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Established October, 1882

An affiliate of the National Operatic and Dramatic Association, London

A foundation member of the N.Z. Federation of Operatic Societies

OFFICERS OF THE SOCIETY, 1965

Patron: Dr R. H. BETTINGTON. **President:** PETER COX, Esq. **Vice-President:** RON STEEL, Esq.

Hon Life Members: CEDRIC WHITE, Esq., MILLICENT SORRELL, EDWARD C. COLLIER, Esq.,
HAZEL COLLIER.

Executive Committee :

JOCELYN COOK, R. B. WRIGHT, REG JOHNSON, JOHN COLLIER, BRUCE WILTON, BERNARD
READE, ROY CLEMENT.

SYNOPSIS OF "ANNIE GET YOUR GUN"

First produced by Rodgers and Hammerstein at the Imperial Theatre, New York, on the 16th May, 1946 (1147 performances).

In 1944 Rodgers and Hammerstein formed a company to produce musicals not necessarily of their own writing.

Their second project was based on the fabled exploits of sharpshooter Annie Oakley. They engaged Jerome Kern to write the music, but with Kern's sudden death another composer had to be found. Rodgers and Hammerstein went to the top of the profession for a replacement and engaged Irving Berlin.

This is perhaps the only time in stage history that one of America's greatest song writers was acting as producer of a musical comedy for which another all-time great was writing the score.

While Rodgers never ventured into Berlin's domain by making suggestions on the kind of music needed (no more than Berlin would tell Rodgers how to run the production) this unusual association resulted in one of the richest and most varied scores Berlin ever wrote for the stage and made possible the greatest box office success of his career.

Annie's life story is a genuine rags-to-riches saga.

Her stepfather, sole support of her family, froze to death when she was four, and she was but a few years older when she fired her first shot from an old 40-inch Kentucky cap and ball rifle. The recoil broke her nose, but she kept right on shooting, and was soon supplying her family with game.

The story in the musical parallels fact when it portrays Annie as selling fowl to a Cincinnati hotelkeeper, but it fails to mention that the real Annie was trying to pay off a mortgage on the family farm.

The meeting between Annie and Frank Butler, the leading marksman of his day, at a rifle match to publicise Frank's Wild West Show that you see portrayed in "Annie Get Your Gun" is also fact, but in the show you see them shooting at clay pigeons, in the actual incident each shot at 25 live birds from a trap when Frank hit 24 and Annie 25.

Despite this exhibition of feminine superiority, Frank and Annie were married a year later. As a wedding present he gave her a partnership in his show, but soon her superior marksmanship was so evident that he gave in quietly, retired from the unequal contest and devoted himself to managing her business.

The musical's picture of Annie's adoption by famous Red Indian Sitting Bull is also based on fact, and it was after this event in her crowded life that she was invited to join Buffalo Bill's Wild West Show, an association which made her an international celebrity by the time she was 21.

Even Royalty paid tribute to Annie. On the European tour of the Buffalo Bill Show in 1887 twice Queen Victoria commanded private performances.

Edward VII, then Prince of Wales, squired her about amongst the crowned heads of the Continent and arranged a match with the finest marksman of Russia, no less than the Grand Duke Michael. Annie beat him.

Annie announced her farewell performance in 1901. After it was over, the show train, heading south for winter quarters, collided head-on with another train.

Frank Butler pulled the unconscious Annie from the wreckage. In a brief 17 hours her chestnut hair turned pure white, and doctors said she would never move again, much less shoot. In five years she was shooting better than ever.

Annie quit show business entirely in 1916 and took to teaching marksmanship at Pinehurst, N.C. At 56 she could still do her six-ball three-gun trick. She finally settled in Dayton, where she died in 1926. Frank Butler died 20 days later.

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LEIGH ROWELL
CHOREOGRAPHER

The Choreography this year is in the capable hands of Leigh Rowell.

A Member of the Royal Academy of Dancing, Leigh has gained her Intermediate Examination.

Leigh Rowell has danced in previous leading roles in the Ballet for the Society's Productions of "Where's Charley?", "Merry Widow" and "The Maid of the Mountains".

Leigh's services are always in demand by the Amateur Societies.



CEDRIC WHITE
MUSICAL DIRECTOR

Has directed the musical side of the Society for over 30 years. He was a member of the original "Kiwi" Concert Party and remained in England under a Government Bursary and passed through the Royal Academy of Music. He was a member of the Savoy Orchestra. He then moved to Paris and enrolled at the National Conservatoire and was in the Alhambra Theatre Orchestra. On his return to New Zealand he toured with the J. C. Williamson organisation, but eventually settled in Napier where he is in practice as a public accountant.



JAMES O'BRIEN
PRODUCER

James K. O'Brien came to Napier to produce "Annie Get Your Gun" just a fortnight after presenting "South Pacific" in Kaverai. Immediately following this engagement he does "Oklahoma", then "Anah! And The Night Visitors". When not working for the musical stage he devises floorshows for "Checkers" in Rotorua and the "D'alamour" in Hamilton.

Ever an active admirer of theatre, he began at the age of nine in Auckland to write and produce scenes for the children in the neighbourhood.

During the war years he had his own company of teenagers who entertained the American Servicemen in New Zealand.

From the moment of the first audition he never spares himself. No detail seems unimportant in his effort to achieve a convincing naturalness in the production. His aim is ever to merge the dramatic, musical and dance arts into one visual whole . . . "If the cast aren't sweating and the audience aren't either laughing or crying," says Jim, "then I have failed as a Producer."

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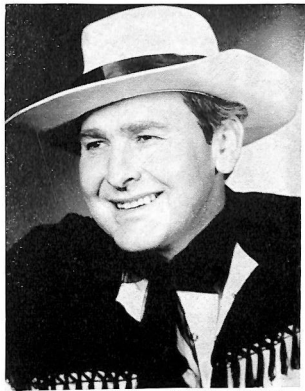
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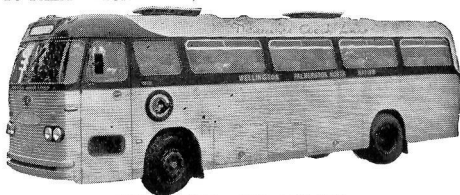
CAROL IRWIN as ANNIE OAKLEY.



ROBERT HOUSTON as FRANK BUTLER.

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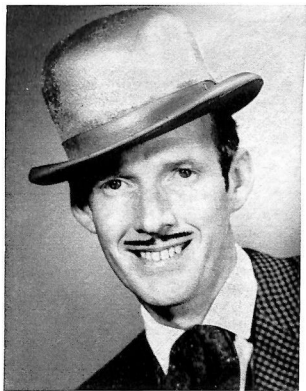
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NAPIER



BARRY RITCHE as FOSTER WILSON.



BRIAN HOWLETT as CHARLIE DAVENPORT.



SOME OF THE LADIES OF THE CHORUS.

THE NAPIER OPERATIC SOCIETY Inc. — FOUNDED OCTOBER, 1882

An Affiliate of the National Operatic and Dramatic Association, London.
Foundation member of the New Zealand Federation of Operatic Societies.

PROUDLY PRESENTS

By arrangement with
J. C. WILLIAMSON THEATRES LIMITED

Scenery designed by Owen Gimblett and Harry
Walsh and painted by Harry Walsh.
Libretto by Herbert and Dorothy Fields.
Music and Lyrics by Irving Berlin.

Producer: JAMES K. O'BRIEN
Musical Director: CEDRIC WHITE
Choreographer: LEIGH ROWELL

☆☆☆

"Annie Get Your Gun"

☆☆☆

CHARACTERS

(In Order of Appearance)

| | |
|-------------------------------------------|----------------------------------|
| LITTLE BOY | Kevin Cook or Chris Gollop |
| IRON TRAIL | Rodney Smith |
| INDIAN GIRL | Judy Sayers |
| CHARLIE DAVENPORT | Brian Howlett |
| LITTLE GIRL | Kathryn Rieper or Judith Quinn |
| MAC, THE PROPERTY MAN | Ken Rieper |
| COWBOY | Don Manson |
| FOSTER WILSON | Barry Ritchie |
| COOLIE | Lionel Clover |
| DOLLY TAIT | Joy MacNamara |
| WINNIE TAIT | Leonie Weston |
| TOMMY KEELER | Bruce Wilton |
| FRANK BUTLER | Robert Houston |
| GIRL WITH BOQUET | Vivienne Jensen |
| ANNIE OAKLEY | Carol Irwin |
| MINNIE—Annie's Sister | Kathleen O'Rourke or Ann Johnson |
| JESSIE—another Sister | Shirley Hocking or Amanda Fisher |
| NELLIE—another Sister | Susan McNamara |
| LITTLE JAKE—Annie's Brother | Kevin Hague or Bruce Hurst |
| COL. Wm. F. CODY (Buffalo Bill) | Bryan Johnson |
| MRS. LITTLE HORSE | Glenice Flavell |
| MRS. BLACK TOOTH | Judy Sayers |
| TRAINMAN) | Roy Clements |
| WAITER) Singing Trio | Digby Edgecombe |
| PORTER) | Alfred Craddock |
| RIDING MISTRESS | Joanne Jensen |
| MAJOR GORDON LILLIE (Pawnee Bill) | Peter Collett |
| CHIEF SITTING BULL | Reg Johnson |
| MABEL | Jean Campbell |
| LOUISE | Helen Isbister |

| | |
|------------------------------------------|-------------------|
| NANCY | Sandra Dodd |
| TIMOTHY GARDINER | Ivan Johnstone |
| ANDY TURNER | Ken Rieper |
| CLYDE SMITH | Steven Donovan |
| THE WILD HORSE CEREMONIAL DANCER | Rodney Smith |
| PAWNEE BILL'S MESSENGER | Alfred Craddock |
| MAJOR DOMO | Ken Rieper |
| FIRST WAITER | Roy Clement |
| SECOND WAITER | Robert Donovan |
| THIRD WAITER | Ross McKelvie |
| DR. SCHULYER ADAMS | Godfrey Husheer |
| MRS. SCHULYER ADAMS | Colleen Patterson |
| MAJOR PERCY FERGUSON | Digby Edgecombe |
| MRS. PERCY FERGUSON | Betty Brooker |
| MR. ERNEST HENDERSON | Marius Rebers |
| MRS. ERNEST HENDERSON | Heather Black |
| SYLVIA POTTER PORTER | Doris Jensen |
| MR. CLAY | Ivan Johnstone |

INDIANS, COWBOYS, TOWNSPEOPLE

SYNOPSIS OF SCENES

(Time, July of 1883, on the outskirts of Cincinnati, Ohio, U.S.A.)

ACT ONE

- Scene 1. The Wilson House, a Hotel outside Cincinnati, Ohio.
- Scene 2. A Pullman on the overland Steam Train six weeks later.
- Scene 3. The Fair Grounds at Minneapolis, Minn., a few days later.
- Scene 4. A Dressing Room Tent the same day.
- Scene 5. The Arena of the Big Tent later that night.

ACT TWO

- Scene 6. The Deck of a Cattle Boat, eight months later.
- Scene 7. Ballroom of the Hotel Brevoort, New York, the next night.
- Scene 8. The Governor's Island Ferry next morning.
- Scene 9. Governor's Island near the Fort.

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Heather Black
Jean Campbell
Marie Clark
Sandra Dodd

Dulcie Eddy
Glenice Flavell
Prudence Gardner
Lynn Hopcroft
Merrylyn Howell
Pat Hayden
Helen Isbister

Joan Johnstone
Hazel Jennings
Janet Manson
Anna Molenoar
Colleen Patterson
Raelene Parker
Jeanette Plowman

Wendy Rieper
Gail Shirley
Judy Sayers
Margaret Sinden
Norma Tasker
Dorothee White

GENTLEMEN OF THE CHORUS

David Bacon
Roy Clement
Alf Craddock
Stephen Donovan
Digby Edgecombe

Keith Elmey
Ian Giles
Alan Jones
Godfrey Husheer

Jaap Haselager
Robert McGregor
Donald Manson
Nicholas Paxie

Marius Rebers
Mike Railey
Ken Rieper
Rod Smith

CORPS DE BALLET

Joanne Jensen
Leigh Rowell
Mary Coyle

Jan Moss
Vivienne Jensen

Michael Railey
Ross McKelvie

Alan Jones
Keith Elmey
Robert Donovan

MEMBERS OF THE ORCHESTRA

Musical Director: Cedric White

Pianiste: Winifred Quarrie

Violins:

Enid Dunn (Leader)
Anita Rae
George Wade
Kay Jensen
Beverley Johnston
Paul Lowe

'Cello:

Joan Palmer

Bass:

Leon Speakman

Flute:

Enid Hocking

Oboe:

Jane Oldroyd

Clarinets:

Owen Knight
Hugh Tuckwell

French Horn:

Michael Winter

Trumpets:

Percy Beswarick
Cyril Girvan

Trombone:

Doug Robinson

Tympani:

Jock Seton

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"ANNIE GET YOUR GUN"

MUSICAL NUMBERS

| | | |
|-------------------------------------------|---------|-------------------------------------------|
| OVERTURE | | Charlie and Ensemble |
| BUFFALO BILL | | Frank and Girls |
| I'M A BAD, BAD MAN .. .. . | .. .. . | Annie, Sisters and Brothers and Wilson |
| DOIN' WHAT COMES NATURALLY .. .. . | .. .. . | Frank |
| THE GIRL THAT I MARRY .. .. . | .. .. . | Annie |
| YOU CAN'T GET A MAN WITH A GUN .. .. . | .. .. . | Buffalo Bill, Charlie, Frank and Annie |
| SHOW BUSINESS .. .. . | .. .. . | Frank and Annie |
| THEY SAY IT'S WONDERFUL .. .. . | .. .. . | Annie, Trio and Children |
| MOONSHINE LULLABY .. .. . | .. .. . | Winnie and Tommy |
| I'LL SHARE IT ALL WITH YOU .. .. . | .. .. . | Danced by Riding Mistress and Show People |
| BALLYHOO .. .. . | .. .. . | Annie |
| REPRISE OF SHOW BUSINESS .. .. . | .. .. . | Frank and Boys |
| MY DEFENCES ARE DOWN .. .. . | .. .. . | Wild Horse, Maidens and Braves |
| WILD HORSE CEREMONIAL DANCER .. .. . | .. .. . | Annie |
| I'M AN INDIAN TOO .. .. . | .. .. . | Annie, Wild Horse and Dancers |
| ADOPTION DANCE .. .. . | .. .. . |  |
| ACT II | | |
| LOST IN HIS ARMS .. .. . | .. .. . | Annie and Ensemble |
| WHO DO YOU LOVE I HOPE .. .. . | .. .. . | Winnie and Tommy |
| SUN IN THE MORNING .. .. . | .. .. . | Annie and Ensemble |
| REPRISE "THEY SAY IT'S WONDERFUL .. .. . | .. .. . | Annie and Frank |
| REPRISE "THE GIRL THAT I MARRY" .. .. . | .. .. . | Frank |
| ANYTHING YOU CAN DO | | Annie and Frank |
| REPRISE "THEY SAY IT'S WONDERFUL" | | Annie and Frank |
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SOME MEMBERS OF THE BALLET.



LEONIE WESTON as WINNIE TAIT
BRUCE WILTON as TOMMY KEELER.



Annie Oakley when she joined the Buffalo Bill Wild West Show.



Photograph of Frank Butler



Annie with medals received from Royalty on her first European tour, with Buffalo Bill's Wild West Show.

Photograph of Sitting Bull



Last photograph ever taken of William F. Cody (Buffalo Bill).



Last photograph ever taken of Annie Oakley.



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PRODUCTION PERSONNEL

| | | | |
|-------------------------------------------------|------------------|--------------------|--------------------------------------------------------------------|
| Producer: | James O'Brien | Prompts: | Jeanette Galbraith Phil Barry |
| Musical Director and Chorus Master: | Cedric White | Call Stewards: | Margaret Newcombe Vivian Harris |
| Choreographer: | Leigh Rowell | House Manager: | Peter Cox |
| Stage and Lighting Director | Cedric Wright | Publicity: | Peter Cox, Ron Steel, Gwynne Ace, Bruce Wilton, John Collier |
| Assistant Stage Director and Property Master | John Collier | Sound Affects: | Dave Jackson and Noel Hatton |
| Make Up Supervisor: | Isobel Johnson | Rehearsal Officer: | Colleen Patterson |
| Hon. Pianiste: | Winifred Quarrie | Secretary: | Murray Wall, Colenso Chambers Emerson Street, Napier. |
| Ballet Pianiste | Digby Edgcombe | | |
| Wardrobe Mistress: | Rita Coyle | | |
| Electrician: | Ira Owen | | |
| Canteen: | Gillian Wilton | | |

ASSISTANTS TO PRODUCTION PERSONNEL

Fly Staff: Lionel Clover, Ian McMaster, Barry Brown, Derek Pryce.

Stage Crew: Noel Hatton, Rex Yeo, Barry Breen, Charlie Hart, Ellwyn Moss, Dave Jackson.

Properties: Pat Spriggs, Alan Johnson, Bob Wright, Fred Barton.

Wardrobe: Pat McAuslin, Kathie Cox, Elspeth Alexander, Margaret Clark, Mary Baddeley, June Kauter, Pat O'Gagen, Elaine Clement, Jean Greer, Joy White, Joan Hutton, Nancy Jones.

Make Up: Jo White, Joan Colwill, Mavis Steel, Gwynne Ace, Bonnie Lux.

Canteen: Win Flavell, Jocelyn Cook, Elaine Clements, Sue Collier.

Front of House Staff: R. C. Hood, D. Sykes, R. Cook, K. Painter, Janet McFarland, Mrs R. Hood, Miss D. Wharton, Helen Winter, Jocelyn Cook, Gillian Wilton, M. White, A. Nicol, G. Jones, Annette Sheffield, Karen Dew, Jean Carrington, J. Ellery, Jennifer Butler, Margaret Hutchinson, J. Hastings, Heather McKay, Raelyn Vitsky, Kristine Hawley, Beverley Goodwin, Tessa Raffell, Julie Hurst, Sue Brandon, Heather Clark, Valda Guthrie, Kathleen Morris, Judy Roche, Joan Brown, Carine Jackson, Janice Bergstrom, Janice Brown, Jan Martin, W. Quarrie.

ACKNOWLEDGEMENTS

J. C. Williamson Theatres Limited, Invercargill Operatic Society.

All Scenery, Costumes and Properties supplied by the Invercargill Amateur Operatic Society (Inc.). Scenery designed by Owen Gimblett and Harry Walsh and painted by Harry Walsh. Wardrobe supervised by Peg Rout with Costumes designed by Josephine Mann. Properties devised and built by Murray Hirst.

Motor cycle by courtesy of Barry Hay of H.B. Vintage Car Club.

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With continual steeply rising costs the revenue from the programme is a big factor in the finances of the Society.

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BRYAN JOHNSON as COLONEL WILLIAM P. CODY (BUFFALO BILL).



ANNIE (CAROL IRWIN) AND HER SISTERS AND LITTLE BROTHER.



REG JOHNSON as BIG CHIEF SITTING BULL.



JOY McNAMARA as DOLLY TAIT.

APPEARANCES OF THE CHILDREN

No. 1 Team

Susan McNamara
Shirley Hocking
Kathleen O'Rourke
Kevin Cook
Kathryn Rieper
Kevin Hague

No. 2 Team

Susan McNamara
Amanda Fisher
Ann Johnson
Bruce Hurst
Chris Gollop
Judith Quinn

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