

## FROM THE PRODUCER

**ATC'S VOLVO 10TH ANNIVERSARY SEASON OF DECADENCE COMMENCES WITH THE VAGINA MONOLOGUES, EVE ENSLER'S AWARD-WINNING CELEBRATION OF FEMALE SEXUALITY.**

Distilled from interviews with over two hundred women, this is vagina verbatim: an intimate, hilarious and shocking tour of the ultimate forbidden zone. The controversy that surrounds the play is a measure of its own potency and of the prurience, prejudice and barbarity it seeks to vanquish. V-Day, a campaign to end violence against women, was inspired by the words you are about to hear and is now an annual fixture, commemorated around the world on 14 February. [Total proceeds from the 14 February Charity Premiere of this production have been donated to the Women's Refuge. Your further donation is welcomed]. While some have belittled the work as self-indulgent sex chat, death-knell to the feminist movement, others have found it a



compelling rhapsody of the female essence. You must decide. One thing seems certain: when brought to life by talents as sublime as Lucy Lawless, Danielle Cormack and Madeleine Sami, it is difficult to resist the candour, irreverence, vulnerability and dignity of the women whose shared secrets and experiences have made the play possible. If *The Vagina Monologues* is sending a message, it is to do with respect for life, which can only begin with respect for self. Judging by its impact to date, the message is getting through. Spread the word.

A handwritten signature in purple ink that reads "Simon Prast".

Simon Prast  
Producer

“ TV ONE is proud to be a platinum sponsor of the Auckland Theatre Company as it celebrates 10 years of success. The Company has been sponsored by TV ONE since its inception and along with supportive and enthusiastic audiences, we have watched it grow and develop into the internationally renowned organisation it is today.

It is heartening to know that TV ONE's sponsorship has helped the Company to take its talents to the wider New Zealand audience, and we would like to extend our best wishes for a successful and entertaining national tour of *The Vagina Monologues*.

TV ONE's support of the Auckland Theatre Company reinforces our commitment to the arts and culture which, of course, is an important part of New Zealand's heritage. ”

Ian Fraser  
Chief Executive Officer TVNZ



*National Collective of  
Independent Women's Refuges  
Inc.*

Family violence has devastating effects on the lives of thousands of women and children throughout New Zealand each year. In 2000/01, 7700 women and 9200 children received support from one of the 51 National Collective of Independent Women's Refuges. Women's Refuge promotes the right of every woman and child to safety and freedom from violence at all times of the year.

**Donations can be posted to:**

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PO Box 6350  
Marion Square  
Wellington**

**or you may want to use the  
collection boxes in the foyer.**

*Thank you for your support.*

**ONE**



**Proudly Supporting the National tour of  
Auckland Theatre Company  
- The Vagina Monologues -**

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**ONE**

# FROM THE PLAYWRIGHT

**I'M NOT SURE WHY I WAS CHOSEN. I DIDN'T FOR EXAMPLE, HAVE GIRLHOOD FANTASIES ABOUT BECOMING "VAGINA LADY" (WHICH I AM OFTEN CALLED, SOMETIMES LOUDLY ACROSS A CROWDED SHOE STORE).**

I could not have imagined that I would one day be talking about vaginas on talk shows in places like Athens, chanting the word vagina with 4,000 wild women in Baltimore, or having 32 public orgasms a night. These things were not in my plans. In this sense, I don't think I had much to do with *The Vagina Monologues*. It possessed me.

I don't really remember how it began: a conversation with an older woman about her vagina her saying contemptuous things that shocked me and got me thinking about what other women thought about their vaginas. I remember asking friends, who surprised me with their openness and willingness to talk. **One friend told me that if her vagina got dressed, it would wear a beret. She was going through a French phase.**

And so it was that I began to write *The Vagina Monologues*, a 90-minute collection of soliloquies based on interviews with more than 200 women: Jewish matrons from Queens, attendees at a "vagina workshop" where women discovered the wonder of their clitoris and the many ways to have an orgasm, survivors of Bosnian rape camps, sex workers, college professors, and a girl in Oklahoma born without a vagina, young girls who talked about both the excitement and the terror of menstruation.

Women talked to me about hair, smells, longings, smear tests, female genital mutilation

and child abuse, infections and fantasies. I asked questions: if your vagina could, what would it say? If your vagina got dressed, what would it wear?

Since that first one-woman show at an off-Broadway theatre in 1996, the piece has been

performed and published in 25 countries, including China and Bulgaria. In fact, it did not occur to me that I was actually performing *The Vagina Monologues* until I had been doing it for about three years. Before this point, I had felt merely as if I were telling very personal stories that had been generously told to me. I

felt strangely, at times fiercely, protective of these women and their stories.

**Your vagina is the story of your life, no doubt about it. But often that story goes unspoken, partly because for a long time vaginas have not been visible, not been part of the dialogue.** Often when I was interviewing women would tell me this was the first conversation they had ever had about their genitals. Once they got going, they couldn't stop. It was as though the mystery, the joy, the depth, the sorrow that lived inside them was finally being released and made manifest. **Just by telling the story of her vagina, the woman was suddenly more vibrant, more powerful, more real.**

Vagina stories found me, as did the people who wanted to produce the play or bring it to their town. Whenever I have tried to write a monologue to serve a politically correct agenda, for example, it always fails. Note the lack of monologues about menopause or



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transgendered women. I tried. *The Vagina Monologues* is about attraction, not promotion. People ask me if I worry that *The Vagina Monologues* will titillate or turn audiences on. Because women are the subjects of the play and not the objects, it is my hope that people will find material within the piece that is sexy and alive. Many things that have happened in the life of *The Vagina Monologues* seem completely surreal and at the same time completely logical. Here are a few examples: Kathie Lee Gifford chants the word vagina with Calista Flockhart and her studio audience on *Live with Regis* and Kathie Lee; David Letterman tries to say vagina on air, but can't; CNN does a 10 minute special on TVM and never mentions the word. Glenn Close gets 18,000 people to stand and chant the word 'cunt' at Madison Square Garden. Women call up for the tickets to the "Monologues", men ask for tickets to the "Vagina Chronicles". The ticket seller tells women that if they can't say it, they can't come.

Women and men faint during the show, it happens a lot. Always at the exact same place in the script. A 70-year-old man in a trance walks into my dressing room, unannounced, after a show to tell me that he 'finally got it'. Two months later, he brings his girlfriend back with him and she thanks me. Two older Israeli women rush into my dressing room in Jerusalem and hug me while I'm naked. They don't even notice.

The greatest miracle, of course, is V-day: a day to end violence toward women, which was born out of the monologues. As I travelled with



the piece to city after city, country after country, hundreds of women waited after the show to talk to me about their lives. The play had somehow freed up their memories, pain and desire. Night after night, I heard the same stories: women being raped as teenagers, as little girls, as elderly women who had finally escaped violent husbands and women who were terrified to leave. **I began to feel insane, as if a door had opened to some underworld and I was being told things I was not supposed to know.**

As a result, in 1997, I joined with a group of activist women and we dreamt up a response: V-Day.

On February 14, 1998, Valentine's Day, our first V-Day was born. Two and half thousand people lined up outside the Hammerstein Ballroom in New York City for our first outrageous event. Whoopi Goldberg, Glenn Close, Susan Sarandon, Winona Ryder and Gloria Steinem were among the women who joined together to perform *The Vagina Monologues* and create an evening that raised over \$1m and launched the V-Day movement.

Since then, there have been stellar events across the US. Two years ago the first British V-Day was held at the Old Vic in London, featuring Cate Blanchett, Kate Winslet, Melanie Griffith and Sophie Dahl, among others, all wearing the regulation red feather boas. The following day, red boas appeared on the front pages of six newspapers, making the newsstands look like a vagina sea.

I remember there was a huge vagina cake at the party and no one could cut it. Hundreds of sophisticated partygoers eat mauve vagina cake with their hands. The clit was auctioned and Thandie Newton bought it for \$600. Most recently, in February, 18,000 people gathered in Madison Square Garden, raising over \$2m.

At this point, the V-Day fund is supporting grassroots groups around the world in several cases; women are fighting with their lives to protect women and end the violence, including in Afghanistan and central Africa. In Croatia, we are working with the Centre for Women War Victims which, through our support, will open the first rape crisis centre in the former Yugoslavia. The miracle of V-Day, like *The Vagina Monologues*, is that it happened because it had to happen. A call, perhaps an unconscious mandate, perhaps. Something is unfolding. It is both mystical and practical. It requires that we show up, do our exercise and get out of the way. In order for the human race to continue, women must be safe and empowered. It's an obvious idea but, like the vagina, it needs great attention and love in order to be revealed.

*Eve Ensler 2001*

[www.vday.org](http://www.vday.org)



**EVE ENSLER**

**EVE ENSLER IS AN AWARD-WINNING PLAYWRIGHT, POET, ACTIVIST, AND SCREENWRITER.**

Her many works for the stage include *The Depot*, *Floating Rhoda* and *The Glue Man*, *Extraordinary Measures*, *Ladies*, *Scooncat* and *Lemonade*. Her play *Necessary Targets* has had benefit performances on Broadway, at the National Theatre in Sarajevo, The Kennedy Center, Alley Theatre and Hartford Stage. Her newest play, *Conviction*, was commissioned by Music-Theatre Group and was first performed at the Berkshire Theatre Festival.

*The Vagina Monologues* won a 1997 Obie Award and a 2001 Elliot Norton Award and was nominated for Drama Desk and Helen Hayes Awards. It has also recently been nominated for a 2001 Molière Award for Best Production of a New Play. The world tour of *The Vagina Monologues* initiated V-Day, a global movement to stop violence against women. Ms. Ensler's best-selling book of *The Vagina Monologues* was published by Villard Books. *Necessary Targets* and her new book, *The Good Body* will be published by Random House. In addition to her Obie Award she is also the recipient of the 1999 Guggenheim Fellowship Award in Playwriting, and the Jury Award for Theatre at the 2000 US Comedy Arts Festival.

# THE VAGINA MONOLOGUES

## RUNNING ORDER

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*Hair*

*If Your Vagina Got Dressed*

*If Your Vagina Could Talk*

*The Flood*

*Vagina Fact 1*

*I Was 12, My Mother Slapped Me*

*The Vagina Workshop*

*Vagina Fact 2*

*Because He Liked To Look At It*

*My Vagina Was My Village*

*Vagina Fact 3*

*Vagina Fact 4*

*My Angry Vagina*

*The Little Coochie Snorcher That Could*

*The Vulva Club*

*Vagina Fact 5*

*What Does A Vagina Smell Like*

*Reclaiming Cunt*

*The Woman Who Loved To Make Vaginas Happy*

*I Asked A Six Year Old Girl*

*I Was There In The Room*

AUCKLAND THEATRE COMPANY IN ASSOCIATION WITH ADRIAN BOHM PRESENTS

# THE VAGINA MONOLOGUES

WRITTEN BY EVE ENSLER

## CAST AND ARTISTIC TEAM

<b>Starring</b>	Danielle Cormack
<b>Director</b>	Oliver Driver
<b>Designer</b>	Ross Joblin
<b>Lighting Designer</b>	T.O. Robertson
<b>ATC 2econd Unit</b>	
<b>Designer-in-Training</b>	Rachael Walker
<b>Stage Manager</b>	Jo Birch
<b>Wardrobe</b>	For Elizabeth Whiting Costumes Ltd: Denise Hosty Jo Hawke
<b>Operator</b>	Andrew Watts
<b>Publicity</b>	Bridget DeLauney Enterprises 09 377 6151

## AUCKLAND THEATRE COMPANY

<b>Producer</b>	Simon Prast
<b>Associate Director</b>	Oliver Driver
<b>Production Manager</b>	Ross Joblin
<b>Company Manager</b>	Danielle Butler
<b>Marketing Manager</b>	Helen Bartle
<b>Sponsorship Manager</b>	Shelley Geenty
<b>Special Operations</b>	Leal Butler
<b>Head Stage Manager</b>	Frith Walker
<b>Technical Manager</b>	T.O. Robertson
<b>Box Office Manager</b>	Alison Reid
<b>Accounts</b>	Alex Gortchinski
<b>Education</b>	Sarah Peters
<b>Reception</b>	Andi Reveley
<b>Subscriber Hotline</b>	309 3395
<b>Administration Phone</b>	309 0390
<b>Administration Fax</b>	309 0391
<b>Email</b>	atc@atc.co.nz www.atc.co.nz

## TRUST BOARD

Dr. Hinemoa Elder (Chair)  
Tim MacAvoy (Deputy Chair)  
Erika Congreve  
David Haywood  
Dayle Mace  
Simon Prast  
John Taylor

This is the first production of the Volvo 10th Anniversary Season *Decadence* Auckland Theatre Company 2002. *The Vagina Monologues* Charity Premiere took place on Thursday 14 February, 2002.

*The Vagina Monologues* lasts for approximately 1 hour and 20 minutes with no interval.

Please remember to switch off all cellphones, pagers and watch alarms.

[www.vaginamonologues.com](http://www.vaginamonologues.com)

# DANIELLE CORMACK

**AWARD-WINNING ACTRESS DANIELLE CORMACK IS ONE OF NEW ZEALAND'S MOST TALENTED FEMALE ACTORS.**



Danielle Cormack is one of New Zealand's most talented actresses. She has been voted Best Actress for the 2001 season for The Blue Room at the Auckland Theatre Company Audience Awards. Danielle has received the Best Actress award at the NZ Film & Television Awards in 1997 for her role in Topless Women Talk About Their Lives, and has been a finalist in the Best Actress category at the Nokia NZ Film Awards in 1999 and 2000. She has also received the Best actress award at the Fantasporto International Film Festival 2000 in Portugal for her role in Siam Sunset.

Danielle's film credits include lead roles in the films The Price of Milk, Via Satellite, Channelling Baby, Topless Women Talk About Their Lives and Siam Sunset.

Danielle's television credits include roles in Xena: Warrior Princess, Cleopatra 2525, Hercules, Montana Sunday Theatre, and Shortland Street.

Danielle performed in Auckland Theatre Company's sellout Auckland season of The Vagina Monologues earlier this year. Most recently she has appeared for Auckland Theatre Company in the World Premiere of New Zealand playwright Stephen Sinclair's new play The Bellbird. Danielle has also performed for Auckland Theatre Company in A Streetcar Named Desire, The Blue Room, Arcadia and The Learner's Stand. Other theatre roles include Trainspotting and a touring season of East (Wellington, Auckland, and Zurich).

## FROM THE DIRECTOR



## OLIVER DRIVER

**AUCKLAND THEATRE COMPANY'S ASSOCIATE DIRECTOR, OLIVER DRIVER, RETURNS TO THE DIRECTOR'S CHAIR IN THE VAGINA MONOLOGUES.**

Auckland Theatre Company's Associate Director, returns to the directors chair for the National Tour of The Vagina Monologues after directing the phenomenally successful Auckland season of the show.

Oliver has also been busy this year directing Stephen Sinclair's new play The Bellbird. In addition he has directed Small God for ATC 2econd Unit's new script development initiative Final Draft.

Oliver has previously directed The Blue Room for Auckland Theatre Company, The Atrocity for ATC 2econd Unit, Atrocities for Iris Productions and Coriolanus as part of the Auckland Summer Shakespeare. Oliver has also worked as an assistant director on Auckland Theatre Company's productions of Hair, The Judas Kiss, Wit and All My Sons.

Oliver is co-producer of ATC 2econd Unit, a new initiative designed to open doors for new artists and audiences, and provide an invaluable training ground for new theatre practitioners. Oliver spent much of 2001 working with New Zealand playwrights developing work for both ATC 2econd Unit and Auckland Theatre Company.

Oliver will next be directing Stones In His Pockets this August for Auckland Theatre Company.

Eve Ensler has created something that is greater than the sum of its parts, women have shared their stories with her and she has put their voices on stage through a thousand mouths in a hundred cities.

We staged this show in Auckland amid much controversy; a man was directing, the media were shocked that the word vagina should appear in print or be heard on radio, our adverts were even banned. None of this could stop over 18 000 people seeing the show, both men and women were moved by voices speaking out loud for the first time. The audience reactions have taught me much about this play as well, I see it has a power, what it does is good. We indeed do very little, the power lies within the words, within the stories, within the lives.

Danielle Cormack is the best actor of her generation in this country and working with her has always been a pleasure. When I was asked if she would be capable of carrying the show by herself, I laughed and said she could carry Hamlet by herself. Indeed she could, nobody can do these words more justice than her. Her work in the Auckland season was astounding, her work in turning it into a solo show was relentless and the result is breathtaking.

These stories are in the safest of hands.

I wish my best friend had seen this play, she needed the pride, she needed to know the value of being her, she needed the courage to add her voice. She learned these things another way, she became a very wise woman because of a disease that showed her what she could have been, should have been, and it took her away just as she saw the joy of it.

I dedicate my part in this production to her. I will live in my life everyday, I promise.

Oliver Driver

# T.O. ROBERTSON

## LIGHTING DESIGNER

**T.O. ROBERTSON HAS BEEN TECHNICAL MANAGER FOR ALL OF AUCKLAND THEATRE COMPANY'S PRODUCTIONS SINCE COMING ON BOARD IN 1997.**

The extensive list includes *Twelve Angry Men*, *Master Class*, *Closer*, *Cabaret*, *Art*, *Copenhagen*, *Haruru Mai*, *Rosencrantz & Guildenstern Are Dead*, *Death Of A Salesman*, *The God Boy*, *Collective Stories*, *The Beauty Queen Of Leenane* and *The Blue Room*.

He has also been Lighting Designer for *Take a Chance on Me* and *Four Cities* (Auckland Theatre Company). Before joining Auckland Theatre Company he was Lighting Designer for *Dawn Raids* (New Pacific Underground), *Within a Magic Prison* (Angel Theatre Company), *Shadows and Light* (Christian Penney / John Bolton), *In Moving Memory* (Black Grace Dance Company) and *Pandora's Box* (Art Education). He was once also the Tour and Production Manager for the now legendary New Zealand band, *Supergroove*.

His latest venture includes being co-producer of ATC's 2econd Unit alongside Frith Walker and Oliver Driver. He also continues working for Black Grace Dance Company as much as his Auckland Theatre Company commitments allow.



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AUCKLAND  
THEATRE  
COMPANY

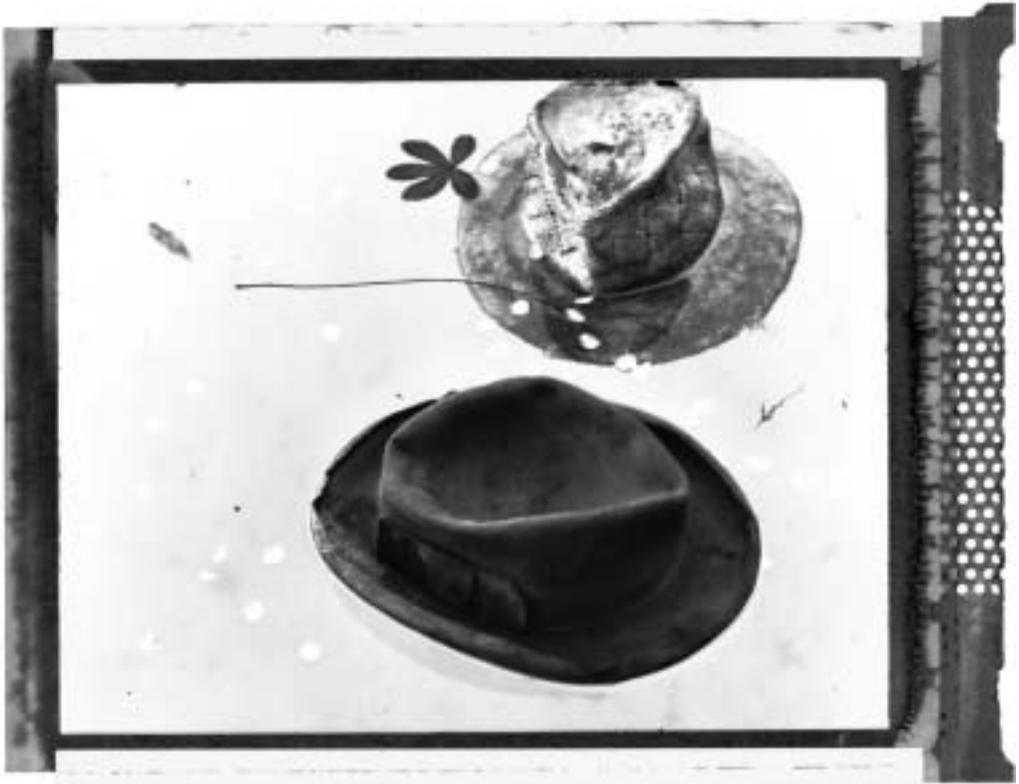
Welcome to Auckland Theatre Company. We are New Zealand's premiere theatre company, boasting an impressive history of staging some of New Zealand's finest productions. At the beginning of 2002 ATC had staged 50 productions, and as Auckland Theatre Company celebrates its Tenth Anniversary in 2002, it seems only fitting that we are endeavouring to produce ten more productions for our 2002 Decadence Season.



Over a decade Auckland Theatre Company has grown from one man with a vision to become Auckland's premiere provider of theatre. From the beginnings in 1992 when Simon Prast's new theatre company came into fruition staging two plays, the past decade has seen the company go from strength to strength.

Some highlights during this period include ..... and 2001's box office record-breaking musical Hair. However, Hair's new record only lasted for the summer, as in February 2002 another play took audiences by storm. That play was, of course, The Vagina Monologues. And with such an overwhelming response to the show, it gives us great pleasure to be able to offer the nation a chance to share The Vagina Monologues with us. This is the first time Auckland Theatre Company has toured the country with a production and

ATC COMING SOON



waiting for **By Samuel Beckett**  
godot

"We'll hang ourselves tomorrow.  
Unless Godot comes."

Arguably one of the most important and famous classics of the twentieth century, Beckett's brilliant black comedy grapples with questions of existence and the meaning of life.

*Waiting For Godot* sees two tramps, Vladimir and Estragon, spend two evenings under a tree on a bit of waste ground - "waiting for Godot."

Everyone has days that make he or she wonder, "what the hell is it all for anyway?" Beckett's masterpiece serves only to question, not answer, such universal and eternal enigmas.

Go and see *Waiting For Godot*. At the worst you will discover a curiosity, a four-leafed clover, a black tulip; at the best something that will securely lodge in a corner of your mind for as long as you live.

**AUCKLAND  
THEATRE  
COMPANY**

**Director** Colin McColl  
**Starring** Raymond Hawthorne  
& Michael Hurst

**Designer** John Parker  
**Lighting Designer** Bryan Caldwell  
**Costume Designer** Elizabeth Whiting

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**BOOK NOW: 09 308 2383**

THE  
**VAGINA**  
MONOLOGUES

## TOUR DATES

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### **ROTORUA**

**Civic Theatre**  
**07 350 2244**

Friday 2 August,  
8pm

### **TAURANGA**

**Baycourt Theatre**  
**07 577 7188**

Saturday 3 August,  
6.30pm & 9pm

### **NAPIER**

**Municipal Theatre**  
**06 835 1059**

Monday 5 August,  
8pm

### **PALMERSTON NTH**

**Regent on Broadway**  
**06 358 1186**

Tuesday 6 &  
Wednesday 7 August,  
8pm

### **WANGANUI**

**Royal Opera House**  
**06 349 0511**

Tuesday 13 August,  
8pm

### **NEW PLYMOUTH**

**TSB Showplace**  
**06 759 0021**

Wednesday 14  
August,  
8pm

### **HAMILTON**

**Founders Theatre**  
**07 838 6600**

Thursday 15 &  
Friday 16 August,  
8pm

### **WHANGAREI**

**Forum North**  
**09 430 4244**

Saturday 17 August &  
Sunday 18 August,  
8pm

### **NELSON**

**School of Music**  
**03 548 7333**

Tuesday 27 August,  
6.30pm & 9pm

### **TIMARU**

**Theatre Royal**  
**Merlin Music & Magic**  
**03 688 4160**

Thursday 29 August,  
8pm

### **INVERCARGILL**

**Civic Theatre**  
**03 214 3692**

Friday 30 August,  
8pm

### **DUNEDIN**

**Regent Theatre**  
**03 477 8597**

Saturday 31 August,  
8pm

Auckland Theatre Company gratefully acknowledges the invaluable support of the following:

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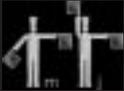
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CRYSTAL



Auckland Theatre Company receives major funding from Creative NZ and Auckland City

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ARTS COUNCIL OF NEW ZEALAND (Te Atahua)



**AUCKLAND CITY**

## ACKNOWLEDGEMENTS

**RJC**  
BY ROBIN JONES

"If your vagina could get dressed what would it wear? - *Robin Jones Clothing.*"

Contemporary, independent yet unwilling to compromise on femininity....

We are proud to be associated with Danielle Cormack and Auckland Theatre Company's *The Vagina Monologues.*

**HELEN CHERRY**

Madeleine Sami dressed by Helen Cherry.

*Proud to be associated with Auckland Theatre Company.*

### Appreciation and thanks to:

Freedom Furniture Newmarket

Dr Virginia Braun

Saatchi & Saatchi, Auckland.

AMB

John Mc Dermott *Production Photography*

Leal Butler *Rehearsal Photography*

Arch, Jane, Alan and Emma from *Inhouse Design Group*

Trish Gribben and the Friends of ATC

Michelle Parish

Jack

### MAIDMENT THEATRE

**Director** Paul Minifie

**Business Manager** Lex Matheson

**Box Office Manager** Blair Cooper

**Technical Manager** Andrew Malmö

**Technician** Antonia Richardson

**Front of House Manager** Justin Hardingham