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PRESENTATION

# "HAPPY DAZE"



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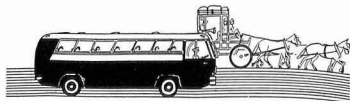
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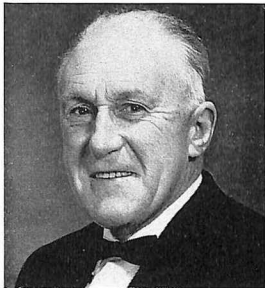
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WALLY IRELAND

## Foreword by The President of The 'Frivs'

Once again it is my privilege and pleasure to say a few words to you, our supporters.

The "Frivs" have been performing every year for the past sixty-six years without missing a year, which I think must be a record for any musical organisation in New Zealand. We could not have accomplished this without your help and the loyalty of our members.

This year's production of "Happy Daze" I am sure you will enjoy, retaining the now famed Minstrel Show and the Musical Comedy second half which has been the pattern for so many years.

As we are always on the lookout for new talent, we would appreciate hearing from anyone who would like to join the company and help us to carry on the work we are now doing.

In conclusion, I would like to thank everyone who has assisted in any way with this year's—the 66th production of the "Frivs"—and I would like them to know how much their help has been appreciated.



BOB ROSS — Moses

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**JOCK STEVENSON**  
(Minstrel Show Producer)

## MINSTREL SHOW AND MUSICAL COMEDY PRODUCERS

Producer of the 66th Minstrel Show is once again Jock Stevenson, who also takes his place on stage in the centre position as Mr Interlocutor, a role that he temporarily vacated last season due to ill health. The Frivs are delighted to see him back in this responsible role but how long he continues depends upon how much respect he can command from those rascally dark Cornermen!

Jock is well known in Hawke's Bay theatrical circles, having been associated with many stage organisations over the years. The Napier Repertory Players, The Napier Operatic Society, Savage Club, the Napier Fun Doctors, that played such a part to keep things bright during the war years. Also in Forces shows while on war service in the Pacific Islands.

Many hours of hard work has brought the Minstrel Show to the standard that we feel sure many will enjoy, and the Frivs would like to express their thanks for his efforts in this production.



**SID HENNEY**  
(*"Happy Daze"* Producer)

Thirteen productions in a row is the record of Sid Henney, ranging from the year 1951 to the present day. This season's *"HAPPY DAZE,"* and described in the programme as a *"Merry-Go-Round"* in two scenes, was devised and written by him, as were the previous twelve pantomimes, musical farce and musical comedies.

To itemise these: 1951 (*Red Riding Hood*), 1952 (*Old Mother Hubbard*), 1953 (*Simple Simon*), 1954 (*Jack and Jill*), 1955 (*The Queen of Hearts*), 1956 (*The Piper's Son*), 1957 (*Captain Kidd*), 1958 (*Billy the Kid*), 1959 (*The Shriek of Araby*), 1960 (*Call Me Colonel*), 1961 (*Magic in the Air*), 1962 (*Corn off the Cob*), 1963 (*Happy Daze*).

Besides writing for the stage, Sid Henney has written extensively for radio. These take the form of radio sketches, children's plays. He is also the Hon. Secretary for the Frivs.

## BALLET MISTRESS AND MUSICAL DIRECTOR



**SHIRLEY HANLEY**  
(Ballet Mistress)

Bright, vivacious ballet mistress for the Frivs, Shirley Hanley, is a real behind-the-scenes worker in the company. But the results of her imagination and ability are seen in the dance and chorus routines introduced this year. Shirley has a flair for movement and interpretation, and producers Jock Stevenson and Sid Henney have only to indicate what they want and Shirley immediately comes up with the answer. Highly qualified in all fields of dancing, Shirley teaches in Napier with great success. The standard of her work is well known, and in her teaching as well as in the Frivs she puts her whole heart and soul into her work. She is ever seeking to make the presentation brighter, more snappy and more polished. Her originality in her approach to stage work is well known and it is the sincere hope of the company that this popular member will continue the outstanding contribution which she has already made for many years to come.

The Frivs are indeed fortunate to have Cecil Fitzwater as their musical director—and they know it. Cecil is a particularly accomplished musician in many fields. He has long experience with brass bands, orchestras, vocal groups and arrangement of music for all three. As a younger man he was a solo violinist of note (he obtained his L.R.S.M., L.T.C.L. Degree on the violin) but a finger injury precluded continuing his

career in that sphere. However, his thorough knowledge of the instrument has been reflected in his tuition of others. Mr Fitzwater's ability as a musician and conductor is widely known and he has been responsible for writing all the orchestra scores, rehearsing the orchestra and the chorus in this year's show. The Frivs all like Cec, and are fortunate that Cec likes the Frivs. His amount of work and interest is reflected throughout the show. We wonder how we ever made it without him.



**CECIL FITZWATER**  
(Musical Director)

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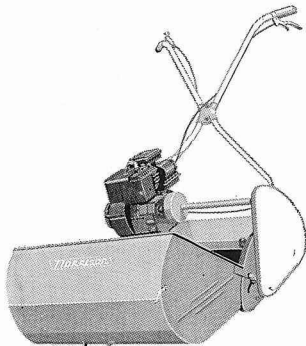
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### MORE OF THE PRODUCTION TEAM



**IAN BARBER**  
(Scenery Director)

Ian Barber has been the designer and scenery artist for the Frivs since the early 1950s and they acknowledge their gratitude for his continued interest in the society. His scenery is used mainly on the larger city stages and are painted with such realism and fine detail. The Frivs hope that he will be associated with the company for many future productions yet to come.

Wardrobe mistress for the present production is in the capable hands of Jill O'Brien, and her nice sense of colour and design for stage costuming gives dimension to the scenes, whether in the minstrel show or musical comedy, second part of the production.

Jill has been associated with the Frivs for a number of years, during which time she has undertaken the onerous task of wardrobe mistress, besides playing roles in the pantomime section as well as being a member of the ballet.



**JILL O'BRIEN**  
(Wardrobe Mistress)



**WINSTON FOSTER**  
(Pianist)

Our new pianist, Winston Foster, is a welcome addition to the Frivs and they would like him to know how much they appreciate his willing services given during the long months of rehearsal and his contribution towards the success of the 1963 production. Winston, in private life as well as orchestral work is concerned with music and the making of it—he is in business both as a piano tuner and teacher.

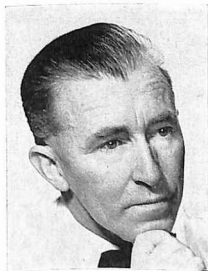


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# THE NAPIER FRIVOLITY MINSTRELS

PRESENTS

## 66th MINSTREL SHOW

AN ALL-STAR CAST OF POPULAR PLAYERS



Interlocutor:  
JOCK STEVENSON

Bones:	Tambos:
Mr Bones: TREV. DOCKARY	Sambo: VIC VIGGERS
Rastus: TREVOR ATKINS	Moses: BOB ROSS
Adrienne Bangs	Annette McCutcheon
Vicky Dunbar	Yvonne Skinner
Sylvia Kellond	Janet Stevenson
Jill O'Brien	Helen Winter
Julienne Owen	Diane Wharton
Damaris McConnell	Edwin Brown
Bernice McConnell	Jack Crisp
	Ted Gardiner
	Peter Kellond
	Wilson McIntyre
	Murray Natrass
	Don Stuart
	Brian Stevenson

### PART ONE

Producer: JOCK STEVENSON

Dance and Ballet Routines SHIRLEY HANLEY.

Chorus Arrangements: CECIL FITZWATER.

- 1—It's Curtain Time and away we go—"ANOTHER OPENIN', ANOTHER SHOW."
- 2—The evergreen question: "WHY DID THE CHICKEN CROSS THE ROAD?" — Janet Stevenson, Mr Interlocutor, Mr Bones, Mr Rastus, Mr Moses, Mr Sambo (and the chorus).
- 3—When you think of the "Blues" you think of the "South." And that's what Mr Sambo is thinking of when he tells you how it all began: "BIRTH OF THE BLUES."
- 4—Voices in harmony never fail to appeal, especially in numbers like "BEAUTIFUL OHIO." Adrienne Bangs and Yvonne Skinner lead in, the girls give support and the boys come in to complete the picture.
- 5—You can find just about anything in a "Five and Ten Cents Store," but Jack Crisp found a "MILLION DOLLAR BABY."
- 6—It's surprising what goes on around this place "SO EARLY IN THE MORNING."
- 7—The big city is a mighty lonely place when you haven't a friend. Peter Kellond tells just how it feels to have "JUST ME AND MY SHADOW" (with Jill O'Brien and Julienne Owen).

- 8—If you ask the "darkies" which is the finest place on earth they'll be quick to tell you: "CAROLINA IN THE MORNING." Mr Bones, Mr Rastus, Mr Moses and Mr Sambo.
- 9—Night time down South pictured in song and word in "SLEEPYTIME DOWN SOUTH." The Company.
- 10—Out for revenge for a dastardly deed: "THE SPANARD THAT BLIGHTED MY LIFE." Don Stuart and Ted Gardiner.
- 11—Away up in the stars as he recalls a memorable evening: "STARS FELL ON ALABAMA." Brian Stevenson.
- 12—Time to celebrate after "LOADING UP THE MANDY LEE." Mr Moses and the Company.
- 13—The world will always welcome lovers "AS TIME GOES BY," sings Ted Gardiner.
- 14—A lonesome darkie longs for his homeland because he's just "A CAROLINA ROLLING STONE." Mr Rastus.
- 15—"WHAT'S COOKIN'?" with Vic Viggers.
- 16—There's nothing more stirring than a good old Gospel song, so the Frivs sing out to ring the curtain down with "HALLELUJAH."

### NAPIER FRIVOLITY MINSTRELS ORCHESTRA

**Musical Director:** CECIL FITZWATER. **Piano:** Winston Foster. **Violins:** Stuart Elton, George Stuart. **Trumpet:** Stuart Boston. **Trombone:** Douglas Robinson. **Saxophone:** William Mayo. **Clarinet:** Cliff Jones. **Bass:** Leon Speakman. **Cello:** Patricia Jones. **Drums:** Geoff Pell and Jock Seton.

## HAPPY DAZE

(A Sparkling Circus Merry-go-Round in Two Scenes)

(An Original Version Written and Produced by SID HENNEY)



Ballet and Routines, Shirley Hanley. Music and Chorus Work, Cecil Fitzwater. Costumes, Jill O'Brien, Scenery, Ian Barber. Additional Chorus Assistance by Jock Stevenson).

### CAST IN ORDER OF APPEARANCE

PROFESSOR HUGO POPOFF (The Ringmaster)	JACK CRISP
CLANCY (A Barker)	VIC ATKINS
"SHEERLUCK" JONES (Head of the Neva-Sleep Investigating Agency)	VIC VIGGERS
DOCTOR FLOTSUM (His Associate)	BOB ROSS
BLOTTO (A Clown)	SYLVIA KELLOND
BOKKO (A Clown)	JANET STEVENSON
GUS (A Barker)	WILSON MCINTYRE
ZEPPPO (A Barker)	DON STUART
CARLO (A Barker)	BRIAN STEVENSON
POPO (The Puppet)	JULIENNE OWEN
THE MIGHTY MARVELLO (The Magician)	TREV. DOCKARY
MITZI (The Popcorn Seller)	ADRIANNE BANGS
ZAZA (The Glamorous Eastern Dancer)	JILL O'BRIEN
RICARDO THE GREAT (Marvello's Assistant)	PETER KELLOND
LOLITA (The Brazilian Bombshell)	DAMARIS MCCONNELL
BONZO (A Clown)	RON WILLIS
FLOSSIE (Pierrette)	YVONNE SKINNER
JUAN (The Spanish Sharpshooter)	TED GARDINER
ATLAS (The Strongman)	MURRAY NATRASS
CHIEF LITTLE BEAR	EDWIN BROWN
ONE-SHOT MCCOY	WILSON MCINTYRE
CALAMITY JANE	BERNICE MCCONNELL
TRINA (The Trapeze Artist)	ANN. MCCUTCHEON
LAUGHING WATER (The Indian Girl)	HELEN WINTER
ROSALITA (The Bareback Rider)	DIANE WHARTON
GYPSY ROSE (Gypsy Fortune Teller)	VICKY DUNBAR

### SCENES

- Scene 1—A Day in the Life of the Happidaze Circus—Early Afternoon.  
Scene 2—A Day in the Life of the Happidaze Circus—That Night.

Stage Managers—DOUGLAS HARDGRAVE, BRIAN VIGGERS

### THANKS TO—

HARDGRAVE BROTHERS (assistance Napier and Hastings shows).  
GRAHAM STEWART, A. W. COLLEY and WAYNE HARMAN (Photos).  
IAN BARBER (Devising and Construction of Stage).  
FRED BURTON (Programme Cover) LONEL FLEMING (Sword)  
GWYN ACE (Publicity Posters). HARRIS HATS (Hats).

# "HAPPY DAZE" MUSICAL NUMBERS

(Arrangements by Cecil Fitzwater)

## SCENE 1—

- 1—In which the Orchestra sets the mood in a "CIRCUS MEDLEY."
- 2—Introducing the Happidaze Circus Company in "THE GREATEST SHOW ON EARTH."
- 3—"Sheerluck and "Doc" Flotsum are feeling happy. The Doctor reminds "Sheerluck" they have always been "FREE" to go where they have felt like going!
- 4—The Barkers take over! Carlo advises all and sundry to visit the Happidaze Puppets and introduces "POPO, THE PUPPET."
- 5—Mitzi causes Carlo moments of puzzlement. Passersby are derisive in "HEY THERE!"
- 6—Meet the "NATIVE DANCER" as told by "Sheerluck" to Zaza.

## SCENE 2—

- 7—The Circus Company try to cheer Professor Popoff in "THE WORRY SONG."
- 8—Mitzi and Carlo are on better terms! Carlo is of the opinion "THERE'S SOMETHING IN THE AIR."

- 9—The Barkers again! And Gus introduces a free show on the outside and The Mighty Marvello sets the atmosphere in the number "SPOOKS."
- 10—Blotto and Bokko pretend to be unhappy! Professor Popoff reminds of their guty in "LAUGH, CLOWN, LAUGH!"
- 11—"Sheerluck" meets the Bombshell From Brazil! All she can say to his invitation to walk in the moonlight is "NO CAN DO."
- 12—Troubles mount up and make "Sheerluck" quite depressed. The Doctor and Company advises him to "PUT ON A HAPPY FACE!"
- 13—What is it that causes "Sheerluck" and the Company to ask each other to "SCRATCH! SCRATCH DE BACK!"
- 14—The day is nearing its end and some of the troubles are nearly over! The Happidaze Company are determined to make the circus "THE GREATEST SHOW ON EARTH!"

The Frivs Bid You Goodnight.



ANNETTE MCCUTCHEON

INTRODUCING !



VICKY DUNBAR



TED GARDINER



WILSON MCINTYRE

NAPIER FRIVOLITY MINSTRELS ORCHESTRA — 1963



Back row (left to right): Patricia Jones (cello), Winston Foster (pianist), Cliff Jones (clarinet), Geoff Pell (drums), Leon Speakman (bass).  
Front row (left to right): George Stuart (violin), William Mayo (saxophone), Stuart Boston (trumpet), Douglas Robinson (trombone), Stuart Elton (violin).  
Inset: Jock Seton (drums).

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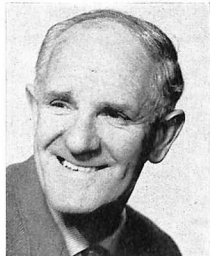


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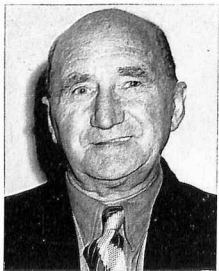
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Please, teacher, when the cow jumped over the moon did she go by the Milky Way?

It is said that only one woman in a thousand can whistle! Well, she doesn't need to. The husband is the one who receives the bills.

A Swiss watch company makes 300,000 watches a year. If the company went bankrupt . . . would it take long to wind up the business?

If you found fairies at the bottom of your garden . . . what would you do?

Lay a complaint with the Elf Department?

One good way to rid yourself of corns is to kick in a plate glass window. The pane will go instantly.

A reason given why a piano was not saved at a recent fire was to the effect that the firemen couldn't get the hose to play on it!

A young man who rescued a girl from drowning shortly after got married to her. She accepted him because she knew he was ready to dive for her.

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## HOW THE 'FRIVS' PREPARE FOR A NEW PRODUCTION

Each year the season commences with the Annual General Meeting, which is usually held in April. At this meeting plans for the coming theatrical year are discussed and requests for visits by the company are considered; the itinerary for the new production is then finalised.

For the last few years this itinerary has included some 19 performances, ranging from as far afield as Taupo in the north to Tikokino in the south. Performances are usually given to assist schools and school committees, and although financial returns are not kept by the "Frivs" all monies raised go to the organisation that the company plays for. It is believed each year somewhere in the vicinity of £750 to £1000 are raised by performances given in aid of these various causes.

The only exception to this is the Napier performances, which are shared by two local schools and the "Frivs," as this is the only way the company is able to finance each new production. Last season a profit for the Napier shows of £450 was shared with the Napier Intermediate and Wycliffe Intermediate Schools. A repeat performance during the last two years has been played exclusively for the "Frivs" to help augment its funds; these funds never standing very high. The "Frivs" believe that if they are able to budget for each year and break even they have performed their function, and this is achieved without a single performer receiving any remuneration whatsoever.

Each new production is prepared before the new rehearsal period starts in May. Musical numbers are searched for and in this the Minstrel Show portion of the programme gets more difficult each year as the "danky" type of numbers are hard to find.

If any of our friends in the audience have any music of this type the "Frivs" would be most appreciative if they could pass this music on to assist the company at some future date.

\* What is regarded as the Pantomime section of the production is prepared locally and later on in the rehearsal period this, too, is prepared with much thought and tribulation. Rehearsal periods are from May till September and usually occupy one night during the week (Monday) and nearer the first performance are stepped up to one extra rehearsal over the last two to three weeks. Production of the show is more leisurely than some societies but for all that does not seem to blunt the enthusiasm of members and the longer season seems more enjoyable.

The work of the Musical Director and Ballet Mistress are quite formidable as, for the Musical Director, some 30 numbers have to be scored for the orchestra, and a Ballet Mistress a similar number of concerted and dance routine to be thought out and arranged. It says much for their affection for the "Frivs" that they undertake these tasks cheerfully and with competence.

All work to one end, the first performance—the orchestra attends most rehearsals, the chorus members throughout five month rehearsal period, back stage and other helpers usually find some excuse to attend on a Monday night; such is the feeling of belonging that every "Friv" member is conscious of.

The scenery part of the production is prepared a few months before the Napier performance and the "Frivs" have been fortunate in having a first-class scenic artist available. The same can be said of the wardrobe side of the show, as it is the aim of the "Frivs" to present fast-moving, colourful productions.

There is a saying in the company that causes mirth: "We are all on earth to help others; what on earth are the others here for?"

Despite this mirth the "Frivs" have a deep conviction that what they are able to do each year does not require reward in the financial sense; the reward is in the satisfaction of a show well performed and the goodwill and affection that all our audiences seem to have for the company. An affection built up over the past 66 years by other "Frivs" . . . and we like to believe, the efforts of the present Frivolity Company.

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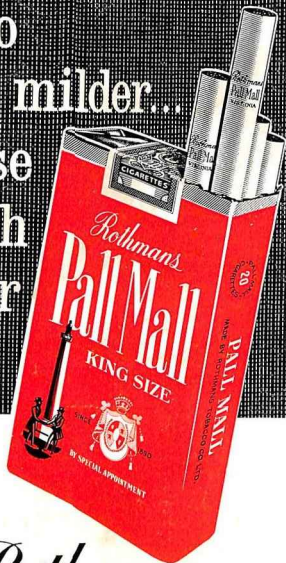
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