



PRESENTS

**THE TOPP TWINS:
UNTOUCHABLE GIRLS**

A film directed by Leanne Pooley

NZ Marketing & Publicity enquiries:

Adria Buckton, Trigger Marketing & Publicity

adria_trigger@orcon.net.nz

09 834 33 48 / 021 498 086

Runtime: 84 minutes

Censors Rating: TBA

New Zealand Release Date: 9th APRIL 2009

Synopsis

"The Topp Twins: Untouchable Girls" is the first time that the irrepressible Kiwi entertainment double act, Jools and Lynda Topp's extraordinary personal story has been told. The film offers a revealing look into the lives of the World's only comedic, country singing, dancing, and yodeling lesbian twin sisters. As well as rarely seen archive footage and home movies, the film features a series of special interviews with some of the Topp's infamous comedy alter-egos including candid chats with the two Kens, Camp Mother and Camp Leader, the Bowling Ladies and the Posh Socialite sisters, Prue and Dilly.

Celebrating their half century this year, the Topp Twins have attained a unique status within New Zealand culture, and their fans range from hard core political activists, to sheep farmers and 'Ladies who Lunch'. Their ability to relate to all kinds of people, and their natural gift for humour, has helped them cross from the fringes to the mainstream.

It has often been said that if the story of the Twins was fictional nobody would believe it. From rural backwaters to busking on the streets of Auckland, to performances at the Rugby World Cup and London's West End stage, their appeal is infectious. From support act to Split Enz, Billy Bragg, and Midnight Oil to headlining their own hugely successful tours in Australia, Canada, the USA and Britain. The twins have morphed from radical activists into Kiwi 'national treasures', 'cultural ambassadors', and finally, according to the Glasgow Herald, into New Zealand's 'finest artistic export since lamb cutlets!'

'Untouchable Girls' follows the girls from their happy childhood on a Waikato dairy farm - where they grew up singing to the cows - to the Territorial Army where they quickly became the Vera Lynns of their battalion. They came of age performing on the streets of Auckland during the heady days of the political protest marches in the early 80s, and quickly joined the forefront of progressive social change campaigning for a Nuclear-Free NZ, Maori Land Rights, a halt to the 1981 Springbok Tour, and Homosexual Law Reform.

By 1998 only a decade later, Lynda Topp, as Camp Mother, came close to winning the mayoral elections in Auckland, and the Topp Twins were firmly entrenched in the bosom of Kiwi culture with their own prime time TV Series 'Do Not Adjust Your Twinset'.

THE TOPP TWINS: UNTOUCHABLE GIRLS is a big story. It's not just the story of two sisters but also of 50 years of New Zealand history. Half a century of cultural changes and the foundation of a national identity. Part concept film, part biopic, part historical record, part comedy, the Twins share their journey from "coming out" to Jools' recent brush with Breast Cancer with much laughter, honesty and wisdom. It is a film about

two truly unique New Zealanders which ends up saying as much about us as it does about them.

'The Topp Twins: Untouchable Girls' is directed by award-winning ex BBC documentary filmmaker, Leanne Pooley. Director of Photography was shared by Leon Narbey ('Whale Rider'); one of New Zealand's most acclaimed cinematographers, and Wayne Vinten, (Best Cinematography NZ Screen Awards 2008). The film was produced by Arani Cuthbert of Diva Productions, who has also managed the twins for much of their career.

WHAT THE PRESS SAYS ABOUT THE TOPP TWINS

"Break down doors to see them" - ***The Age, Melbourne***

"Enough serious talent to grace the stage of the Ol' Opry itself" - ***Austin Chronicle, Texas***

"Spoil yourself. Grab a gang and go" - ***The Independent, London***

"A comedy act to treasure" - ***The Times, London***

"The extraordinary atmosphere the twins created can only be described as love" - ***The Dominion, Wellington***

"New Zealand's finest artistic export since lamb cutlets" - ***The Herald, Glasgow***

"Their purity in music-making and their absurdity in words and actions is what makes the Topp Twins unique" - ***Financial Times, London***

"More fun than a possum up your trousers" - ***Sydney Morning Herald***

"They play the audience like a Stradivarius" - ***The Advertiser, Adelaide***

"New Zealand's national treasures" - ***The Listener, New Zealand***

"...their comic throwaways should never disguise the fact that these two also happen to be superb singer songwriters and performers" - ***The Herald, Edinburgh***

DIRECTOR'S STATEMENT – LEANNE POOLEY

As a documentary filmmaker most of the projects that come my way involve the darker side of life, and death and despair are too often part of the pallet I' m working with. So it was wonderful to make a documentary that was, for once, funny!

Lynda and Jools Topp are truly unique. It' s not every day you get to work with yodeling, lesbian, comedian, twin sisters. To top this off their story is incredible in its richness, variety and depth. I wasn' t long involved with the project before I realised I was making a film that was not just a profile of talented individuals but a story that traversed the history and tenacity of an entire nation.

How did two highly politicised gay women push their way into the hearts of mainstream New Zealanders, becoming not just entertainers but icons? The journey to answer this question was a riotous one, both inspiring and hilarious. The Topp Twins have managed to use humour to explore serious subject matter in a way that even the most cynical observer couldn' t ignore. As singer-songwriter Billy Bragg says in the film "they' re a kind of anarchist variety act", one that forces people from all walks of life to examine their position on any number of issues.

To illustrate this there was a wealth of archive material. The Topp Twins have been doing their thing for 30 years and despite their seemingly alternative appeal they have been followed every step of the way by the mainstream media. Provoking change simply by being themselves, their youthful performances were caught on camera in the early '80s. As young buskers they amused shoppers with songs that questioned the status quo while at the same time demonstrated a 'joie de vivre' that has never left them and is still at the core of their appeal. As is often the case with documentary filmmaking I am indebted to the directors who went before me. Their footage was a gift and each clip we discovered made us reflect on how far the Twins and New Zealand had come.

Working outside the perceived confines of the documentary genre this film was a directorial smorgasbord. Part concert movie, part documentary, part comedy, part historical document and part traditional documentary, 'Untouchable Girls' provided me with endless opportunities to play! The Twins were generous in their willingness to play along, making it possible to have a great deal of fun with the story telling. As comedian John Clarke states in the film "they are relatively shameless, and that' s a good thing to be!".

The Twins allowed me to 'interview' their characters as if they were taking part in a documentary 'about' Lynda and Jools. When we filmed behind the scenes at their shows they were open and available every step of the way. They even agreed to write a special concert in which they would tell stories and sing songs about the important

moments in their lives. This concert provided me with a wonderful narration for the film; one that I believe sets "Untouchable Girls" apart from the ordinary biopic.

Lynda and Jools are New Zealand treasures and I feel honored to have been involved with sharing their story, our story, with the World.

PRODUCER'S STATEMENT – ARANI CUTHBERT

The Topp Twins are truly a phenomenon. They have an extraordinary effect on people, from all walks of life. I think the fact that they truly touch people's lives, is why I still work with them after all these years. In their shows you can have a burly farmer or grey-haired grandmother laughing alongside a pierced lesbian and it doesn't get much more political than that. The Topp Twins style of humour, and their ability to say important things without being threatening, means they have built a bridge from the alternative left to the mainstream and helped ordinary people accept what used to be called 'radical' ideas, like gay rights.

I wanted to produce this documentary because these two women have had a huge impact on New Zealand. And their story is our story, really. All the struggles the Topps were prominent in, the changes they agitated for, were the key events that have shaped our country. They were incredibly brave about being out when most people were still hiding in the closet. We forget how times have changed and making a documentary like this reminds us – and the next generation – how important it is to take a stand about things that matter.

I have worked with the twins for fifteen years now, and it's been quite a ride. In the early days it was like joining the circus, the thrill of being a gypsy. But now the Topp Twins are somewhat of an institution, there's quite a business to run. They have an enduring popularity, and have become 'cultural icons', because they express what it means (to many) to be a New Zealander, they have come to occupy a well-loved place in kiwi psyches. And although they are quintessentially Kiwi, there's no culture barrier for international audiences, it's been great to see they respond the same way as NZ audiences.

Lynda and Jools' story deserved to be told on the big-screen because it is a big story. They have a huge love for New Zealand, and I think NZ has loved them back in equal measure. If I had to sum up what the Topp Twins mean to me, it's about being true to yourself and having the courage to walk your own path. One thing that stands out too, is their generosity of spirit, always having time to meet their fans and give to many causes. It's never been about becoming rich and famous, it's about the journey and having time to do what you love doing.

ABOUT THE FILMMAKERS

LEANNE POOLEY (Director)

One of New Zealand's most accomplished documentary filmmakers Leanne has worked for broadcasters around the World including the BBC, ITV Channel 4 (UK), PBS, TVNZ and The Discovery Channel. Pooley's documentaries have screened in more than 100 countries and include topics ranging from Rugby to The Pope. In 1997, Pooley established the independent production company Spacific Films. Recent documentaries include the Qantas Award winning film 'Relative Guilt', 'The Man Who Has Everything' for the American Discovery Network, 'Kiwi Buddha' as seen on National Geographic and 'Haunting Douglas' about choreographer Douglas Wright, her first feature length documentary, which has screened at festivals around the world and earned Leanne the award for 'Best Director' at the 2005 New Zealand Screen Awards. Her documentary 'The Promise' about euthanasia campaigner Lesley Martin won the 2006 New Zealand Screen Award for 'Best Documentary'. In 2006 Leanne produced and directed 'Try Revolution', exploring how rugby was used to help bring down South Africa's apartheid regime, and in 2007 'Being Billy Apple' about the man who became a living work of art.

ARANI CUTHBERT (Producer)

Established Diva Productions Ltd., an independent stage and screen production company in 1992.. Producer of the Topp Twins' award-winning TV series 'The Topp Twins: Do Not Adjust Your Twinset' (TV3, 1996-2000), which also screened on the ABC and Foxtel's Comedy Channel, several documentaries, and an outdoor series for TVNZ featuring Lynda Topp's character Ken Moller, 'Ken's Hunting and Fishing Show'. Diva Productions has a slate of other TV shows and several feature films in development.

LEON NARBHEY (Director of Photography)

Leon Narbey is one of New Zealand's most prolific and lauded cinematographers. His considerable talents have contributed to more than 25 films during his 30 year career and he has won four 'Best Cinematography' Awards at the New Zealand Film and TV Awards. Narbey's work includes 'Whale Rider', 'The Price of Milk', 'The Tattooist', 'Perfect Creature' 'Rain of the Children', 'Desperate Remedies', 'The Price of Milk' and 'No.2'. He is also the director of 'Illustrious Energy' (1987), an acclaimed drama about Chinese gold-miners, and the ground-breaking NZ feature 'The Footstep Man'. Leon has most recently shot 'Dean Spanley' starring Sam Neill and Peter O'Toole for Toa Fraser, which is released in New Zealand in February 2009.

WAYNE VINTEN (Director of Photography)

Wayne Vinten has been one of New Zealand's top freelance cinematographers for over 20 years. His recent credits include 2008 'Live Earth' (Al Gore's second film), and 'An Island Calling-Murder in the Pacific', for which he won 2008 Qantas Film & Television Award for Achievement in Camera Documentary. Wayne was also the recipient of the 2006 Air New Zealand Screen Award for Cinematography, Documentary. He has been DP on numerous documentaries including award-winning docs 'My Name is Jane', and 'The Promise' by Leanne Pooley. Other credits include Director of Photography Drama for the first season of 'Outrageous Fortune', and also for 'Burying Brian', for Eyeworks Television 2007.

TIM WOODHOUSE (Editor)

Tim has been editing for over 20 years. A documentary specialist, he has also cut TV drama, commercials, comedy, pop videos, short films and dance films. He won 'Best Drama Editor' at the 2002 NZ Television Awards for 'Staunch' and 'Best Documentary Editor' at the NZ Screen Awards 2005 for 'Haunting Douglas'. In 2006 he was finalist in the documentary editing category of the NZ Screen Awards and the Australian Screen Editor's Guild Awards for his work on 'The Promise' and the NZ Television Awards for 'Elgar's Enigma'. Documentary projects include 'Coffee, Tea or Me' (with Brita McVeigh and Gaylene Preston), 'Haunting Douglas', 'The Promise' and 'Try Revolution' (with Leanne Pooley), 'Sheilas: 28 Years On' and 'Elgar's Enigma' (with Annie Goldson).

DAVID LONG (Musical Director)

Composer, performer and producer, David's scores for the series 'Insiders Guide to Love' and 'Insider's Guide to Happiness' won him the 'Achievement in Original Music' Award at the Air New Zealand Film and Television Awards in both 2005 and 2006. In 2006 he scored the TV series 'The Hothouse' and 'The Lost Children'. In 2007 he composed the score for the South Pacific Pictures feature, 'We're Here To Help You' and two feature documentaries, 'Being Billy Apple' (for Leanne Pooley) and 'An Island Calling' (for Annie Goldson). He has recently composed the score for Alistair Barry's documentary 'The Hollow Men'. He was a founding member of the Six Volts and The Mutton Birds with Don McGlashan. He has written music for Peter Jackson's 'Lord of the Rings Trilogy' and 'King Kong'. He has composed for many leading NZ choreographers including Douglas Wright, Shona McCullagh and Raewyn Hill, and produced albums for among others Dave Dobbyn and Fur Patrol. He won producer of the year in 2001. David is currently composing music for a Weta Workshop children's TV series, 'The Wotwots' and additional music for Peter Jackson's forthcoming feature release 'The Lovely Bones'.

THE TOPP TWINS BIOGRAPHY

AWARDS

New Zealand Entertainer of the Year 1984 and 1986

Best Entertainment at the NZ Film and TV Awards 1997 and 1999 for The Topp Twins Series, which was also, rated as one of TV3's (CanWest) top 10 shows for 1997

New Zealand Order of Merit 2004 for services to Entertainment

Best Country Album at the NZ Music Awards 2003 and 2007 for 'Flowergirls and Cowgirls' (CD) 2005 and Grass Highway (CD) 2001

NZ Music Hall of Fame 2008

PERFORMANCE HIGHLIGHTS

Montreal Comedy Festival 1998, 2003

Edinburgh Fringe Festival 1995, 1997

London Seasons at The Drill Hall (off West End) 1994, 1995, and 1997

Melbourne Comedy Festival 1995

Whelans Dublin 1995

Perth International Festival of The Arts 1995, 2003

Edmonton Folk Festival 1993

Vancouver Folk Festival 1993

Sydney Opera House 1991

World Cup Rugby Finals, Sydney 2004

Australian Tours 2001-2008

FILMOGRAPHY

The Topp Twins Series 1, 2, 3 (19 x 1/2 hour, TV3 1996-2000)
Mr and Mrs (10 x 1/2 hour, TV3 1999)
In Search of the Lonesome Yodel (1 x 1hour, ABC Australia/TVNZ 1999)
Hessies Shed (ABC Australia 1998)
Best of the Fest (BBC, London 1997)
Hero Parade (TV3 1997)
Beyond a Joke (TVNZ 1996)
Laugh Your Sox Off (TVNZ 1995)
The People Next Door (TVNZ 1994)
Camping Out with The Topp Twins TV Special (TV3 1993)
Rivers of NZ (1 x 1hour, TV3 1992)
That's Country (TVNZ 1987 and 1988)
Topp Twins TV Special (TVNZ 1986)

DISCOGRAPHY

Flowergirls and Cowgirls (CD) 2005
Grass Highway (CD) 2001
Two Timing (CD) 1994
Hightime 1992
Wear Something Sexy EP 1990
No War in My Heart 1986
Twinset and Pearls 1985
Topp Twins Go Vinyl 1982

QUOTES FROM THE MOVIE

Jools Topp: "We never question our link (to each other). We always make something fun, because it's not a career, it's a lifestyle!"

Lynda Topp: "We're not really comedians; we're singers that are funny!"

Paul Horan (Comedy Writer): "On Paper they (Topp Twins) shouldn't work, on paper they should be commercial death. But they totally deliver to the audience. Time and time again"

Billy Bragg (Musician): "You wouldn't realise how political they are until you scratch the surface and I think that sensibility was something that shone through. (They are an) Anarchist variety act!"

John Clarke (Comedy Writer and Performer): "' They're prepared to do almost anything - they're relatively shameless and that's a good thing to be. And to know how far you're prepared to go, and how far people are prepared to go with you. I think they're very deft judges of that and they do it on the run!"

Jools Topp: "Sometimes getting people to laugh is the most political thing you can do".

Charmaine Pountney (Educator): "The fact that they are 'out' lesbians has been immensely important for a lot of people. When I was young the only role models for lesbians were women who had murdered or had been murdered or women who had committed suicide. Poor sad twisted people. And nobody could call the Topp Twins sad or twisted. So they're bringing into the open that healthy cheerful rural cowgirl image. (They've) Just made a huge difference to a lot of us".

Mereana Pitman (Maori Musician and Activist): "They are true friends and companions and true allies and there was never a time that we didn't trust them. That was an unusual relationship at that time for Maori activists. Pakeha (non Maori) people were the butt of our activism. But they (Topp Twins) were not included in that.They knew where the boundaries were"

Jools Topp: "In any political movement there is always some music and a song that maybe makes people feel brave or strong or gives them a sense of freedom. People will listen to a song before they'll listen to a speech a lot of the time".

Helen Clark (Prime Minister of New Zealand 1999-2008) about the 1986 Homosexual Law Reform Bill): "I think the Topps being so proudly who they were helped make (gay) issues more mainstream. It couldn't be sidelined, it had real people, good people like the Topps associated with it. That helped carry the day".

Lynda Topp: "We didn't want more rights than anyone else just the same rights!"

Paul Horan (Comedy Writer): "With the Topp Twins everything is personal and I say this in the most positive way - they are the least professional people I have ever met, because everything is them. What you see is them. You don't work with them you facilitate what they do".

John Clarke (Comedy Writer and Performer): "The whole thing is like an out of body experience..... and I think they're (the audience) are also having a very old as the hills, old fashioned good time".

Billy Bragg (Musician): "It's so subversive when you think about it! Of all the forms to choose County & Western is the most redneck, the most gender specific of all popular culture. To use that as a way of pushing forward gay rights it's so subversive. But they're not taking the mickey, that's the key thing. That's who they are".

Mereana Pitman (Maori Musician and Activist, about the 1981 Springbok Rugby Tour): "They (Topp Twins) were very visible, very outspoken and fearless. They would come and sing and provide encouragement to people".

Mark Trevorrow (Australian Comedian and Performer): "I think if your work is good I don't think it really matters where you're from and in fact I think the more you let your own cultural background come into the work the more interesting it is for audiences who don't necessarily know the country you're from. Where you're from is 80% of character comedy".

Lynda Topp: "I had one brief moment when I thought well what if I lose her and that freaked me right out it was just like I would be nobody..... We thought about writing a song about it but Cancer is the hardest word to rhyme with anything!"

Don McGlashan (Musician): " People over the years have said (to the Topps) you've got to do this, jump through these hoops so that you'll break this territory or that territory, and they've weighed up those options and gone, 'No, life's good!' ".

TOPP TWINS CHARACTERS

THE TWO KENS - Ken Moller, is a fourth generation sheep farmer from the Wairarapa, (played by Lynda Topp) who is in love with Camp Mother 'the lady in pink' (also played by Lynda), although so far he has been unable to actually properly meet her. His search for the object of his desire is a common theme throughout the TV series and has continued in the Topps' stage shows. Ken's best mate, Ken Smythe, is a 'Townie' not used to the great outdoors. A failed TV sportscaster he longs to commentate on the Big Match one day. His other pet hobbies are Ikebana, breeding Burmese cats and Musical Theatre.

CAMP MOTHER and CAMP LEADER - The Topp Twins' best-known and most popular characters, identifiable in any culture as the dominant/side-kick duo, who find themselves caught up unwittingly in a larger plot while they are in pursuit of a quest. Camp Mother is typical of those busty bossy Kiwi or Australian matrons often found running clubs and camping grounds. She always wears pink and her signature fashion statement is a velour jumpsuit. Camp Leader is a keen and naive follower ready to jump unquestionably at the chance to put Camp Mother's directives into action. She and her jelly sandals are very rarely parted and she has a fine line in colorful woolly cardies.

THE POSH SOCIALITES - Prue and Dilly Ramsbottom are from an old-money family in the Hawkes Bay. They enjoy a drop or two of Chablis, Gin or Champagne, breed King Charles Spaniels and know all the right people. Fah fah fah! Always to be seen at THE social events of the year, usually getting out of the back of Roller in full twin-sets and pearls.

THE GINGHAMS - Belle and Belle are the Topps oldest characters who just love country music and a boot stompin' good time. Belle was born in a hay barn and her sister five minutes later, between the hay barn and the cowshed, Belle's spoon playing (New Zealand champion for 21 years) has been known to bring the house down. Sunny personalities who like to get into the audience and meet new people their only worry is whether the elastic holding their gingham skirts up will last the evening.

THE BOWLING LADIES - Mavis and Lorna met at the crematorium the day their respective husband's remains were cremated. Avid root collectors, when they're not playing at lawn bowl tournaments, they're touring the country taking cuttings of anything green.

BRENDA and RAELENE - Two 'Westie' girls (from West Auckland, a less salubrious part of the city) with big hair and bad attitude. Always on the lookout for a 'hunk of spunk' they are good time girls who aspire to have their own hair salon one day, 'Cuts for Sluts'. Never ones to waste energy on walking they are often seen in high heels by the roadside, thumbs out awaiting a trucker to drive them to the Speedway (their favourite haunt).

CAMP MOTHER'S DELICIOUS RECIPE FOR HOT SCONES

According to Camp Mother:

"There's nothing I like better than to whip up a batch of scones for morning tea. You can't beat them for simplicity or taste.

I prefer a plain scone, but some people add cheese or dates. If you have guests over, a Devonshire Tea is always impressive. Whipped cream and strawberry jam on scones is pure heaven.

Whichever way you choose to prepare them, always serve your scones hot from the oven, and use good New Zealand butter. "

You will need:

8oz self-raising flour
1 level tspn baking powder
Good shake of salt
1oz castor sugar
1/4 pint of milk 2oz good New Zealand butter

Sift flour, baking powder and salt. Rub butter into dry mixture with your hands. This is important as the warmth of your hands softens the butter.

Add sugar.

Mix to a soft dough with the milk. Turn onto a floured board and knead quickly.

Don't finger it too much or you'll lose the light fluffy texture.

Pat out dough. Cut into rough squares with a wet knife.

Place on a hot baking tray. You can brush the tops with milk to make them go golden brown.

Bake in a hot oven at 450F for 12-15 minutes.

Scones are delicious served with jam, honey or golden syrup.

Always serve scones with a cup of tea and if its summertime take morning tea on the porch.

HOW TO MAKE KEN MOLLER'S FLY THE 'CAMP MOTHER WUZZYWING, MOIST FLY'

Says keen angler and fishing aficionado Ken Moller:

"This is my favourite fly. It's my own design and combines the 'Fuzzy Wuzzy Wet Fly' and the 'Winged Dry Fly' styles to create the 'Moist Fly'.

It is made from pink glitter chenille out of respect for the illusive 'Lady in Pink' aka Camp Mother."

Origin: Ken Moller of Wairarapa

Hook: 4 to 6

Tail: Black squirrel

Body: Dark pink glitter chenille

Hackle: Pink saddle hackle

Wing: Pink quill feather

Head: Dark pink or black

Fly Tying Instructions:

1. Bind the hook shank with thread halfway up ending at the bend.
2. Tie in a bunch of squirrel to create the tail.
3. Tie in a length of pink chenille finishing halfway up the shank. Red or green is the traditional colour for a 'Fuzzy Wuzzy' and some men find it hard to even buy pink! But trust me boys, this little fly will have them jumping out of the water!
4. Now tie in a beautiful set of pink wings.
5. Tie in a hackle of pink. 6. Build up a small head, whip finish and varnish.

Now go and find a nice fast flowing river and show them Trout whose boss!

CREDITS

Directed by	LEANNE POOLEY
Produced by	ARANI CUTHBERT
Edited by	TIM WOODHOUSE
Directors of Photography	LEON NARBAY, WAYNE VINTEN
Musical Director	DAVID LONG
Production Manager	VICTORIA HARDY
Production Assistant	KATE STEVENSON
Director's Assistant	KEIRAN MCGEE
Production Intern	JAKE WHITING
Additional Camera	REWA HARRE JOHN CAVILL MIKE O'CONNOR BEVAN CROTHERS DOMINIC FRYER
Steadicam	MURRAY MILNE
Camera Assistant	PETER CARRINGTON
Lighting	JOE OLKKONEN ADRIAN HEBRON CRAIG MACDONALD MATT WILLIS TREVOR RIPPER
Sound Recordist	TERRY KING

Additional Sound

DAVE MADIGAN
DEB FRAME
HAMMOND PEEK
KEN SAVILLE
TIM BROTT
DAVID TOTTLE
RIC CREASER

Archive Research

DOLORES HOY
KATE STEVENSON
CLIVE SOWRY

Runners

ADRIAN CARSWELL
SHAINA ROSE-WARNE
JACK JENKINS
JOE LOH

Transcribers

ANNA BREEZE
HELEN BREEZE
JASON BAINBRIDGE
KHING MULIAUMASEALII
KRIS DENDER
LISA BARRINGTON

Stills Photographer

SALLY TAGG

Art Department

JANE CRESSWELL

Make-Up

SHONA MURRAY

Graphic Designer

BRUCE FERGUSON THE DARKROOM

Additional Graphics

ANDREW DENTON
LEON WOODS

Concert Performers

ELVIRA KURT
NANCY KIEL
MEREANA PITMAN
HILARY KING
DON MCGLASHAN

Concert Stage Manager

CAROL HARDING

Concert Recording	MIKE HUGHES DAVID LONG
Concert Lighting	OCEANIA LIGHTING
Lighting Operator	DAVID GILL
Lighting Technician	JURGEN POTGETIER
Front of House Sound	RICKY GALLAGHER
Post Production Supervisor	ROGER GRANT CONBRIO MEDIA LTD
Film Lab	PARK ROAD POST PRODUCTION
Senior Post Producer	ELEONORA SPARAGNA
Post Coordinator	LAKI LABAN
Head of Digital Intermediate	ADAM SCOTT
Digital Intermediate Colourist	CLARE BURLINSON
Digital Intermediate Editor	SHANON MORATTI
DI Technical Director	IAN BIDGOOD
Data Wrangler	NATALIE BEST TONY PRATT
Tape Room Supervisor	VICTORIA CHU
Lab Post Production Supervisor	MARTIN EDWARDS
Sound Post Production	THE INSIDE TRACK
Sound Editors	GLEN BULLEN OSCAR BURT JONATHAN BRUCE
Re-Recording Mixers	CHRIS BURT STEFAN BROUGH
Studio Manager	PAM SHEARER

Additional Music/Music Editor	DAVID LONG
Camera Rental	SPOON TV VIDEOCRAFT (AUSTRALIA) RSVP
Lighting Equipment	ADO PRODUCTION SERVICES TRANSFORMER VIDPRO - CHRISTCHURCH BRIGHT LIGHTS PORTSMOUTH HIRE
Catering	MARVEL KITCHEN LUSCIOUS CATERING
Production Accountant	PHILIP GORE
Legal Services	EMERY LEGAL
Insurance	MAHONEY, TRENDALL AND JACK INSURANCE

Archive

BBC (WORLDWIDE), DIANNE CADWALLADER & ELOISE MCALLISTER FIONA NICCOL AND NICCOL FAMILY, LISA PRAGER, ANNE SPEIR AND JUDE SMITH OF UMBRELLA FILMS, OCEANIA/HENHOUSE PRODUCTIONS LTD, DIVA PRODUCTIONS LTD NATIONAL FILM UNIT FOOTAGE COURTESY OF ARCHIVES NEW ZEALAND, THE FILM ARCHIVE, TVNZ ARCHIVE

Stills Archive

ALEXANDER TURNBULL LIBRARY (WELLINGTON), ARANI CUTHBERT, BARBARA THOMPSON, BRUCE CONNEW, CATHY GREENSLADE, COMEDIA PRODUCTIONS, DAVID HINDLEY, GIL HANLY, JOHN MILLER, KAPIL ARN, MARGIE PALMER, MARY MASSARA, MEL CHURCH, NANCY KIEL, NEW ZEALAND WOMEN'S WEEKLY, PETER MALLOY, PHILIP MERRY, ROSEMARY HORTON, SALLY TAGG, SHIRLEY GRACE, SHONA MCCULLAGH, STEPHEN BARKER, STUDENT ARTS COUNCIL (VICTORIA UNIVERSITY), THE EDINBURGH HERALD AND POST, THE NEW ZEALAND HERALD, THE DOMINION POST, THE TIMES, THE TOPP FAMILY, THE WAIKATO TIMES, TIME OUT (LONDON)

Special Thanks to

JEAN TOPP, PETER TOPP, BRUCE TOPP ,RICHARD WATERSON, MARY MASSARA,
DONNA LUXTON, BRIAN SWEENEY, JANE VESTY

Thanks to

ARTHUR BAYSTING, BEN RENTOUL, BILLY BRAGG, BRENDAN TELFER, BRIAN CURLE,
CATERINA DE NAVE, CHARMAINE POUNTNEY, CLARE HILLIER, DAVE DOBBYN, DAVE
GILL, DAVEY HUGHES, DEB FILLER, DON MCGLASHAN, ELVIRA KURT, EMMA LANGE
FIONA NICCOL AND FAMILY, GARTH OAKDEN, GEORGINA BEYER, GLENYS TAYLOR,
GREG FAHEY, HILARY KING, HON. HELEN CLARK, JANICE GRAY, JODI WRIGHT, JOHN
CLARKE, JOHN MCAUSLAN, KATRINA HATHERLY, LEE HATHERLY, LINDA NICCOL,
MANA MUSIC, MARIE ADAMS, MIKE MIZRAHI, MARILYN HOLMES, MARILYN WARING,
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