in Australia as a member of Simon Philips ensemble at the State Theatre Company of South Australia and a season at the Melbourne Theatre Company in Louis Nowra's **Capricornia**. A wide and varied range of stage work included, **A Comedy of Errors**, **Julius Ceasar**, **Tis Pity She's a Whore**, **Cabaret** and **Long Time No See** (Adelaide Newspaper Critics - Best Comic Performance). Recent work in New Zealand: Gaylene Prestons' feature **Bread and Roses**, the award winning short film **Lemming Aid**

(director - Grant La Hood), Helena in **Plainclothes** for South Pacific Pictures. Recent theatre work: **Ophelia Thinks Harder** (Circa), her own piece **Digger & Nudger**, for **Hensteeth** with Lorae Parry (Watershed), Polena in **The Seagull** (ATC, Herald Theatre), Eunice in **The Learner's Stand** (ATC, Herald Theatre).

## ROBERT POLLOCK - Gerry



Robert was last seen on stage in Auckland playing Lovelock in ATC's production of **Lovelock's Dream Run** - Watershed 1993. Last year he toured the North Island prisons and schools performing in **Touch & Go**, a verbatim play directed by Miranda Harcourt, looking at the issues involved in a rape trial. He played Sean the accused and Ian, his father. Other roles include Malvolio in **Twelfth Night** (Directed by Simon Bennett, Watershed 1992). And Frank Gilchrist in Edward Campbell's production of **Just Frank** (1991).

TV credits include **Swimming Lessons**, **Plain Clothes**, **Shortland Street** and **Shark in the Park**. Robert trained at the New Zealand Drama School, graduating in 1986.

## DONOGH REES - Agnes



Donogh graduated from the NZ Drama School in 1978. She has appeared in variety of productions including **Hamlet**, **Who Occupies the Cell**, **Outside In**, **Trojan Woman**, **The Crossing**, **Exile** and **Macbeth**.

Donogh has had prominent roles in **Marlin Bay**, **Fallout**, **True Lives** and **Plain Clothes**.

She has appeared in several short films. She was the lead character in **Pheno Was Here**, **Timetrapp** and **One Man's Meat**. Donogh's feature credits include lead in **Constance**, **Starship** and **Crush**

for which she won the NZFTV Best Supporting Actress Award in 1993.

## FIONA SAMUEL - Rose



Fiona is an actor, writer, and newly fledged director. She has appeared in the recent short films **Lemming Aid**, (winner of Special Jury Prize, Cannes 1994) and **Stroke** - which was included in the Showcase Selection of New Zealand shorts 1994. In Auckland Fiona has performed in **Oracles and Miracles** (Mercury Gods, 1990), **Babes In The Mood** (Town Hall, 1991), **Twelfth Night** - (Watershed, 1992) **Lashings of Whipped Cream - A Session With a Teenage Dominatrix** also (Watershed, 1993) - Fiona wrote and performed this solo show.

Fiona has written for theatre, radio, film and television. Her most recent work for television was the **Face Value** trilogy, which featured in **Work of Art** series in May 1995. A series of three monologues for women, it marked Fiona's debut as a director. Her latest directorial effort is **Bitch** a short film soon to appear in Auckland International Film Festival during the run of **Dancing at Lughnasa**.



AUCKLAND THEATRE COMPANY PRESENTS

# Dancing at Lughnasa

BY BRIAN FRIEL

*DANCING AT LUGHNASA Premiered at the Abbey Theatre, Dublin on 24th April 1990.  
The Auckland Theatre Company production opened at the Herald Theatre,  
Aotea Centre Auckland on Thursday 20th July 1995.*

## CAST

Michael	Ross Duncan
Maggie	Geraldine Brophy
Agnes	Donogh Rees
Rose	Fiona Samuel
Chris	Jodie Dorday
Kate	Carmel McGlone
Jack	Edward Campbell
Gerry	Robert Pollock

## Act One:

A warm day in early August, 1936

INTERVAL OF FIFTEEN MINUTES

## Act Two:

Three weeks later

## Place:

The home of the Mundy family, two miles outside the village of Ballybeg, County Donegal, Ireland

DIRECTOR	<i>Sarah Peirse</i>
SET & COSTUME DESIGNER	<i>Tracy Grant</i>
PRODUCER	<i>Simon Prast</i>
LIGHTING DESIGN	<i>Robin Pentecost</i>
PRODUCTION MANAGER	<i>Teresa Sokolich</i>
STAGE MANAGER	<i>Pam Hindmarsh</i>
WARDROBE	<i>Elizabeth Whiting</i>
PROPERTIES	<i>Michael Hills</i>
SCENIC ARTIST	<i>John Verryt</i>
SET BUILDERS	<i>Third Stage</i>
MARKETING/PUBLICITY	<i>Diana Goulding Promotions</i>

## THEATRE FOUNDATION TRUST BOARD

James Macaulay (Chairman)  
Timothy MacAvoy LLB  
David Stubbs  
Hinemoa Holmes  
Judith Tizard (MP)  
Simon Prast LLB

## AUCKLAND THEATRE COMPANY

Simon Prast *Producer*  
Amy Drury *Business Manager*  
Teresa Sokolich *Production Manager*



*Photo: Dancing On The Pier, Brandon, County Kerry, by Maurice Curtin 1935. Department of Irish Folklore, University College Dublin.*

## Lughnasa Festival

Throughout Ireland, parts of Great Britain and France a festival celebrating the beginning of the harvest was held annually in early August. In Ireland that festival was called Lughnasa after Lugh, the pagan god who has once more provided the rich crops, (Lugh's counterpart was the Roman god Mercury, the Greek Hermes).

Even as late as 1962, when Maire MacNeill first published her definitive study of Lughnasa, she claimed "We have found the survival of Lughnasa at a hundred and ninety five sites in Ireland...Lughnasa was celebrated until recently on 95 heights, by ten lakes and five river banks" ..Mountain tops were favourite sites for the festival, sometime involving a journey that took hours. Wells, river banks and lakes were also shown as sacred areas for the primal rites.

The festival varied from place to place and from generation to generation. The sacrifice of animals seems to have disappeared early in its evolution in Ireland but many elements remained constant throughout the centres. There was always a solemn first curing of the corn and wheat which the head of the family or the chief man of the community would offer to Lugh. "From the Hebrides", MacNeill tells us, "There is the impressive and detailed description of the father's ceremonial reaping of the first sheaf, his waving it thrice above his head, the chant said while doing so in which a blessing is invoked and protection sought from the ills which threaten the crops'. Also, in Scotland, cakes for each member of the family were made from the hastily winnowed and ground grain; and in Ireland, where potatoes had taken the place of bread as the main food, a special meal from the first digging was eaten on La' Lughnasa, the first day of the festival.

In return for these hill-top offerings, Lugh gave his people another kind of first-fruit, the small dark blue billberries growing wild on the hillside. No Lughnasa custom has been more lasting than the picking of the billberries- they were looked on as an earnest of the earth's fruitfulness and the bounty of the deity. It was important that everyone should eat them and that some should be brought home to the old and the weak who were unable to climb the hill.

But in all the records and recollections of the Lughnasa festivities in Ireland, dancing is the most prominent and persistent element.

The Lughnasa festival was so important in the lives of the people and so involved with their notions of welfare that Christianity had to adopt or permit it to survive. "It could not crush it as it may have crushed observances at the other quarterly feasts," MacNeill says. "It succeeded in turning the most important assemblies into Christian devotions...but in taking them over it took over inevitably some of the old stories, altered only in making a saint, not a god, the people's champion. If - as seems certain from our survey - it left a great number unconverted to Christian devotion, it succeeded in suppressing specifically pagan customs."

*(Most of this text is taken from The Festival of Lughnasa by Maire MacNeill, Conhairle Bhealoideas Eireann, University College Dublin, 1982.*

# A T T I C V S

BOOKSHOP  
Top of Franklin and  
Ponsonby Roads



THE BEST IN ...

- Contemporary Fiction
- Non Fiction
- Biography
- Travel
- Design
- Photography
- New Zealand Titles

OPEN 7 DAYS  
LATE NIGHT THURSDAY & FRIDAY

We offer frequent buyer discounts and are  
happy to host book club meetings.

187 Ponsonby Rd, Auckland  
Phone 376 4262, Fax 376 4265

COMING SOON  
AT THE HERALD

## MA RAINEY'S BLACK BOTTOM BY AUGUST WILSON



Pacific Theatre presents New Zealand's  
first production of the theatre that has  
astonished Broadway...

Twice honoured with the Pulitzer Prize  
for Drama and Tony Award winner.  
"August Wilson is the most important new  
American dramatist of the 1980's"

HERALD THEATRE FROM AUGUST 31  
BOOKINGS AT BASS PH. 307 5000

## COMING ATTRACTIONS ...IN IRELAND

ABBEY THEATRE  
Aug 16 - 23 Sep  
Philadelphia, Here I Come!  
Brian Friel

PEACOCK THEATRE  
Aug 23 - 23 Sep  
April Bright  
Dermot Bolger

GAIETY THEATRE  
Oct 31 - 11 Nov  
My Fair Lady  
R & R Musical Society

KING'S HALL - BELFAST  
September 20  
George Jones & Tammy Wynette

ATTRACTIONS ALL YEAR  
MAGNIFICENT SCENERY, RICH HISTORY &  
CULTURE AND CHARMING, WELCOMING PEOPLE.

FOR MORE INFORMATION CONTACT:

### IRELAND

ALL IRELAND TOURISM, 87 QUEEN STREET, AUCKLAND  
TELEPHONE: (09) 379 3708

## ACKNOWLEDGMENTS

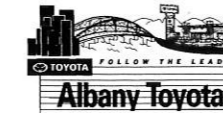
The Auckland Theatre Company gratefully acknowledge the invaluable support of the following:



National Insurance  
Life & Health  
Tower Financial Services Group



Newstalk ZB  
ENTERTAINING AND INFORMING AUCKLAND 1100 AM 51.1 FM



## SPECIAL THANKS TO

DANCING AT LUGHNASA  
Season...

Jodie Dorday  
(Choreographer)

Consulate of Ireland -  
Auckland  
TVNZ Public Relations  
Travel & Leisure Card -  
Winnie Nelson  
Wes Lee  
Aotea Centre Production  
Staff  
First Scene  
Wilson & Horton  
Parker & Parker  
Tara Werner Publishing  
Devon Design & Print  
Oliver Lee  
Access Radio  
Clare Connolly of Connolly  
Irish Dancing School  
Pandoro Foods for the  
Bread

### DONORS

#### SILVER SUPPORTERS

Graeme Edwards

#### BRONZE SUPPORTERS

Mr J.R. Aubin  
Mr Christopher Beams

Mr & Mrs Beatson  
Rob & Bev Bersma  
Mr & Mrs Beatson  
Mr & Mrs W. Bettie  
Ms Jill Bennett  
B.I. Bowden  
Mrs G.V. Burrell  
Dr S.H. Brown  
Mr J.C. Bishop  
Mrs Joan Bradwell  
Mr C.R. Carter  
Mr A.E. Claril  
Mr A.E.E. Clark  
Mr & Mrs R. R. Coldham  
J.C. & A.B. Corbett  
Mrs M.E. Corkill  
S. Coxon  
Mrs H.E. Davis  
Mr & Mrs G.W. Daniel  
Mr & Mrs Eunice Defries  
C. & L.P. During  
Mr & Mrs G.W. Daniel  
Mrs N. Fearnside  
Mrs S. Fitzgerald  
Mrs M.E. Fyson  
Gabriel Productions  
Mrs I.H. Gavin  
Rosemary & Willi Gailer  
Roy, Stephen & Geraldine  
Gregory  
Mrs W.P. Gowan  
P. Hansen

Dr Brian Henshall  
Terrence Hitchcock  
Catherine Hoban  
Miss J. Hoby  
E.J. & D.M. Howard  
Mr & Mrs B.R. Hutchinson  
D. Hutson  
Mr W.A. O. Jacob  
Mr & Mrs M.D. Johns  
Ms N. Journeaux  
P.A. Kean  
Mrs Jyoti Khanna  
Mrs D.M. Kirkwood  
Mr J.B. Laird  
Lorraine Leheny  
Mrs Adrienne Lovell  
Mr W.J. McCormick  
Mr & Mrs F.J. McCullough  
Mrs Judy McDonald  
Mr & Mrs N.J. Mahoney  
Mrs Terry Mann  
Mary Mark-Brown  
Mrs Barbara Marshall  
Mr & Mrs Alec Maskill  
Miller Consultancy  
Mr & Mrs Murray  
Prof. & Mrs R. Meyer  
Ms Diana Nicoll  
Mr J.R. Nicoll  
Mr & Mrs B.J. O'Donnell  
Mr & Mrs M.W. & K.L.  
Paltridge

P. Petersen  
Mr Seng Poh Lee  
The Powell  
Mr & Mrs M.B. Rands  
Miss E. Rishworth  
Jan Russell  
K.E. & J.M. Seal  
Mr & Mrs J.F. & I.M. Shaw  
Mrs Betty Sinclair  
Mr & Mrs J. Sinclair  
Ms. M. Spencer  
Miss Leigh Street  
Helen Sturm  
Miss Gillian Sutton  
Mr C.E. Swinbourn  
John & Sarah Taylor  
Mrs A. Thompson-Davies  
Mr D.A. Thorburn  
Mr & Mrs Tisdall  
Mr S. Walker  
L.S. Way  
Shirley M. Way  
Miss D.L. West  
Mr S.B. Whitlock  
Mrs S.G. Whyborn  
Mrs E. Williams  
Mr G.R. Williams  
Mr James Wilson  
R.J. & B.J. Wilson  
Mrs Miriam Wyatt  
P.Wright

Programme Compiled by Diana Goulding Promotions, Print Coordination by Tara Werner Publishing

Cover Design by Frostbite - Arch McDonnell, Printed by Devon Design & Print, Contents Design Pix Design & Illustration - Bill Paynter, Melissa Paynter





show- New Zealand Limited ph 09 5247341 fax 09 5247427