

We Are The Greatest

... or How I Stopped Worrying and Learned to Love Christine



## We Are The Greatest

... or how I stopped worrying  
and learned to love Christine

## Extravaganza 64

Presented by V.U.W. Students  
at V.U.W. Memorial Theatre  
from 30th April

Producer—Jeremy Agar  
Scriptwriter—David Flude

Something about the show  
This year's Extrav. is a mixture of  
the traditional, with new elements.  
It is not the usual political "shambozzle",  
in fact it takes place at a time when  
the Prime Minister and the Cabinet are  
out of the country. The principal  
characters are, however, all famous —  
or if you like, infamous — people and  
as you will see, television has made  
its influence felt. To say more at this stage  
might, perhaps, spoil the show for you.  
So make yourself comfortable, sit back  
and enjoy the show.

## Extravaganza 64

### A Capping Show in Two Acts

#### Act One

scene 1—The farm in Taranaki—a  
mythical Bali Hai, where the simple  
pleasures of country life are portrayed.

scene 2—The farm again—portraying  
the decadence of modern youth.

scene 3—10 Downing Street—a modern  
re-appraisal of British Parliamentary  
Democracy.

scene 4—The "Brittania", in which the  
recuperative advantages of a sea cruise  
are shown.

scene 5—The Remuera League of Mothers  
—an informative and instructive address  
on the duties of motherhood.

scene 6—Back to the farm—  
from rags to riches.

#### Interval

#### Act Two

scene 1—Central Police Station—  
showing the workings of New Zealand's  
Scotland Yard—with apologies to  
"Z" Cars.

scene 2—007—a secret agent gets his  
briefing.

scene 3—Jed Wilder's house in town—  
the plot thickens !

scene 4—Jed Wilder's house four hours  
later—rugby, racing and beer.

scene 5—Coppus Inconspicuous.

scene 6 & 7—The party—a capital time  
had by all.

scene 8—Lindy's Texas mansion—  
a grand finale with a real Bang!

## Who's in Extrav?

### Back Stage

Stage Manager—Murray Gray  
Assistant Stage Manager—John Young  
Technical Director—Peter Frater  
Sound Effects—Gary Clayton

### Stage Crew

Ray Boyd  
Steve Lachman  
Brian Jones  
Roger Charles  
Jane Cleghorn  
Mary Hayward  
Eva Sharell

### Make-Up and Wardrobe

Diane Clayton  
Pam Tustin  
Jannet McDonald  
Jannet Fuller  
Jill Reidy  
Dairne Shanahan  
Margaret Black  
Anne Jamieson

Matinique jackets in the real beat style,  
by courtesy of Vance Vivian

### Music

Pat Grace  
Clive Linsey  
Kevin Lammis  
Doug Thomson

### Production Committee

Producer—Jeremy Agar  
Scriptwriter—David Flude  
Production Secretary—Ian Pinkerton  
Assistant Production Secretary—  
Don McKenzie  
Stage Manager—Murray Gray  
House Manager—Hugh Campbell  
Assistant House Manager—  
Spencer Clarke  
Finance Controller—Andrew Cornwall  
Publicity—Doug Wilson

### Male Ballet

Ballet Mistress—Jane Maddox  
John Patterson  
Jack Monk  
Louis P. McElwee  
Stuart Winter  
Gerry McKay  
Alan Oakey  
Hugh Paetz  
Tim Brosnahan  
Kevin Tate

## The Cast

### girls

Jane Barton  
Elaine Brown  
Sandra Chadwick  
Diane Collins  
Mary Gale  
Prudence Harden  
Eleanore Jenkin  
Gillian Kenning  
Elizabeth Lawless  
Anne-Mary McHugh  
Susan Maxwell-Stewart  
Tina McLeman  
Elizabeth-Mandy Morch  
Judy O'Connor  
Michele Stringer  
Gay Sweeney  
Heather Nichols  
Cheryl Watts

### boys

Max Bognuda  
Desmond Clarke  
Robert Crawford  
John Gable  
Neil Hammersley  
Ross Jamieson  
William Krogh  
Kelvin McMichael  
Tony Hitchins  
Nick Ollivier  
Geoffery Rash-Brooke  
Geoffrey Richards  
Murray Rowlands  
Dave Scoullar  
David Waters  
Albert Wendt  
Doug Wilson  
Kerry Cooper

Programme design Fred Buhler

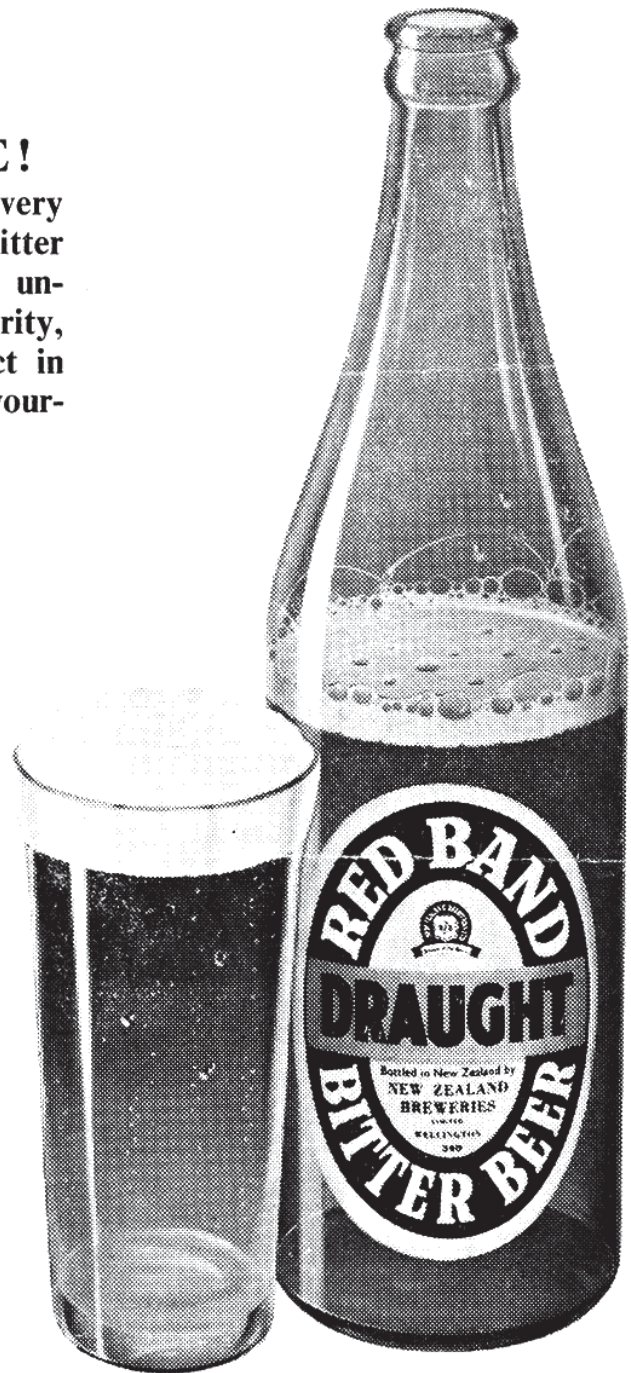


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hand.

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