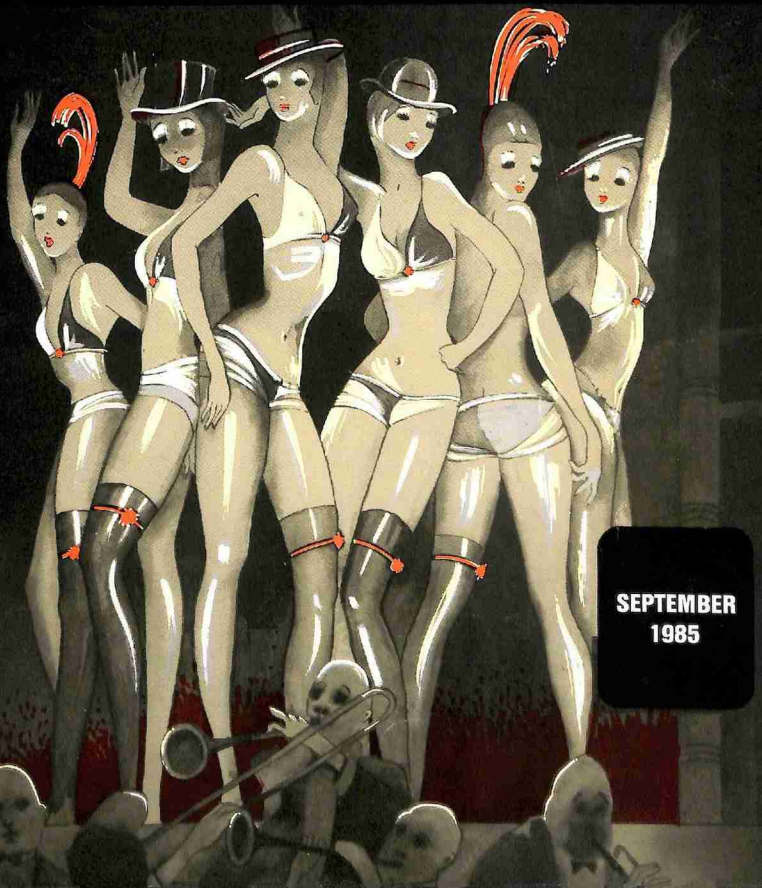


NAPIER OPERATIC SOCIETY PRESENTS

# CHICAGO

A MUSICAL VAUDEVILLE



SEPTEMBER  
1985



## **NAPIER OPERATIC SOCIETY INC.**

(Member of the New Zealand Federation of Operatic Societies)

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**BANKERS:** Bank of New Zealand

**INSURERS:** General Accident Ltd.

**LIFE MEMBERS:**

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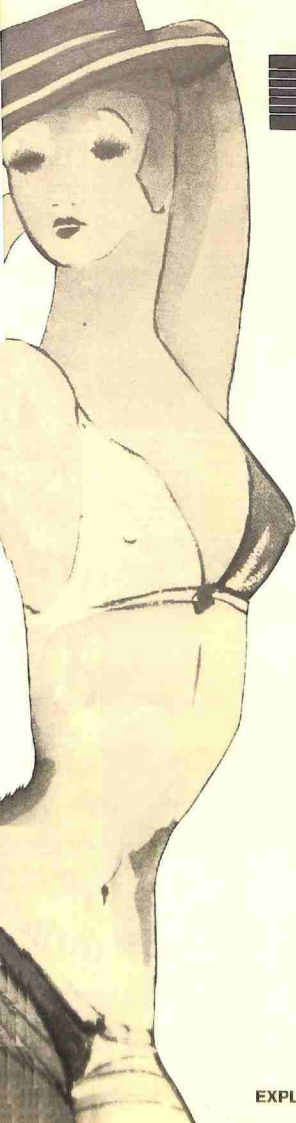
### **PRESIDENT'S NOTE**

When Napier Operatic Society engaged Gillian Davies earlier this year as fulltime Artistic Director, it was a bold step forward that will benefit not only the Society for a long time to come, but theatre in general in Napier.

The quality of the performance you see tonight is a fine example of the polish she applies to all her work, and the result of the hours of dedicated work by the cast and Society helpers — she has inspired us all to greater heights.

I hope you will enjoy this performance as much as we have in bringing it to you.

**F.C. TWYFORD**  
President



# CHICAGO

A MUSICAL VAUDEVILLE

**BOOK BY:**

Fred Ebb and Bob Fosse

**MUSIC BY:**

John Kander

**LYRICS BY:**

Fred Ebb

Based on the play "Chicago"  
by Maurine Dallas Watkins

Presented by the Napier Operatic Society  
by arrangement with  
**Play Bureau N.Z.**

**DIRECTED BY:**

Gillian Davies

**MUSICAL DIRECTOR:**

Eric Thorpe

**CHOREOGRAPHY:**

Shirley Jarrett

**LIGHTING DESIGN:**

Gwyn Ace

**SOUND BY:**

Robert Lockyer

Extra costumes designed and made by  
Sue Page

*Performed at the*

**NAPIER MUNICIPAL THEATRE  
SEPTEMBER 5th-14th 1985**

**EXPLOITATION   ADULTERY   TREACHERY   DECEPTION**



GILLIAN DAVIES  
Director

The world premiere of *Chicago*, at the 46th Street Theatre New York, in June 1975, marked the end of a 20-year struggle to bring Maurine Dallas Watkins' 1926 play to the musical stage. From 1951 until her death in 1969, Ms Watkins had lived as a recluse in Florida, and all approaches for performance rights had met with her customary regrets.

Her career as a journalist for the "Chicago Tribune" had brought her into daily contact with the sort of characters we see in *Chicago*. The central figures of Roxie Hart, Velma Kelly, Billy Flynn and Amos Hart, are all taken from real-life case studies, while the storyline of the play is a mixture of two genuine murder trials, reported by Maurine Watkins in 1922. Then, as now, lurid details of lust and blood-letting were very popular with the public, and if a criminal could combine a particularly gruesome killing with a stylish public image, it was possible to become a celebrity overnight, with consequent pressure on the due processes of law to bring down a lenient verdict. The injustice of this was not lost on the young and, by all accounts, attractive Ms Watkins, and the black-bordered cutting edge which distinguishes *Chicago* from other musicals of the 70s, owes much to her critical inside view of the mass-circulation newspaper and its power.

Shortly after she had joined the staff of the Tribune as a junior reporter, she was assigned to a series of seven trials, all involving women accused of murdering their husbands, or lovers. The case of



CHRISTINE HEWETT  
Assistant to Director

29-year-old Mrs Beaulah Annan, a tall, slim, attractive housewife, gave her the model for Roxie Hart, "Chicago's prettiest prisoner" was accused of murdering her 29-year-old lover, Harry Kolstadt, after one of their regular daytime meetings at the Annan apartment. Harry had made the mistake of telling her affair was finished, and Beaulah had replied with two pistol shots into his back. For the next two hours she tried to ignore the half-dressed corpse slumped against the wall, playing over and over on her victrola "Hula Lou", a popular Hawaiian melody of the time. Eventually, she telephoned her husband, Albert, who worked in a garage, and reported that she had shot an intruder who had tried to rape her, a story she maintained until police detectives made her act out her story, in the apartment, under cross-questioning. She then broke down and confessed to a crime of passion: "My mind went into a whirl, and I shot him." Albert, who had not suspected her infidelity, was heartbroken by the revelation, but vowed to stay by her side through the coming ordeal of trial by jury. It was three days after her arrest that Beaulah, already a celebrity in the popular press, posed for the cameras in her cell, alongside 38-year-old Belva Gaertner, another murderess also waiting trial for the shooting of her 29-year-old lover. During a lengthy discourse on love, gin, guns, sweethearts, wives, and husbands, Mrs Gaertner declared that no man was worth killing, for love, "Because there are always plenty more". Of juries, she said: "I want worldly men, broad-minded men who know what it is to get out a bit. No one like that could convict me." Here, Maurine Watkins found her material for Velma Kelly. As it turned out, both Mrs Gaertner and Mrs Annan were justifiably confident of being acquitted. They knew their Chicago. Beaulah, 'poised, raphaelite in profile', thanked her jury individually, all young, good-looking, and not too hard-boiled. She packed her expensive wardrobe and left for an unknown destination with her husband, whom she divorced two months later. Her supposed pregnancy, a major factor in her defence, disappeared as mysteriously as it had been conceived. She died in 1928, at the age of 32, in a sanatorium, under an assumed name.

By then, Maurine Watkins' stage play had run 172 performances on Broadway, although it folded after only nine weeks in Chicago, an indication perhaps of how the playgoing public viewed this portrayal of their city as a haven for pretty murderesses.

In 1927, a silent movie version of *Chicago* was released, with Phyllis Haver playing the role of Roxie Hart. By all accounts, she adhered closely to the stage play, and was hailed at the time as "a most entertaining piece of work. More widely known is the film *Roxie Hart* made in 1942 by Twentieth Century Fox, starring Ginger Rogers and Adolphe Menjou. The film is not a musical, but Ginger Rogers seems poised on the edge of song and dance throughout and it's easy to imagine how producers would see a full-blown Broadway show as the next logical development of this modest first play by an aspiring young writer, who gave up her promising career as a journalist to chase the less certain rewards of the theatre.

The story of *Roxie Hart* has come a long way since the New York Times reviewer wrote, of the stage play, "... a raucous lampoon". The satire is still on Broadway, and will not be lost on New Zealanders. *Chicago* exposes the hypocrisy behind the cause celebrity... it shows us a world where the prison and the cabaret are one, where it's possible to say: "A jury isn't blind. Kitty Malan was hanged, but she was 43 and unrefined".

And what would Maurine Watkins say of *Chicago The Musical*? Gwen Verdon, who played Roxie Hart on Broadway provides this insight: "She saw just where the country was headed - and that was right for disaster. Everyone had a price. If you didn't get caught, it was all right. It comes down to the difference between real accomplishment, and plugging someone in the back and winding up playing the Palace.

That's *Chicago*. We do hope you enjoy *Chicago* as much as we've enjoyed preparing it for you!

GILLIAN DAVIES

# Evening Post

Monday, August 5, 1965



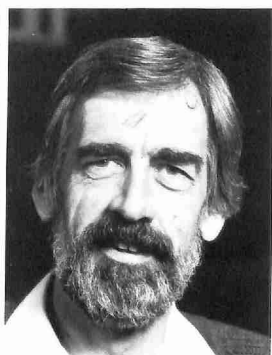
**ERIC THORPE**  
Musical Director



**SHIRLEY JARRETT**  
Choreographer



**NEILL PAGE**  
Stage Director



**GWYN ACE**  
Lighting Director

**A man with one shot**  
man lay

ADULTERY TREACHERY DECEPTION MURDER GREED CORRUPTION

# THE COMPANY



HYPOCRISY VIOLENCE EXPLOITATION ADULTERY TREACHERY DECEPTION

# CHICAGO

## A MUSICAL VAUDEVILLE



JUNE LAWRENCE  
as Roxie Hart



JULIE HALES  
as Velma Kelly



BUDDY COLLINS  
as Amos



GLYN LAWRENCE  
as Billy Flynn



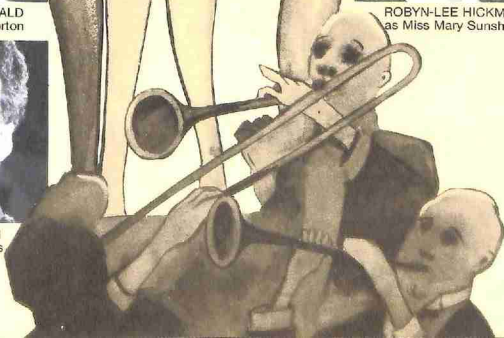
CHRISTINA McDONALD  
as Matron Mama Morton



ROBYN-LEE HICKMAN  
as Miss Mary Sunshine



JOHN HARDING  
as the Master of Ceremonies



**MURDER**

**GREED**



# CHICAGO

## CAST LIST

Roxie Hart .....	June Lawrence
Velma Kelly .....	Julie Hales
Billy Flynn .....	Glyn Lawrence
Matron Mama Morton .....	Christina McDonald
Mary Sunshine .....	Robyn-Lee Hickman
Amos .....	Buddy Collins
Master of Ceremonies .....	John Harding
Go-to-hell-Kitty .....	Sandy Ward
Annie .....	Sylvia Richardson
Liz .....	Connie Barfoot
Mona .....	Elizabeth Graney
June .....	Susan Wilton
Hunyak .....	Karen Shand
Harry .....	Gavin Etheridge
Aaron .....	Walter Rutgers
Fred Casely .....	Brian Cotter
Sergeant Fogarty .....	Tony Ironside
Policemen .....	Gavin Etheridge, Robin Johnson
Reporters, Showgirls, Prisoners, Dancers, Court Officials, etc. ....	The Company

## A MUSICAL VAUDEVILLE

### COMPANY

Barry Digman, Walter Rutgers, Stephen Roberts, Robin Johnson, Pierre Van der Zwet, Brendon Wickman, Mark Baker, Alun James, Jack Ritchie, Joe Christensen, Tony Ironside, Gavin Etheridge.

Sheryl Smith, Emma Bradshaw, Liana Montelth, Sally Rutgers, Kate Dawson, Elissa Davies, Linda Carrad, Lynne Laurent, Penny Graham, Sandra Kersey, Julene Andrews, Rita James, Julie O'Malley, Mandy Woods, Jan Gray, Sandy Ward, Sylvia Richardson, Elizabeth Graney, Susan Wilton, Karen Shand, Connie Barfoot.

*There will be an Intermission of 10 minutes.*

### ACT 1

Overture .....	Company
All That Jazz .....	Velma and Company
Funny Honey .....	Roxie
Cell Block Tango .....	Murderesses
When You're Good to Mama .....	Matron Mama Morton
Tap Dance .....	Roxie Amos and Boys
All I Care About .....	Billy and Company
A Little Bit of Good .....	Mary Sunshine
We Both Reached For the Gun .....	Billy, Roxie, Mary Sunshine, and Company

Roxie .....	Roxie and the Boys
I Can't Do It Alone .....	Velma
My Own Best Friend .....	Roxie, Velma and Company

### ACT TWO

I Know a Girl .....	Velma
Me and My Baby .....	Roxie and Company
Mister Cellophane .....	Amos
When Velma Takes the Stand .....	Velma and the Boys
Razzle Dazzle .....	Billy and Company
Class .....	Velma and Matron Mama Morton
Nowadays .....	Velma, Roxie and Company



CORRUPTION HYPOCRISY VIOLENCE EXPLOITATION ADULTERY TREACHERY DECEPTION MURDER GREED CORRUPTION HYPOCRISY VIOLENCE





# CHICAGO

CHICAGO is sub-titled — 'a musical vaudeville' — and the manner in which the authors and lyricists have put the show together accurately follow the theatrical phenomenon of the genre.

VAUDEVILLE has had a long and varied history. Originally VAUDEVILLE meant a satirical song and later designated a play which contained songs set to well known tunes.

VAUDEVILLE became a light entertainment popular in the United States from the mid-1890's until the early 1930's that consisted of ten to fifteen individual, unrelated acts, featuring magicians, acrobats, comedians, trained animals, jugglers, singers and dancers. It is the counterpart of the Music Hall and Variety in England.

Originating in France the term VAUDEVILLE is a corruption of 'vaux-de-vire'. It passed into theatrical usage in the early 18th Century to describe plays in pantomime, interpreting the action with lyrics and choruses set to popular tunes. It eventually developed into a form of light musical drama, with spoken dialogue interspersed with songs, that was popular throughout Europe.

Tony Pastor, an American ballad and minstrel singer, is credited with giving the first performance of VAUDEVILLE in America, and the form became a way of life in the United States.

VAUDEVILLE was a training ground for many of the great comedians of the 20th Century — Jack Benny, Jimmy Durante, George Burns, Bert Lahr and many others.

The decline of VAUDEVILLE in the 1930's is attributed to the rise of sound motion pictures which could furnish the same kind of entertainment at lower admission prices.

From time to time the stock phrase in the entertainment business was — 'VAUDEVILLE'S DEAD!' Indeed during the great depression years in the 1930's many established 'vaudevillians' found themselves painfully out of work after long and consistent public support for the great vaudeville halls, e.g. THE PALACE THEATRE in New York.

With sound movies, the development of the musical play to a more sophisticated level (the OKLAHOMA revolution) and television riding on the horizon, the slogan 'Vaudeville's Dead' appeared to be correct. However from time to time and even in the last few years the VAUDEVILLE formula has been used by many star performers as a basis for live entertainment.

KANDER AND EBB have used the VAUDEVILLE formula to great effect in their stage show CHICAGO. In previous works such as ZORBA and CABARET one can feel a VAUDEVILLE influence. CHICAGO says it all.

TREACHERY DECEPTION MURDER



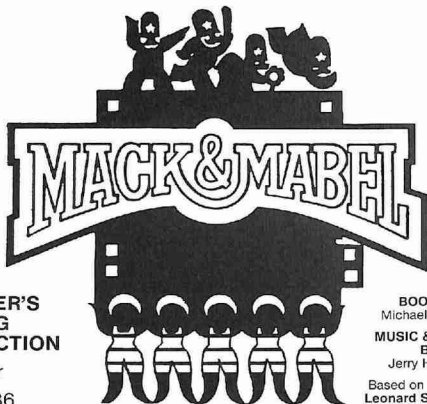
BILLY AND AMOS  
in Billy's office



MAMA MORTON AND VELMA  
"Class"



THE REPORTERS — "We both reached for the gun"



**NAPIER'S  
BIG  
PRODUCTION**

for  
1986

**BOOK BY**  
Michael Stewart  
**MUSIC & LYRICS**  
**BY**  
Jerry Herman

Based on an idea by  
Leonard Spigelglass

# *Napier Operatic Society Inc.*

*Est.*  
**1887**

Established in 1887 THE NAPIER OPERATIC SOCIETY will celebrate its 100 years of existence during 1987. It will be producing several exciting shows plus a reunion, Labour Weekend of that year, for past and present members. If you would like to enrol, please forward \$5.00 to:

Centennial Committee  
P.O. Box 3225, Napier

## **PREVIOUS PRODUCTIONS**

- |                            |                                   |  |
|----------------------------|-----------------------------------|--|
| 1887—The Sorcerer          | 1954—Chu Chin Chow                | 1977—Cops Titou                        |
| 1889—The Mikado            | 1955—The Desert Song              | Joseph and the Amazing Dreamcoat       |
| Iolanthe                   | 1956—The New Moon                 | Music Hall                             |
| 1890—Rip Van Winkle        | 1957—Oklahoma                     | 1978—Oh What a Lovely War              |
| 1891—The Mikado            | 1958—Love From Judy               | Music Hall                             |
| 1891—Iolanthe              | 1959—The Vagabond King            | 1979—The Great Waltz                   |
| 1891—Madame Favart         | 1960—White Horse Inn              | Grease                                 |
| 1893—Rip Van Winkle        | 1961—Kismet                       | Music Hall                             |
| Les Cloches de Corneville  | 1962—The Music Man                | 1980—Jesus Christ Superstar            |
| 1908—The Gondoliers        | 1963—Where's Charley              | Music Hall                             |
| 1909—The Mikado            | 1963—The Merry Widow              | 1981—HMS Pinafore                      |
| 1910—The Geisha            | 1964—The Maid of the Mountains    | Hans Christian Andersen                |
| 1911—The Runaway Girl      | 1965—Annie Get Your Gun           | Music Hall                             |
| 1912—A Greek Slave         | 1966—Annal and the Night Visitors | 1982—Cabaret                           |
| 1913—Toreador              | 1967—Little Mary Sunshine         | Oklahoma                               |
| 1914—Miss Hook of Holland  | 1968—The Sound of Music           | Music Hall                             |
| 1915—Blue Moon             | 1969—Camelot                      | 1983—Annie                             |
| 1921—The Geisha            | 1970—Pink Champagne               | Music Hall                             |
| 1923—A Country Girl        | 1971—South Pacific                | 1984—Man of La Mancha                  |
| 1924—Floradora             | 1972—Oliver                       | Patience (Song & Opera Workshop)       |
| 1928—The Arcadians         | 1973—Fiddler on the Roof          | Music Hall                             |
| 1929—The Sunshine Girl     | 1974—My Fair Lady                 | 1985—The Gingerbread Man               |
| 1930—Our Miss Gibbs        | 1975—Man of La Mancha             | Bartered Bride (Song & Opera Workshop) |
| 1938—Rio Rita              | 1976—Pirates of Penzance          |  |
| 1939—The Belle of New York | Music Hall                        |  |
| 1940—Boots and All         |                                   |  |



ROXIE AND THE BOYS  
"Roxie"



VELMA AND ROXIE  
"Nowadays"



MURDERESSES—"Cell Block Tango"

ADULTERY TREACHERY DECEPTION MURDER GREED CORRUPTION



# CHICAGO

## A MUSICAL VAUDEVILLE

### ORCHESTRA

**TRUMPET** : Ian Mariner

**TROMBONE** : Keith Robinson

**1st SAXOPHONE** : Allan Thorpe,  
Beryl Clark

**2nd SAXOPHONE** : Alan Meakin

**3rd SAXOPHONE** : Kevin Morris

**BANJO** : James Baker

**VIOLIN** : Norma Smith

**TUBA** : Clifford Howell

**PERCUSSION** : Warren Sang or  
Malcolm Thorpe

**PIANO 1** : Karen Briggs

**PIANO 2** : Eric Thorpe

### GRATEFUL ACKNOWLEDGMENTS

Christine Field  
H.B. Agencies Ltd  
Dot Thorpe  
Williams & Kettle Ltd  
Raphaels Antiques  
Heathers Floral Studio  
Bay City Cameras  
Museum of Technology  
H.B. Inc.  
L. & A.C. Styles —  
Optometrists  
Roy Mahon, Hamilton  
1st Taradale Boys Brigade  
Napier St. Johns  
Ambulance  
Lyn Ballingall  
Downstage, Wellington

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Outram St. Neighbours  
Lions of Hawke's Bay  
Air New Zealand  
Big A's  
Radio N.Z. Technicians  
Napier Frivolity Minstrels  
Process Signs

# CHICAGO PRODUCTION PERSONNEL



BACK ROW, L to R: Robin Johnson, Denyse Watkins, Trish Green, John Collier, Jim McFadyen, Sue Page.  
FRONT ROW, L to R: Glen Ward, Peter Shepherd, Dale Reid, Vernon Crabtree, Robert Lockyer.

**Director**  
**Musical Director**  
**Choreographer**  
**Production Manager**  
**Stage Director**  
**Stage Manager**  
**Assistant Stage Managers**

**Wardrobe Mistress**  
**Lighting Design**

Gillian Davies  
Eric Thorpe  
Shirley Jarrett  
Peter Shepherd  
Neill Page  
Dale Reid  
Vernon Crabtree,  
Jim McFadyen  
Sue Page  
Gwyn Ace

**Sound Technician**  
**Head Flyman**  
**Properties Mistress**  
**Make-up Supervisor**  
**Programme**

**Company Photographer**  
**House Manager**  
**Assistant to Director**  
**Publicity**  
**Rehearsal Pianists**

Robert Lockyer  
John Collier  
Glen Ward  
Trish Green  
Robin Johnson,  
McMillin Craig Ltd.  
James White  
Peter Shepherd  
Christine Hewett  
Robin Johnson  
Eric Thorpe, Karen Briggs

## WARDROBE TEAM

Sue Page, Robyn Sircombe, Marguerite Andrews, Tracy Streeter, Ruth Butler, Maria Mudford, Kay Collins, Dorothy Pufflett, Marilyn Steed, Ros Van de Ven, Saima Pritchard, Jean Allen, Guiseppa Bartle, Doreen Ritchie — Milliner, Sue McEachen.

## LIGHTING CREW

Gwyn Ace, John Williams, Jill Sweeney, Paul Collier, Tony Fry, Mark Bowen, Peter Eade.

## SOUND TEAM

Robert Lockyer, Jim Thorburn, Syd Jago, Donald Hurley, Anne Jago.

## MAKE-UP DEPARTMENT

Trish Green, Dawn McCowatt, Jackie Faulkner, Joyce Greenhalgh, Monica Hayden, Helen Jackson, Marie Northe, Christine Prebble, Jill Richards, Marilyn Steed, Jeanette Towers, Minnie Wright.

## PROPERTIES TEAM

Glen Ward, Helen Wakely, Sheryle Bullock, Sue Legge, Donna O'Shaughnessy, Jenny Cotterill, Anne Perry, Christine Kenah, Irene Davey, Sally Devine, Bev Ward, Lynda Shirras, Bronwyn Reed, Linda Lee, Sandra Burne, Sharon Steed, Karen White, Stephanie Ballingall, Pip Harris, Geoff Scuter, Roy Clements, Joe Dennis, Kerry Wood, Heather Cropper.

## STAGE CREW

Dale Reid, Vernon Crabtree, Jim McFadyen, George Ward, Kevin Bartlett, Richard Ward, Doug Ramsay, Alan Holt, Jeff McLaughlin, Paula Jepson, Vonda Christensen, Gaylene Browne, Jeanette Murray.

## FLY CREW

John Collier, Rick Gray, Mark Laurent, Kerry Wood, Clayton Spotswood, Grant Plimmer, Marc Collier, Bill Shirras, Warren Soutar, Bruce Robinson, Brian Nathan, Ross Jackson.

## CONSTRUCTION CREW

Neill Page, John Briggs, Alan Holt, Brian Nathan, Ross Jackson, Vernon Crabtree, Kevin Bartlett, Malcolm Smith, Doug Ramsay, Jeff Souter, Donald Hurley, Tony Fry, Kerry Wood, Paul Collier, Mark Bound, Sandra Burne.

## PUBLICITY TEAM

Robin Johnson, Fred Twyford, Ian Reid, Barrie Browne, Gavin Long, Oliver Christofferson, Russell Crossie.

## FRONT OF HOUSE

Peter Shepherd, Anthony Bewley, Lyndsay Browne, Barrie Browne, Moyra Cox, Alan Jones, Bill Perry, Winton Richards, Ian Reid, Fred Twyford, Marilyn Steed and her many willing helpers.



*Drop into*

# Big Al's RESTAURANT



on Napier's  
Marine  
Parade

*for the menu with a touch of*



— Try our garnished sesame rolls —

**ELLIOT NESS**

— Hot roast beef and  
provolone cheese

**FINGERS DIAMOND**

— Prawns and tartare sauce

**JOHNNY TORRIO**

— Roast pork and apple sauce

**MAMA TERESA**

— Bean sprouts, mushrooms  
and provolone cheese

— and many others —

**or MEALS**

— Steak, hamsteak, salmon,  
fish or chicken, with salad  
and Big Al's Fries

**or JUST**

— a thickshake, coffee or  
sundaes

**Bring the Family  
and sit down and relax**