

NAPIER OPERATIC SOCIETY

(INC.)

P R E S E N T S

OKLAHOMA

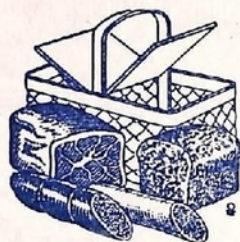


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NAPIER OPERATIC SOCIETY (Inc.)

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Messrs P. COX, R. DALTON, R. GARNER, R. INGLE, R. ROSS, W. B. SPENCE.

* During the year A. E. Herniman, Esq., resigned owing to ill-health.

THE PREVIOUS PRODUCTIONS OF THE SOCIETY

"The Gondoliers" - - - -	1908	"Floradora" - - - -	1924
"The Mikado" - - - -	1909	"The Arcadians" - - - -	1928
"The Geisha" - - - -	1910	"The Sunshine Girl" - - - -	1929
"The Runaway Girl" - - - -	1911	"Our Miss Gibbs" - - - -	1930
"A Greek Slave" - - - -	1912	"Rio Rita" - - - -	1938
"Toreador" - - - -	1913	"The Belle of New York" - - - -	1939
"Miss Hook of Holland" - - - -	1914	"Boots and All" - - - -	1940
"The Blue Moon" - - - -	1915	"Chu Chin Chow" - - - -	1954
"The Geisha" - - - -	1921	"The Desert Song" - - - -	1955
"A Country Girl" - - - -	1923	"The New Moon" - - - -	1956

The 1954 production ("Chu Chin Chow") was a milestone in the history of the Society. This colossal musical extravaganza had not been attempted by any Society, other than Auckland, Wellington and Christchurch. This was followed up by a magnificent production of "The Desert Song." This production was witnessed by 15,557 people. Again in 1956 the same success was achieved with Sigmund Romberg's "The New Moon," and it is with the greatest confidence we present Rogers and Hammerstein's musical success "Oklahoma."

Early History of the Society —

The Society was formed in the 1880's and there is in the Hawke's Bay Art Gallery and Museum a programme of the Society's production of "The Mikado" in March of 1887. The Society also possesses a programme of its production of "Madame Fauvart!" in October, 1882.

Unfortunately, many of the earliest record of the Society were lost in the 1931 earthquake, but the Society can claim to be one of the oldest musical societies in New Zealand.



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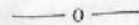
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INTRODUCTION OF OKLAHOMA

Rodgers and Hammerstein's sunny and lilting musical about the farmer and the cowman in the Oklahoma territory has the appeal that makes it heartwarming and the simplicity that makes it great, and the years—and other musicals—that have passed since its advent only make these qualities more apparent and appreciated.

"Oklahoma's" instant and phenomenal success in 1943 was certainly not due to its plot, which is based on Lynn Riggs's "Green Grow the Lilies," and is not unlike the stock situation of most musical comedies—a young, handsome and superficial hero and heroine separated by circumstance through most of the action and united at the end. But where this work broke the mould of musical comedy was its integration of choreography, music and lyrics with the plot and characters.

"Oklahoma" also departed from the stock formula in the depiction of its villain, Jud Fry, who is no cardboard character like his predecessors, but whose evil was given depth and motivation.

It is a truism to-day that Agnes De Mille's choreography for "Oklahoma" revolutionised the concept of the dance in the legitimate theatre and made it an art rather than a decoration. Her choreography for "The Farmer and the Cowman," a translation of American folk dance in theatrical terms, gave expression to the vigorous, cocksure and hopeful pioneer spirit which characterised those who saw their territory become a state. It was American in its subject matter, flavour, treatment and art. The American musical comedy had come of age.

Continued on Page Five.



The leading roles of Curly and Laurey are played by Arch Barclay and Faith Macdonald.



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Introduction of Oklahoma (Continued)

It now remains to meet the people who form the characters of this famous modern musical. Laurey Williams, niece of Aunt Eller, torn between her unformed affections for Curly, the cowboy, and the hired hand, Jud Fry, whose attentions cause her uneasy forebodings. The delight of her friend, Ado Annie Carnes, who, to use her own words, "Once I was as thin as a bean-pole, but since I rounded out a little the boys all act different to me," and the object of her affections—Will Parker, the cowboy—and Ali Hakim, the pedlar man whose persuasive ways land him in many a difficult situation; Aunt Eller, with her rough but homely kindness; Gerty Cumings, third member of the romantic triangle and the person who causes Laurey much concern; Will Carnes, father of Ado Annie, who lays down the law—with a shotgun; the Ike Skidmores, Cord Elams; in fact, the farmers and the cowmen, their wives and daughters who bring to the stage all the colour and excitement that this great musical contains.

We hope that you all will have a happy evening with "OKLAHOMA!"



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Jud Fry, played by Reg. Johnson



Aunt Eller, role taken by Dawn Wright.



EVA MOORE

The Napier Operatic Society (Inc.), since its revival in 1954, has presented three Musical Productions, "Chu Chin Chow," "The Desert Song" and "The New Moon," all with tremendous success. On each occasion the Society has had the services of Eva Moore, and the results of her efforts have been gratifying both from an artistic and financial point of view. The Society would like to thank her for all the hard work that she has put into each production and feels confident that with "Oklahoma" she has once again guided the Society along a well-worn path to a successful musical show.

She is one of five sisters of theatrical fame. Carrie Moore, a star both in England and Australia, and Australia's original "Merry Widow," is one of the sisters. Edward German wrote the part of Honour in "Tom Jones" for her and her name appears in so many original scores in London that they constitute a record. Lillie Moore, another sister, toured New Zealand with the J. C. Williamson production of "The Student Prince," "Desert Song," "Arsenic and Old Lace," "The Girl Friend," and many others.

Eva Moore has played the leading soprano roles in all the Gilbert and Sullivan operas, also the "Quaker Girl," "Merry Widow," "Waltz Dream," "The Geisha," and dozens of others. She has travelled more than half round the world many times—a thorough coverage of all the playable towns of Australia, then to China, Japan, Manila, Honolulu, and extensive tours of Canada and the U.S.A. In New Zealand she has produced for Auckland, Wellington, Christchurch, Dunedin, Blenheim, Nelson, Palmerston North (where she created a record for both amateurs and professionals), Wanganui, New Plymouth and Hamilton.



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ROBERT MULHOLLAND

Mr Robert Mulholland was appointed musical director of the Napier Operatic Society only a few months ago, and this is his first production with the society.

Since coming to Napier three years ago his activities have been limited mainly to band work. But while in England he conducted many choirs and also had experience with several leading British orchestras.

Mr Mulholland began his musical career as a boy in Scotland. While in his teens he went to England to study the trumpet for three years under Professor Charles Birtles (principal trumpet player of the Halle Orchestra) at the Royal College of Music, Manchester.

For a short while he toured with a theatrical company, then he returned to brass bands. He eventually became bandmaster of the Fairey Aviation Works Band, many times British champions. He conducted bands and choirs in concerts in many parts of Great Britain.

As a player he has played in the Halle Symphony Orchestra, the Liverpool Philharmonic and on the Continent, and under the batons of Sir Malcolm Sargent, Sir Adrian Boult and Sir John Barbirolli.

The Napier Operatic Society is most fortunate in having a musical director of such calibre and hopes the association will be of the happiest. We wish him a successful production.



The above photograph shows a scene from the "Dream Ballet," which is danced by Geoff Bradbury (Curly) and Betty Crawford (Laurey), together with members of the ballet.

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JEAN BALLANTYNE

The Napier Operatic Society has again been fortunate in that Miss Jean Ballantyne has agreed to act in the capacity of Ballet Mistress. She has been for many years connected with dancers and theatrical productions in Hawke's Bay.

Miss Ballantyne has been associated with the Napier Operatic Society since its revival in 1954, when they presented "Chu Chin Chow," and later she was again Ballet Mistress for "The Desert Song" and "The New Moon."

We are sure all will agree that the ballets in "Oklahoma" are some of her finest work to date, and we would like her to know how much her efforts are appreciated.

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Music by **Richard Rodgers**

Book and Lyrics by **Oscar Hammerstein 2nd**

Based on the play "Green Gow The Lilacs," by Lynn Riggs

Produced by **Eva Moore**

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CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

AUNT ELLER	DAWN WRIGHT
CURLY	ARCH BARCLAY
LAUREY	FAITH MACDONALD
IKE SKIDMORE	CEDRIC CATTON
SLIM	TERRY WHYTE
WILL PARKER	GEORGE FOSTER
JUD FRY	REG JOHNSON
ADO ANNIE CARNES	MARGARET GORTON
ALI HAKIM	STAN ADEANE
GERTIE CUMMINGS	GAYNOR JAMES
AGGIE PICTAHS	HEATHER BENTLEY
And Friend	VERONICA RAWLINGS
ANDREW CARNES	BOB ROSS
CORD ELAM	BOB WRIGHT
LAUREY	BETTY CRAWFORD
CURLY	GEOFF BRADBURY
JUD	KENNETH RUSSELL

In Dream Ballet

Scenery designed and constructed by Will Conroy.

Costumes designed by Val Ashenden.

Ballet Mistress: Jean Ballantyne.

Photographs by Hi-Light Studios, Hastings Street, Napier.

SYNOPSIS OF SCENES

TIME: Just after the turn of the century.

PLACE: Indian Territory (now State of Oklahoma, U.S.A.)

ACT I.

SCENE 1	The Front of Laurey's Farm House
SCENE 2	The Smoke House
SCENE 3	A Grove on Laurey's Farm

"LAUREY'S DREAM" (which concludes Act I)

ACT II.

SCENE 1	The Skidmore Ranch
SCENE 2	Skidmore's Kitchen Porch
SCENE 3	The Back of Laurey's Farm House

ORCHESTRA

Musical Director: R. MULHOLLAND.

Hon. Pianist: Mrs W. Quarrie.

Violins: E. Dunn (Leader), G. Wade, D. Hansen, N. Etheridge, R. Lee, J. Hannon. 'Cello: S. Girvan.

Basses: R. Lavin, D. Smith. Flutes: E. Hocking, A. Tibbenham. Clarinets: P. Blanchette, H. Bush.

Trumpets: D. Johnson, R. Mulholland. Horn: G. Marple. Tympani, Drums and Effects: J. Seton

PRODUCTION PERSONNEL

Stage Director	Cedric Wright	Make-up	Bonnie Houston and Elizabeth Johnson
Assistant Stage Director	Les Woodfine	Call Steward	Jocelyn Spriggs
Lighting Director	G. E. Tyler	Chief Electrician	Ira Owen
Assistant	Wilton Vinton	Floor Electricians	R. Cashman, A. Dodds
Hon. Prompts	Ursula Calson and Anne Wilkinson	Dome Spot	Jack Isles, J. Savage
Properties	Rod Ingle	Publicity and Programme	Sid Henney, Peter Cox, Gwyn Ace
Wardrobe Master	Ray Dalton	Secretary-Treasurer	Rodney Wimsett
Hon. Pianist	Winifred Quarrie	And the Executive Committee	
Assistant Pianist	Cecile Bromley Hill		

NAPIER OPERATIC SOCIETY (Inc.)

Ladies of the Chorus . . .

Dianne Anderson	Annette Downes	Betty Munro	Nancy Robertson
Nola Ansell	Kay Dowie	Elaine McKenzie	Olga Rean
Dorothy Black	Patricia Griffen	Jennifer McKenzie	Alison Skinner
Anne Briasco	Joyce Graham	Jacqueline McKenzie	Hilary White
Margo Bull	Marie Goldfinch	Margaret McGiven	Janice Watts
Brenda Champion	Aileen Hall	Janet McDonald	Betty Wetherall
Jennifer Clark	Valerie Hunter	Betty O'Brien	
Ruth Calson	Anne Jackson	Marie Price	
Marion Culver	Beryl Johnson	Jill Palmer	

Gentlemen of the Chorus . . .

L. G. Brunton	D. Falvey	Norman Harris	N. Rowe
Russell Eleuden	Peter Gebbie	B. Hawkins	Joe Smith
M. A. Comber	Vaughan Gabites	Allan Paine	Brian Staniland
Edward Davis	Ronald Giles	Jim Paxie	Ian Willis
R. Falvey	Donald Graham	Robin Rae	Terry Whyte

Ladies of the Ballet . . .

Heather Bentley	Jennifer Grant	Lynn Hawley	Veronica Rawlings
Betty Crawford	Betty Gray	Angela Horrocks	
Norah Glew	Shirley Hanley	Staveley Keenan	

Gentlemen of the Ballet . . .

Geoff Bradbury	Robin Neale	Kenneth Russell
John Collier	Neil Patterson	

MUSICAL NUMBERS

ACT I

- "Oh! What a Beautiful Mornin'" - - - - - Curly
 - "The Surrey with the Fringe on the Top" - - - - - Curly, Laurey, Aunt Eller
 - "Kansas City" - - - - - Will, Aunt Eller and the Boys
 - "I Can't Say No" - - - - - Ado Annie
 - "Many a New Day" - - - - - Laurey and the Girls
 - "It's a Scandal! It's an Outrage!" - - - - - Ali Hakim and the Boys and Girls
 - "People Will Say" - - - - - Curly and Laurey
 - "Poor Jud" - - - - - Curley and Jud
 - "Lonely Room" - - - - - Jud
 - "Out of My Dreams" - - - - - Laurey and the Girls
- Laurey makes up her mind.

ACT II

- "The Farmer and the Cowman"
Carnes, Aunt Eller, Curly, Ike Skidmore, Will, Ado Annie and Ensemble
- "All er Nothin'" - - - - - Ado Annie and Will
- Reprise—"People Will Say" - - - - - Curly and Laurey
- "Oklahoma" - - - - - Curly, Laurey, Aunt Eller, Ike, Slim and Ensemble
- "Oh, What a Beautiful Mornin'" - - - - - Laurey, Curly and Ensemble
- Finale - - - - - Ensemble

D R E A M B A L L E T .

Laurey	BETTY CRAWFORD	
Curly	GEOFFREY BRADBURY	
Jud	KENNETH RUSSELL	
Laurey's Friends	LYNN HAWLEY, STAVELEY KEENAN	
Pigtails	HEATHER BENTLEY	
Her Friend	VERONICA RAWLINGS	
Dance Hall Girls	BETTY GRAY, JENNIFER GRANT, ANGELA HORROCKS, NORA GLEW, SHIRLEY HANLEY	
Cowboys	ROBIN NEALE, JOHN COLLIER, NEAL PETERSEN	

The Dream Ballet depicts Laurey's dream of her problems. The dream figures of Laurey and Curly dance ecstatically. A young girl enters, soon followed by others. Two of Curly's cowboy friends stroll by and wave their greeting. A little girl presents Laurey with a nosegay, and her girl friends dance on and embrace her. A bridal veil floats down from the skies and they place it on Laurey's head.

Curly and the boys enter in the manner of cowboys astride their horses. Curly awaits his bride, who walks down an aisle formed by the girls. But Jud walks slowly forward and takes off Laurey's veil. Expecting to see her lover Curly, she looks up and finds Jud. Horrified, she backs away. Her friends have stony faces. Curly, too, is stern and austere and backs away from her. She is alone with Jud. Three dance hall girls enter who look very much like the pictures Laurey has seen tacked on to the walls in the smoke house.

The girls dance the Can Can and then Jud and the boys dance with them. Laurey and Jud are again alone. Curly enters and fires at Jud with an imaginary pistol. Jud chokes Curly to death and carries Laurey away. Finally the real Jud awakens Laurey from her dream. She starts to go with him, mechanically, feeling that her dream must have come true. The real Curly enters, expectantly, but seeing her leave with Jud, he stands alone, puzzled, dejected and defeated.

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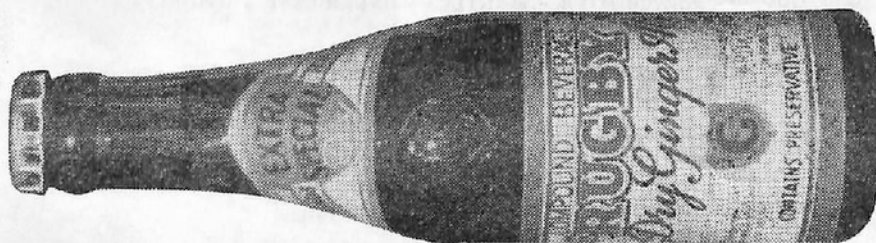
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The role of Gerty Cummings taken by Gaynor James.

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Assistants to Make-up Supervision:

Mrs L. Johnson, Miss P. Mullin, H. Robertson, Mr Robinson.

Make-up of Aunt Eller: Ursula Calson.

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A Group showing Laurey (Faith Macdonald) and friends at Aunt Eller's farm.

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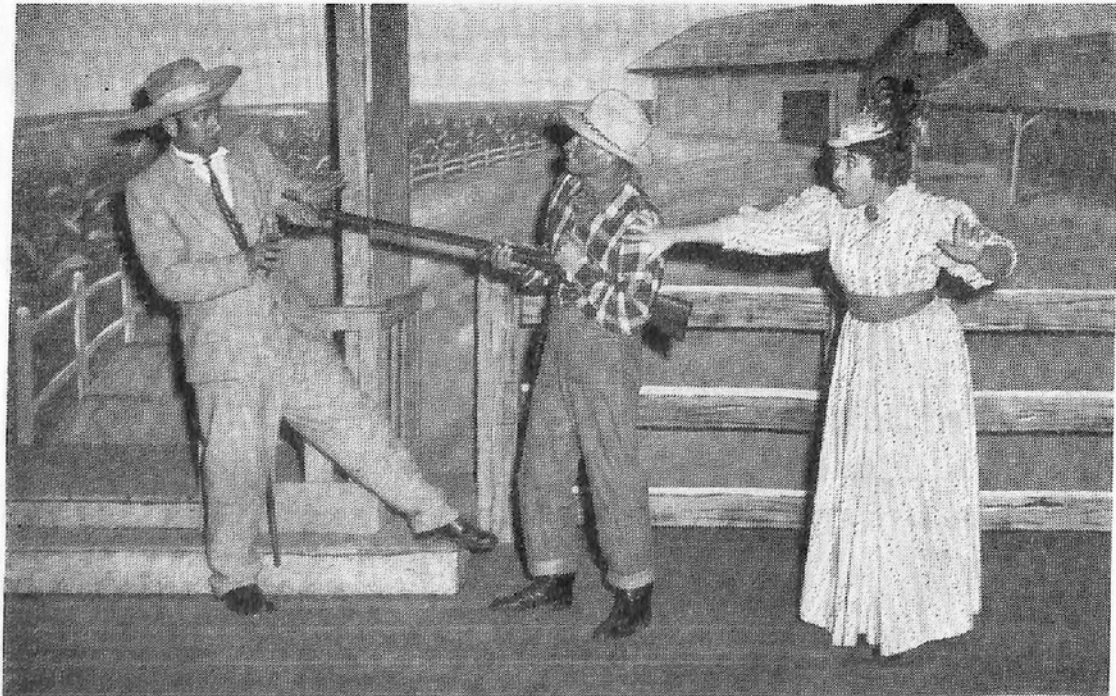
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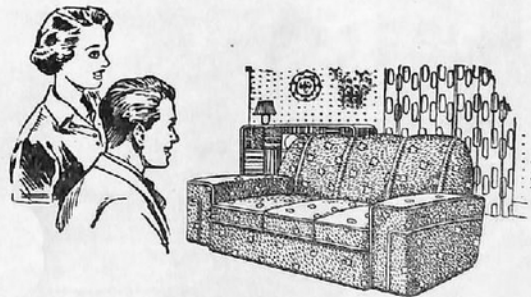
Curly and the Boys of the Chorus.

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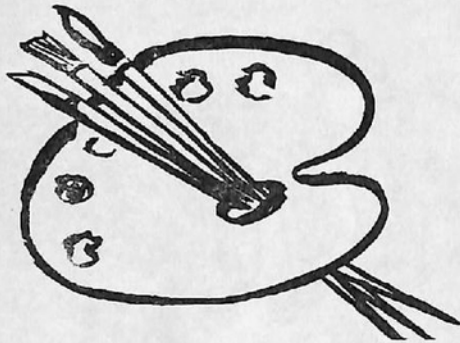
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Cord Elam (Bob Wright) intervenes in a dispute between Slim (Terry Whyte) and Ike Skidmore (Cecil Catton).



Group Scene showing members of the Chorus.

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Can Can Ballet—From the Dream Scene.



Laurey (Faith Macdonald) shown wearing the wedding dress worn at the finale.



The Oklahoma "Hello" as demonstrated by Ado Annie (Margaret Gorton) and Will Parker (George Foster).

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