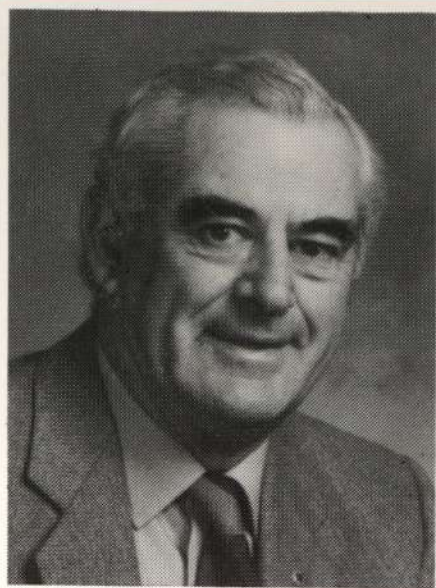




PRESIDENT'S MESSAGE



'EVITA', the story in song of the life and death of Eva Peron, a remarkable lady. Napier Operatic Society is fortunate to have the resources to stage this wonderful musical by Andrew Lloyd Webber and Timothy Rice and have great pride in presenting it to you.

Thank you for coming along tonight. We hope you enjoy the show.

Peter Shepherd
President



NAPIER OPERATIC SOCIETY

by arrangement with

Robert Stigwood Organisation Ltd and David Land

proudly presents



MUSIC
ANDREW LLOYD WEBBER

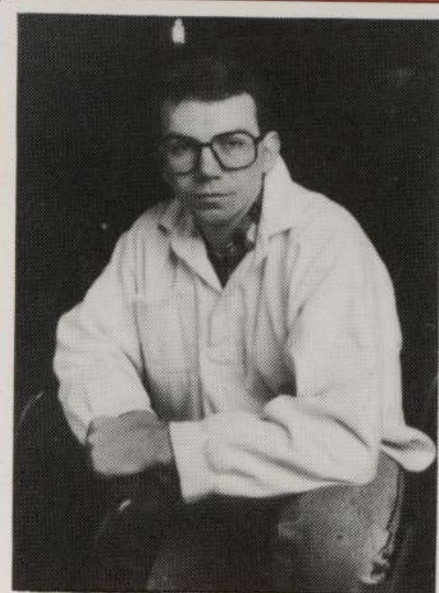
LYRICS
TIM RICE

Napier Municipal Theatre
21 July — 4 August 1990

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DIRECTOR'S NOTES



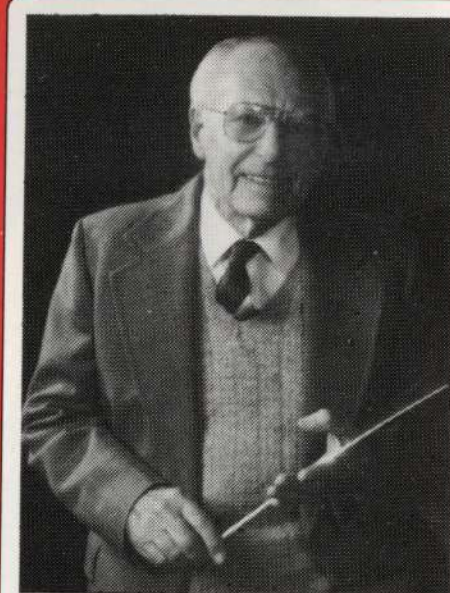
ROBERT HICKEY
Director

EVITA is the fourth show Robert has directed for Napier Operatic Society, his first being our 1986 **Old Time Music Hall**. Last year he directed both our **Canterbury Arms Music Hall** and our very successful production of **Grease**. His overall involvement with this Society spans many years, not only as director but as performer in such productions as **The Gingerbread Man**, **Mack and Mabel** and **Chicago**.

With a wealth of theatre experience behind him, Robert is dedicated to his theatre work, be it as director, performer, or anonymous stage sweeper. He has enjoyed immensely the challenge of **EVITA** and brings to you a production which he hopes reflects his depth of theatrical experience and his thoroughly professional approach.

Cec has a long-standing record in this Society for dedication, commitment and quality in all aspects of musical direction. Known throughout New Zealand for his musical ability, Cec has been associated with several other societies, bands, choirs and orchestras for many years.

He has been recognised as a most competent violin soloist, having gained both L.R.S.M. and L.T.C.L. diplomas. As well as his superb work with the Society (starting with **The Sound of Music** in 1968), Cec has had the honour of appearing as soloist for both the Newton and Wellington City Salvation Army Bands.

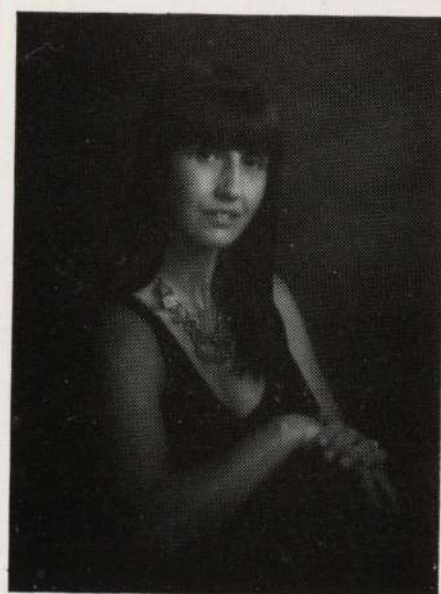


CEC FITZWATER
Music Director

Briar first became involved in musical theatre when she joined the cast of **Belle of New York** in 1964 as a dancer. Since that time she has danced in and/or choreographed many productions whilst at the same time running her own ballet studio and dance theatre company.

In 1978, Briar won the first Choreographic Competition held in New Zealand, her work being mounted by the New Zealand Ballet Company two years later.

Returning to Napier Operatic after choreographing **Grease** last year, Briar brings her immense talent to bear in **EVITA**, proving her considerable expertise and remarkable versatility.



BRIAR HORROCKS
Choreographer

"President Peron last night presented the collar of the Order of San Martin to his dying wife and so made her eligible for presidential burial.

"The collar contains over 750 diamonds, rubies and emeralds bridged by nearly four thousand gold and platinum elements. The main pendant consists of a diamond and emerald rosette containing an image of Argentina's liberator against a background of sixteen rays of gold and platinum.

"The price of the collar is unobtainable." (Buenos Aires — July 22, 1952.)

Such an incredible expression of limitless wealth and luxury sums up the Argentinian legend, Eva Peron.

Senora Dona Maria Eva Duarte de Peron, wife of Argentina's President Juan Peron died of cancer on July 26, 1952. Although her official age was given as 30 she was, in fact, 33.

This vain, beautiful woman was without doubt the most powerful in Argentina's history. Exalted to near goddess-like heights she was a brave, unscrupulous, vindictive megalomaniac, overflowing with sentiment on behalf of the outcasts of which she herself was one. Her triumphant rise from impoverished beginnings to become the first lady of Argentina has been immortalised not only in legend but through the musical genius of Tim Rice and Andrew Lloyd Webber.

Not all of the many fantastic stories told about Eva Peron are true; but any of them could be — she was an extraordinary woman. The most straightforward account of her short life will contain enough material to raise the most experienced of eyebrows.

There are things to admire about Eva Peron — her firm determination to succeed against seemingly impossible odds, her championing of her class in a class-ridden society, her support of women in a male-dominated society, her courage in illness and in facing death, and not least her striking physical appearance. It is a tragedy that her talents were too often misdirected, that her incredible energy was rarely used for more worthy ends. (The Perons between them managed to destroy Argentina's economy.) Even as a struggling actress in her early days in Buenos Aires she dedicated herself to perfecting the art of manipulating people in order to become a star, rather than dedicating herself to becoming a good actress.

The case against Eva Peron is well documented — not least in this musical presentation of her life although lyricist Tim Rice openly admits a fascination for the woman. No one can fail to be abhorred by many of the actions of the Peronist regime, by the torture, deception, corruption and by the gross mismanagement of a wealthy nation.

No one can blame Evita for wanting to fight her way out of the gutter, but her determination became confused with vindictiveness and remained thus. All the same, she had a genuine desire to forge an improvement in Argentine social justice right until the very end of her life. Could a totally selfish person have got through those final grim months with so much dignity?

In the words of Tim Rice: The case for Eva Peron? She had style, in spades.

EVITA — The Legend

SYNOPSIS

EVITA is an opera which follows the rapid rise to fame and power of Maria Eva Duarte de Peron the second wife of Argentine President Juan Peron. Born in 1919 to a poor family in Junin, Eva Duarte was the illegitimate daughter of a lower middle class farmer. She succeeded in becoming the most powerful woman her country had ever seen, the First Lady of Argentina at the age of 26. She died of cancer in 1952, aged 33.

ACT ONE

It is July 26, 1952. A young medical student, Che, is among the audience in a Buenos Aires cinema when the film is stopped by an announcement that Eva Peron, "spiritual leader of the nation, has entered immortality".

Eva's funeral is a spectacular affair; a combination of the magnificent excesses of both Hollywood and the Vatican (**REQUIEM FOR EVITA**). Huge crowds, much pageantry, wailing and lamentation. Che is the only non-participant (**OH WHAT A CIRCUS**). He berates his fellow Argentines for idolising a corrupt social-climbing whore.

Flashback to 1934. A night-club in Junin, Eva's home town. Popular singer Agustin Magaldi is winding up his rather cliched act (**ON THIS NIGHT OF A THOUSAND STARS**). Fifteen year old Eva Duarte asks Magaldi, with whom she has had a brief affair, to take her to the big city — Buenos Aires. He is reluctant (**EVA BEWARE OF THE CITY**) but she is not to be dissuaded; Eva goes to town (**BUENOS AIRES**).

Eva quickly disposes of Magaldi and bids farewell to a succession of lovers as she ascends (horizontally) her ladder to fame and power (**GOODNIGHT AND THANK YOU**). She becomes a successful model, broadcaster and actress.

1943. Colonel Juan Peron is among the army officers who overthrow the Government. Peron is a heartbeat away from control of the nation (**THE ART OF THE POSSIBLE**).

Not only is Argentina's situation unstable, the land is too. At a charity concert (featuring Eva's old friend Magaldi) held to raise money for the victims of an earthquake, Eva and Peron meet. They both realise they each have something the other wants. (**I'D BE SURPRISINGLY GOOD FOR YOU**).

Eva moves in with Peron and evicts his teenage mistress from his apartment (**ANOTHER SUITCASE IN ANOTHER HALL**).

Eva is such an influence in Peron's life that she excites the extreme wrath of two factions who were to remain her enemies until her death — the Army and the Aristocracy (**PERON'S LATEST FLAME**).

As the political situation becomes more chaotic it is Eva rather than Peron who is more determined that he should try for the highest prize in Argentina — the Presidency, supported by the workers and unionists whose backing she and Peron have long been cultivating (**A NEW ARGENTINA**).

ACT TWO

Eva's ambition is fulfilled and from the balcony of the Casa Rosada on the day of Peron's inauguration as President, June 4, 1946, the vast crowd gives Evita, now Peron's wife, an even greater reception than that accorded Peron — due to her emotional and brilliant speech and to her striking appearance (**DON'T CRY FOR ME ARGENTINA**).

Che, who has witnessed the corruption and violence that was never far away from Peron, confronts Eva with her success, her failings and her possible futures (**HIGH FLYING ADORED**) but Eva is already planning a grand tour of Europe (**RAINBOW HIGH**) which starts in a blaze of glory in Spain but continues in less triumphant colours in Italy and France. She never gets to England at all (**THE RAINBOW TOUR**).

It is a different Eva who returns to Argentina. Resolved to concentrate solely on Argentine affairs, and undeterred by the continual criticism from the Buenos Aires Aristocracy (**THE ACTRESS HASN'T LEARNED THE LINES YOU'D LIKE TO HEAR**), Eva launches the Eva Peron Foundation (**AND THE MONEY KEPT ROLLING IN**), a huge concern of shambolic accountancy. The people, however, are oblivious to the evidence that the Perons are skimming cash and stashing it in Switzerland, and they elevate Eva to near goddess status (**SANTA EVITA**).

Che, now totally disenchanted with Eva, questions her about her motivation and the darker side of the Peron regime. (**WALTZ FOR EVA AND CHE**). For once she defends her actions with her true feelings — while still playing the pragmatist. She realises that she is ill.

The army maintains their total disapproval of Eva, and Che lists several of the major failures and abuses of the Peron administration. Peron attempts to justify his wife's domination of Argentine life. (**SHE IS A DIAMOND**).

Peron is losing his grip on the Government and Eva is losing her strength — cancer of the uterus is suspected. She refuses to give in to her illness and resolves to become Vice-President (**DICE ARE ROLLING**).

But the objections of the military leaders are too great; more important, her body lets her down. The dying Eva makes a broadcast to the nation, rejecting the post of Vice-President, a position she knows she could never have won. (**EVA'S FINAL BROADCAST**).

In her last hours, images, people and events of her life flow through Eva's mind. As her life draws to a close she wonders whether she would have been happier as an obscure ordinary person. Maybe then her life would have been longer. . . (**LAMENT**).

The moment she dies the embalmers move in to preserve her fragile body to be "displayed forever", although this never happened. The story of the escapades of the corpse of Eva Peron during the quarter century after her death is almost as bizarre as the story of her life.





"I did not understand why if there were poor people there must also be rich ones, nor why the later's eagerness for riches must be the cause of the poverty of so many people." EVA PERON

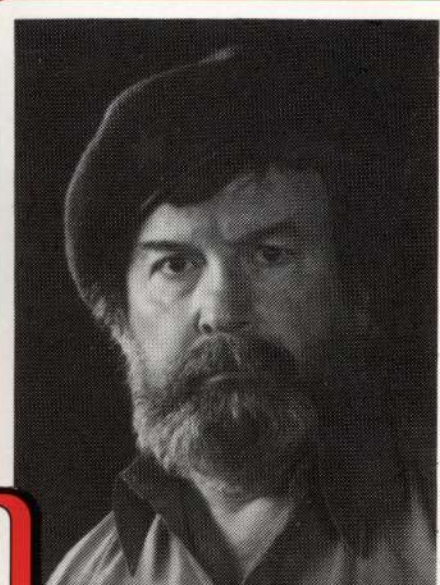


**JOANNE STEVENS
AS EVA PERON**

Joanne first appeared on the Napier Operatic stage in the role of Marta with *The Sound of Music* in 1968. While attending Teachers' Training College in Auckland she had her first encounter with the music of Andrew Lloyd Webber and Tim Rice when she performed the role of Mary Magdalene in *Jesus Christ Superstar*.

On returning to Hawke's Bay, Joanne landed a lead role in *Charlie Girl* with the Hastings Musical Comedy Company and last year played the title role in the company's production of *Sweet Charity*.

We now welcome Joanne back to Napier Operatic with her greatest musical challenge to date — *EVITA*.



**BUDDY COLLINS
AS CHE**

Well known throughout New Zealand for his cabaret work, Buddy was once resident singer at the Down Under Club, London, sharing acts with such performers as Rolf Harris and Frank Ifield. Upon returning to New Zealand, Buddy joined the New Zealand Opera Company with their national tours of *Il Travatore* and *Don Giovanni*. His involvement with this Society began in 1969 when he played Sir Lancelot in *Camelot* and has since gone on to perform in such major productions as *Annie* and *Chicago*.

He brings considerable talent and experience to the demanding role of Che.

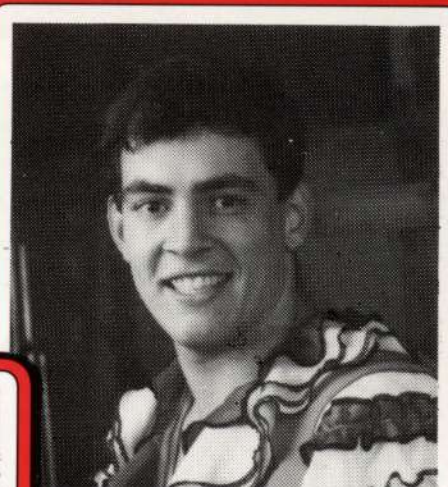
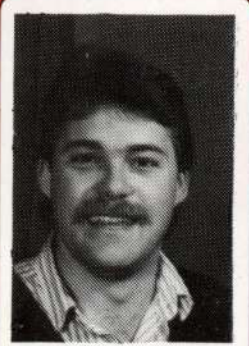


**STUART WEBSTER
AS PERON**

Stuart's first theatrical experiences were in the orchestra pit. He was first persuaded to face the footlights for a production of *Fiddler on the Roof*. While studying law at Victoria University he took part in various plays and musicals.

Stuart moved to Napier three years ago and re-entered the performing scene last year, playing percussion in Colenso High School's production of *West Side Story*.

The role of Juan Peron marks Stuart's inaugural appearance with this Society: a role which we are sure will be remembered for many years to come.



**DONALD CULLEN
AS MAGALDI**

Last seen in Napier Operatic's Canterbury Arms Music Hall, Donald played the role of Roger in last year's major production, *Grease*. A talented singer, actor and dancer, his ambitions for the near future include a career on the professional stage.



**ORLENA WILTON
AS MISTRESS**

Certainly no stranger to Napier Operatic, Orlena once played the role of Annie in the musical of the same name and was understudy for all female roles in *Grease*. Her distinctive singing voice and marvellous interpretation are guaranteed to mark her song, "Another Suitcase in Another Hall", a highlight of this production.

THE EVITA ENSEMBLE

CAST

Eva	:	Joanne Stevens
Peron	:	Stuart Webster
Che	:	Buddy Collins
Magaldi	:	Donald Cullen
Mistress	:	Orlena Wilton

ENSEMBLE

Catherine Barker
Heather Cram
Sian Forlong-Ford
Louise Jensen
Marie Mear
Michelle Ramsey
Sarah Stephens
Jill Williams
Martin Donnelly
Stuart Hamilton
Steve Roberts
Simon Thompson

Linda Carrad
Anita Davies
Joanna Gregory
Kathryn Krebs
Heidi Meneer
Tanya Schmid
Monique Van de Ven
Peter Cram
Robert Freeman
Brian Jeffries
Murray Sawyer
Richard Twyford
Paul Winders

Margot Cooke
Janet Freeman
Suzanne Hart
Raelene Kyle
Sharron Pardoe
Emma Stephens
Glen Ward
Dion Crouch
Mel Griffiths
Jason McDonald
Stuart Speers
Peter van der Stam

JUNIOR CHOIR

Michael Berry
Hayley Reid
Gretchen Anderson

Angela Goldfinch
Amy Sawyer
Penni Thompson

Aleasha Liddy
Holly Sawyer

EVITA ORCHESTRA

Violins: Norma Smith, Ann Willink, Sue Branch, Charles Jukes, Joanne Hare

Cello: Fionna Dunn, Wendy Johnson

Bass: Leon Speakman

Keyboards: Jan Beck, Anne Jago

Guitars: James Baker, Cliff Howell

Flute: Sally Davies

Clarinets: Karen Edwards, Bill Mayo (+ Saxophone)

Trumpets: Jonathan Krebs, Barry Cullen

Trombones: Wayne Myhill, Raewyn McIndoe

Percussion: Grant Myhill

THE CREATORS

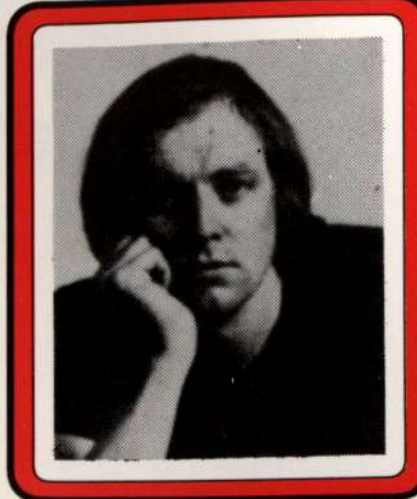


ANDREW LLOYD WEBBER: was born in 1948 into a musical family. His first composition to be published was a suite of excerpts from shows he composed for his toy theatre when he was only nine years old. He was educated at Westminster School, Magdalen College, Oxford (for one term) and the Royal College of Music.

As well as his compositions for musicals with lyricist Tim Rice, he has composed the film scores of **Gunshoe** (1971) and **The Odessa**

File (1973) and the scores for **Jeeves** (1974); **Variations** (1978) and **Tell Me on a Sunday** (1979), combined as **Song and Dance** (1982), **Cats** (1981), **Starlight Express** (1984), **Requiem** (1985), **The Phantom of the Opera** (1986) and **Aspects of Love** (1989).

Among his many musical awards are four Tonys, the Laurence Olivier and London Standard awards for Best Musical, a Grammy (for **Requiem**), and was the first recipient of the American Society of Composers, Authors and Publishers Triple Play Award. He is married to singer/actress Sarah Brightman and has two children.



TIM RICE: was born in 1944. He was educated at Laning College, Sussex and at the Sorbonne in Paris. On leaving school he worked as a law student before joining EMI Records with ambitions as a rock artist. . .

Rice is now a regular broadcaster in the UK and has hosted his own series on both radio and television, often displaying his vast knowledge of popular music since 1956. He is founder and director of Pavilion Books and is

co-author of the Guinness Book of Hit Singles and Albums. A cricket fanatic, Rice wrote **Treasurer of Lords** (1989), a non-fiction book about cricket's mecca, and also managed and played for his own club, Heartaches.

Apart from his musical association with Andrew Lloyd Webber, Rice has written the lyrics for **Blondel** (1983) with Stephen Oliver and the hit **Chess** (1986) with music by Bjorn Ulvaeus and Benny Andersson of ABBA fame. He has written many singles with other composers including Marvin Hamlisch, Rich Wakeman, Paul McCartney, and Freddie Mercury.

THE RICE/LLOYD WEBBER STORY

- 1965 Through serendipity (and mutual acquaintances) Rice and Lloyd Webber meet. They write a musical based on the life of Dr. Barnardo, **The Likes of Us**, which, mercifully, was never produced.
- 1967 They receive an offer to write a short cantata suitable for an end-of-term preparatory school concert.
- 1968 The first Rice/Lloyd Webber composition is staged before an audience of devoted parents at Colet Court School, London. **Joseph and the Amazing Technicolour Dreamcoat** is born.
- 1969 Album of **Joseph** released.
Come Back Richard, Your Country Needs You, a forty-minute show, is produced at the City of London School. The title single is released to mixed reviews.
Rice and Lloyd Webber sign a three year contract with impresarios David Land and Sefton Myers. Within seven months the single of **Jesus Christ Superstar** was released. By November the album was released.
- 1970 **Superstar** album tops the charts in America.
- 1971 Broadway production of **Superstar**. Filming of the movie version in Israel.
- 1972 **Joseph** moves to West End as a full scale production.
- 1973 Tim Rice suggests two possibilities for shows — the Jeeves stories of P.G., Wodehouse, and the life of Eva Peron. **Jeeves** is finally written by Lloyd Webber and Alan Ayckbourn; it runs for less than a month. . .

EVITA: GENESIS

- 1973 Rice catches a radio programme on the story of Eva Peron and is immediately smitten with her. It takes Lloyd Webber until 1975 to become convinced but on starting work is struck with the enormous musical possibilities. "I know you think she's a bitch," Rice told him, "but make her wonderful." The resulting score becomes a turning point in their careers.
- 1976 Singles of **Don't Cry For Me Argentina** and **Another Suitcase In Another Hall** are released — they become big hits worldwide.
The double album, featuring Julie Covington as Eva, is released and quickly makes gold.
Broadway director Hal Prince prepares the score for the London Stage.
- 1978 **Evita** opens in London with Elaine Paige as Eva, Joss Ackland as Peron, and David Essex as Che. It is an instant hit and runs for eight years. (The first empty seat recorded was not until week 78.)
- 1979 **Evita** opens in Los Angeles before moving to Broadway with Patti LuPone as Eva and Mandy Patinkin as Che.
- 1980 Simultaneous productions of **Evita** continue to play throughout the world. The show is translated into eleven different languages and the accolades keep coming. Worldwide over 20 million have seen **Evita**.
- 1990 **Evita** opens in Napier, New Zealand.

*Footnote: Since **Evita** the only Rice/Lloyd Webber collaboration has been **Cricket**, a short piece commissioned for the sixtieth birthday of Queen Elizabeth II.*

EVITA: the saga continues

After Evita's death Peron commissioned a monument in her honour but that vast architectural enterprise was barely completed when Peron was overthrown in 1955.

The new president, Pedro Arumbura, ordered Evita's embalmed corpse be removed from the Trade Union Headquarters and kept hidden. Put into a cheap wooden coffin, it was transferred to the apartment of an Intelligence Service official. Fearful that staunch Peronistas might learn of his secret 'guest', the official slept with a revolver under his pillow. Hearing strange noises outside his bedroom door early one morning, he fired two shots, accidentally killing his pregnant wife. Because of this, Evita's body was transferred to military intelligence headquarters and dumped in a packing case labelled 'radio sets'.

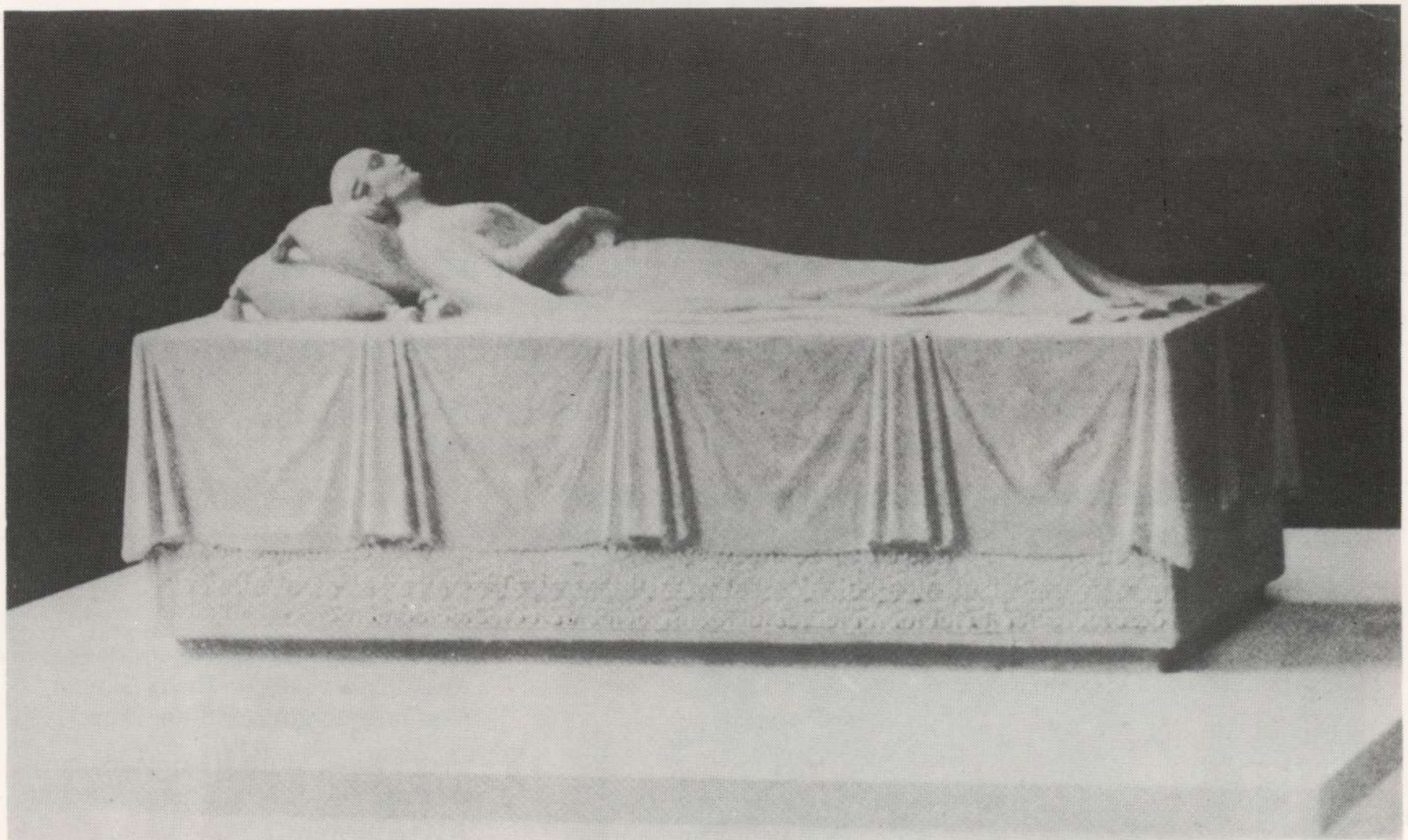
In September, 1956 the body was shipped to the Argentine Embassy in Bonn, placed in a coffin and sent to Rome where a lay sister of the Society of St Paul was told the body was that of an Italian widow who died in Argentina, en route for burial in Milan. There, under the name of Maria Maggi, Evita was laid to rest.

In 1971, plans to re-establish the exiled Juan Peron as President of Argentina made the return of Evita's body essential. Later that year, in Rome, Carlos Maggi, supposed brother of the fictitious Maria, produced authority to exhume his 'sister's' remains. The hearse was then waved across national borders without the usual customs checks. In Spain, with a police escort, it travelled 450 miles to Madrid where it was met by Juan Peron, his new wife, Isabelita and Dr Pedro Ara, who had embalmed Evita nineteen years earlier. For the first time in sixteen years, Peron gazed upon the face of his beloved Evita.

Peron returned to Argentina and in September 1973 was re-elected President. At the moment of his final triumph it was not Evita, whose body was in Madrid, who stood beside him but his new wife.

On July 1, 1974, Peron died of heart failure and his wife became President. But she was no Eva. Before her inevitable fall, Isabelita brought Evita's body home but even this did not save her from the coup that deposed her on March 24, 1976.

Evita made what surely must be her last journey in October 1976. After remaining on view in a crypt at a Presidential Residence, her body was transferred to an armoured vault in the Recoleta Cemetery of Buenos Aires, where she lies to this day.



PRODUCTION PERSONNEL

Production Manager	: Ian Collins
Stage Manager	: Neill Page
Production Secretary	: Margie Monteith
Assistant Stage Manager	: Linda Shirras
Design Consultant	: Gwyn Ace
Design/Scenic Art	: Michael Blow
Set Construction	: John Briggs
Wardrobe	: Saima Pritchard
Lighting Design	: Denis Newport
Properties	: Robyn Woodley
Sound	: Rob Lockyer
Projection	: Sydney Jago
Make Up	: Trish Green
Head Flyman	: Bill Shirras
Rehearsal Pianist	: Elsie Lemin
Dance Captains	: Celeste Staniforth, Monique Van de Ven

Construction: Colin Pritchard, Lex Barker, Aaron Wheadon, George Ward, Neill Page, Bruce Wilton, Alan Holt, Darryl Mitchell, Brian Jefferies, Brian Nathan, Brett Collier, John Williams.

Stage Crew: John Briggs, Paul Collier, Brett Collier, Allan Holt, Martin Hunter, Brian Jeffries, Jessica Miskin, Darryl Mitchell, Brian Nathan, Wade Sawyer, Grant Webster, Aaron Wheadon, Karen White, Bruce Wilton, Kevin Woodley and friends of the Society.

Scenic Artists: Ion Brown, Trevor Hayter, Brett Collier, Martin Hunter, Jessica Meskin

Fly Floor: Harley Jones, Clive Buttery, Steve Pardoe, Bill Grindrod, Malcolm Kenah, Craig Kenah, Pierre Van Der Zwet

Properties: Barbara Brown, Grant Webster, Joy Shepherd, Joanne Liddy, Philippa Jones, Tarisha Briggs, Nicola Read, Kathy Wheadon, Christine Kenah, Andrea Tolley, Stephanie Lowe, Donna O'Shaughnessy, Cynthia More

Lighting: Peter Eade, Lee Lockyer, Jim Banks, Ben Scott, Peata Munro, Steven Dunn, Rob Lockyer, William Robinson

Sound: David White, John Williams, Karen White

Technician: Rob Lockyer

Projection: Gill Wilton, Danny Brown, Margie Monteith, Euan Fenwick

Wardrobe: Chris Shields, Joan MacLaurin, Sue Page, Guiseppa Bartle, Jean Allen, Justine Storey, Joy Jordan, Natasha Goudgeon, Anne Clifford, Tania Tomson, Gael Jones and helpers

Make Up: friends of the Society

Front of House: Peter Shepherd, Ian Reid, Alan Jones, Fred Twyford, Bill Dalton, Clive Buttery, Ian Collins, Tony Reid, Dale Reid, Barrie Browne, Donald Hurley, Leslie Reid and helpers.

Publicity: Sharron Pardoe, Glen Ward, Anita Davies, Barbara Brown, Barrie Browne, John Williams, Ian Collins, Peter Shepherd

Programme: Robert Hickey, Peter Shepherd, Ian Collins

Suppers: Helen Wakely, Gill Wilton and team



Back Row: Dennis Newport, Sydney Jago, John Briggs, Trevor Hayter, Robyn Woodley, Michael Blow.

Front Row: Margie Monteith, Ian Collins, Gwyn Ace, Saima Pritchard, Neill Page.

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John Collier, Donald Hurley, Fred Twyford, Barrie Browne.

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