

I. Les Misérables

Napier
Operatic
Society

Souvenir Programme
1995



"Will the future ever arrive?...
Should we continue to look upwards?
Is the light we can see in the sky one of those which
will presently be extinguished? The ideal is terrifying to behold,
lost as it is in the depths, small, isolated,
a pin-point, brilliant but threatened on all sides by the dark
forces that surround it; nevertheless, no more in danger than a
star in the jaws of the clouds."
— VICTOR HUGO

NAPIER OPERATIC SOCIETY INC.

by arrangement with

CAMERON MACKINTOSH LIMITED

presents

Mr. Les Misérables

A musical by
ALAIN BOUBLIL and CLAUDE-MICHEL SCHONBERG

Based on the novel by VICTOR HUGO

Music by CLAUDE-MICHEL SCHONBERG
Lyrics by HERBERT KRETZMER

Original French text by ALAIN BOUBLIL and
JEAN-MARC NATEL

Additional material by JAMES FENTON

Orchestrations by JOHN CAMERON

Original London production directed and adapted by
TREVOR NUNN and JOHN CAIRD

Original London production by
CAMERON MACKINTOSH and
THE ROYAL SHAKESPEARE COMPANY

Director GILLIAN DAVIES

Music Director ANTHONY FERNER

Movement Associate & Choreographer BRIAR HORROCKS

Production Manager PETER SHEPHERD

Lighting Designer JOHN COLLIER (Dunedin)

Lighting Co-ordinator PETER EADE

Sound Designer OCEANIA AUDIO

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"...Hapless men — feeling on them the weight of human society."



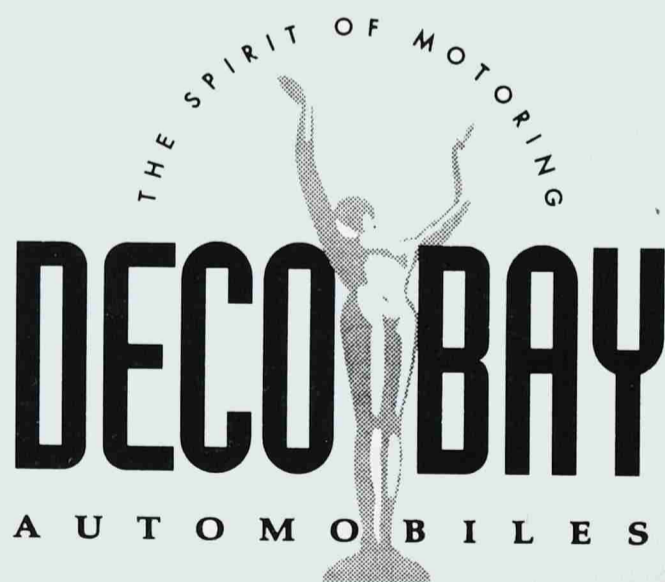
"...Men only laid hands on him to injure him and any contact with them had been a blow to him."

“Bodies huddled together in poverty as they do in cold, but hearts grow distant.”



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Les
Misérables



anything but ordinary



I take great pleasure in welcoming you to "Les Misérables".

The musical you will share with us this evening represents a culmination of months of planning, hard work and determination so that we could bring you a production which would be comparable to any performed elsewhere in the world.

Two years ago we joined with six other societies in New Zealand to secure the performing rights for "Les Misérables", one of the most acclaimed musicals ever. "Les Misérables" has played to more than 30 million people worldwide and has won many awards including eight coveted Tony Awards and Best Musical on Broadway. It was equally acclaimed in London, winning the prestigious Olivier Award for Best Musical. Once the rights were secured preparation for the massive financial and logistical exercise to undertake the staging of the musical began.

Gillian Davies was chosen as Director for this production because of her ability to serve "the Writer", "the Company", "the Society" and "the Public", in her truly inspiring creative and individual way, breathing life and love into the theatre. Thank you Gillian, you have certainly fulfilled all these.

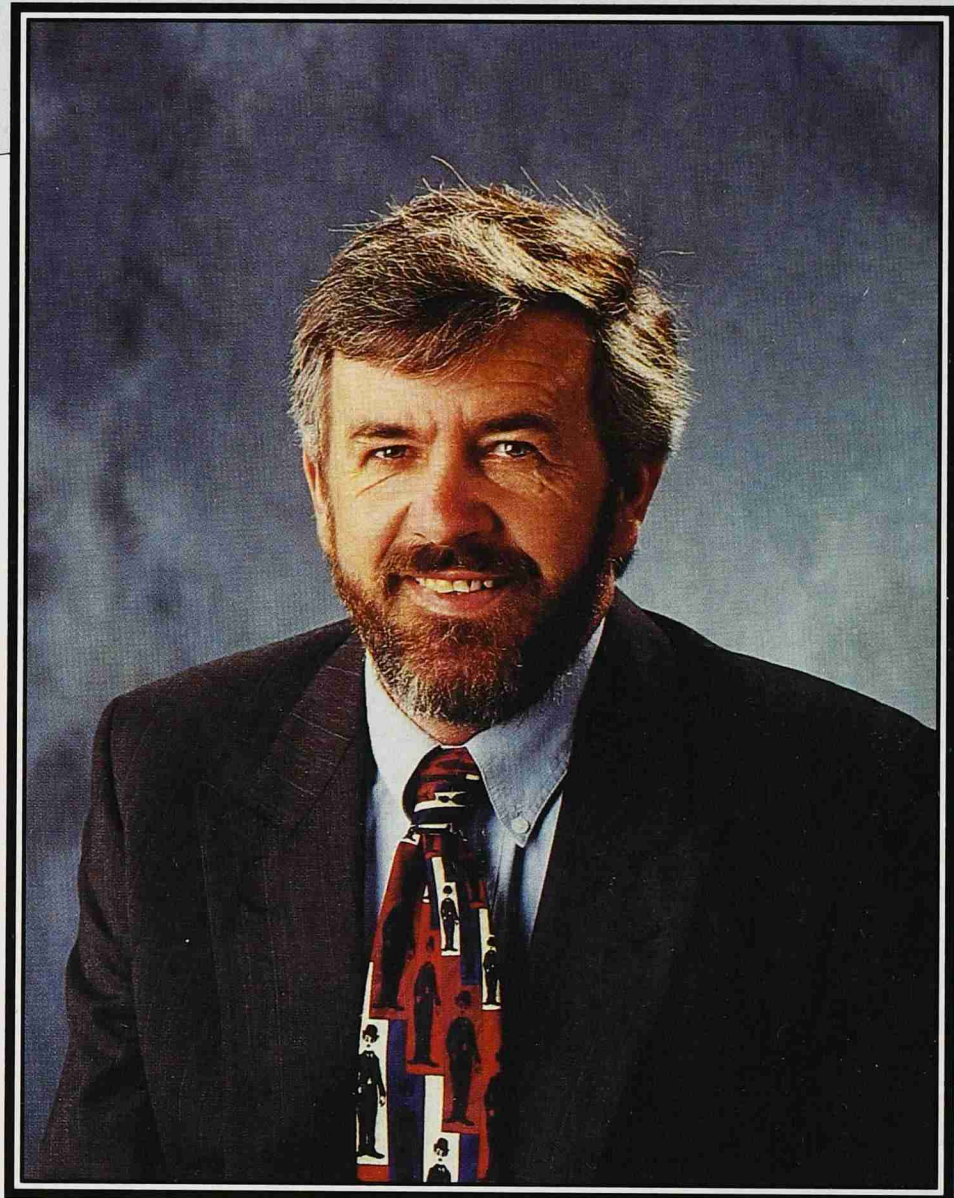
Thanks must also go to Tony Ferner our Musical Director, the Production Team, the Company and to all those voluntary personnel for their dedication and hard work over the past few months. We also thank our principal sponsor for this production Deco Bay Automobiles/Suzuki, and the Bank of New Zealand for their support of Napier Operatic Society.

"Our imaginings are what most resemble us. Each of us dreams of the unknown and the impossible in his (or her) own way."
Victor Hugo

Thanks must also go to you, our valued patrons for your continuing support in helping us realise our dreams.

All that remains is for you to sit back and enjoy the musical sensation "Les Misérables".

John Briggs
President



"Take these candlesticks — go in peace — but remember I have bought your Soul for God."



"Such was Fantine...you could trace beneath her clothing a statue, and inside the statue a soul."

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Escorted by: Dave & Lynda Pipe

Sydney
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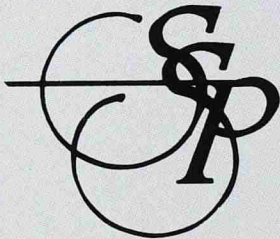
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Les Misérables

A musical that makes history

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“Who is this man?
He is man who saves his
fellow man.
I know him!”



GILLIAN DAVIES

Director

Firstly, I must ask “Will there be life after “Les Misérables?” — but, in truth, does it, or will it matter?

We have all experienced something very special in serving this musical adaptation of an important literary work.

Its title has no real English equivalent. Victor Hugo's *Miserables* — the unfortunates and infamous, who then become the outcasts and the underdogs — tough stuff!

But an underlying message of hope permeates this musical which continues to inspire the world.

A best seller of all time. 7,000 copies of Hugo's novel were sold out within 24 hours of the first Paris edition then translated and published in ten other countries.

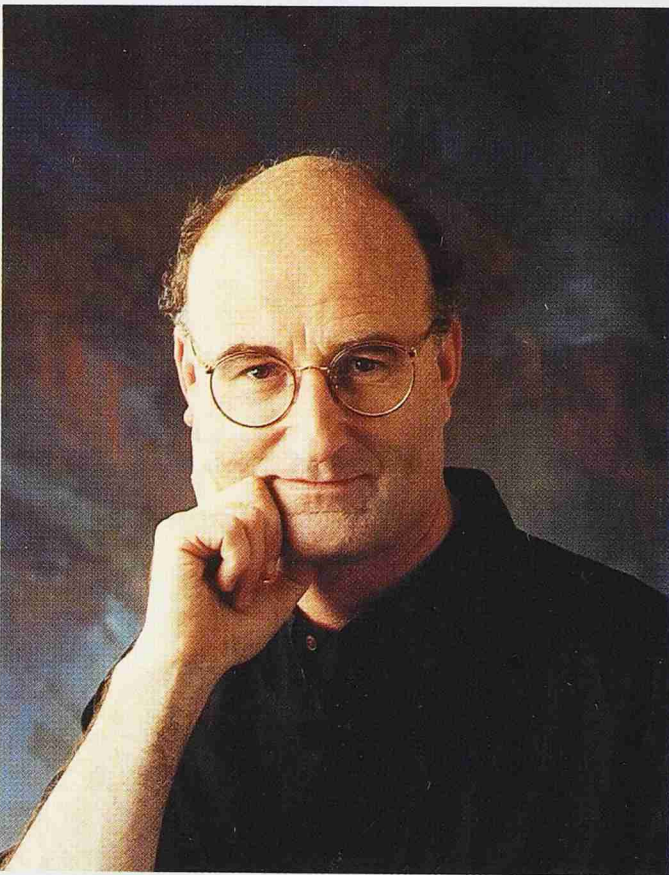
Today in Great Britain alone approximately 50,000 copies are sold each year.

To serve it is a major undertaking.

I was asked to write of my experience. I declined! — in the scheme of things it matters little.

I work — I love my work and now, along with Tony, Briar and “the team” I have adored supporting these people (all local) who work too — and this more than special piece *Les Misérables* (which we all hope will work for you).

Employment in professional theatre for many years was invaluable — but it's here in Napier — where thirty five years ago I was given a little licence ‘to fly’ and now working for and with this society — well, it's been my special ‘stamping ground’ and it's where my heart is.



ANTHONY FERNER

Musical Director

Anthony Ferner has been based in Sydney as a professional musician for the last fifteen years. During this time he has had a successful international career as a flautist in Australia, Europe and New Zealand and as a member of the Sydney Symphony and Australian Opera and Ballet Orchestras.

Born in New Zealand, he is a graduate in music from Canterbury University and a past winner of the New Zealand National Concerto Competition in Christchurch. He studied flute and conducting at the Guild Hall School of Music of London, and later worked in Italy, teaching and performing.

As a conductor, he has wide experience with orchestras and operatic societies in Australia and opera in New Zealand. He has conducted the Sydney and Melbourne ABC Symphony Orchestras and is Musical Director of The Sydney Mozart Players, which he founded in 1991. In 1992 he conducted concerts with the St. Petersburg Chamber Orchestra and the Radio-TV Orchestra in Tbilisi, Georgia.

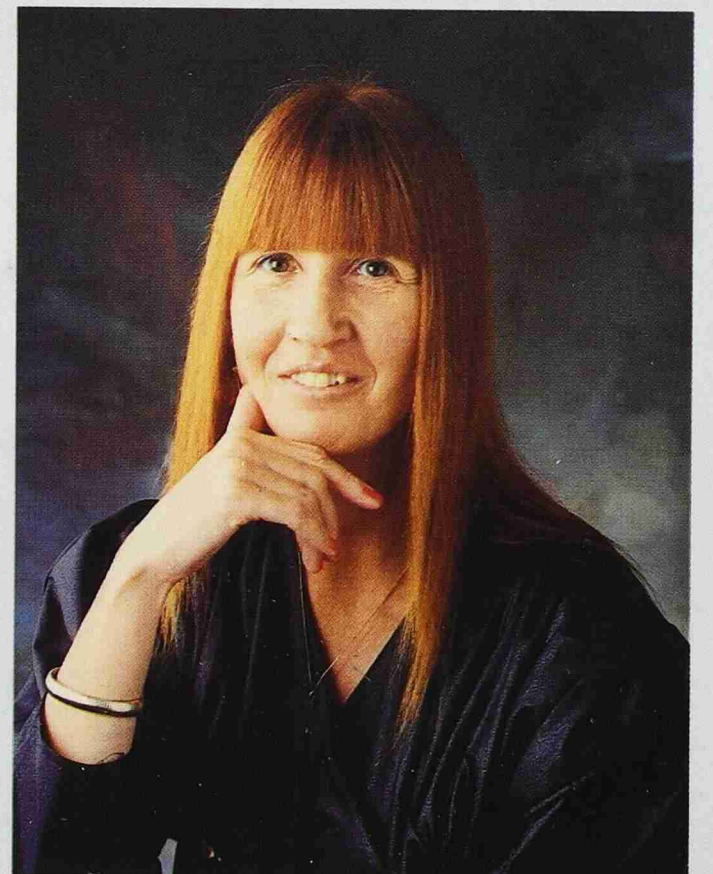
Since his return to New Zealand in 1994 he has become Musical Director of the Hamilton Music School, and has been guest conductor and soloist of the Hawke's Bay Regional Orchestra.

BRIAR HORROCKS

Movement Associate and Choreographer

Briar started dancing at the age of 8 and part time teaching at the age of 13. She opened her own school when she was 24 and formed her own dance company when she was 27. Two years later she won the first Choreographic Competition held in New Zealand with a classical ballet which was later performed by the New Zealand Ballet in a workshop performance.

Her first introduction to showbiz was in 1963 when she sold programmes for “*Zip Goes a Million*”, and since then she has performed in or choreographed 29 shows. The last seven have been for Napier Operatic Society. “*Les Misérables*” will be her thirtieth production and undoubtedly the main highlight. She considers herself most fortunate to breathe the same air as some of the great talents of Hawke's Bay.



Victor Hugo — France's Favourite Son

Victor Hugo was born in 1802 of a much loved, conservative mother and a distant, heroic soldier father who rose to be a general.

The period 1828-1830 was crucial in Hugo's life. A dispute over Napoleonic titles sparked a change in his ideas although he was more of an emotional than a political radical. He was inspired by the theatre and became the captain of the romantics with his play *Hernani*.

At about this time, Hugo met actress Juliette Drouet, who was to be his mistress for the next 50 years: by no means the only one, but certainly the most loyal. She never lived more than walking distance away from him and wrote at least a letter a day till she died.

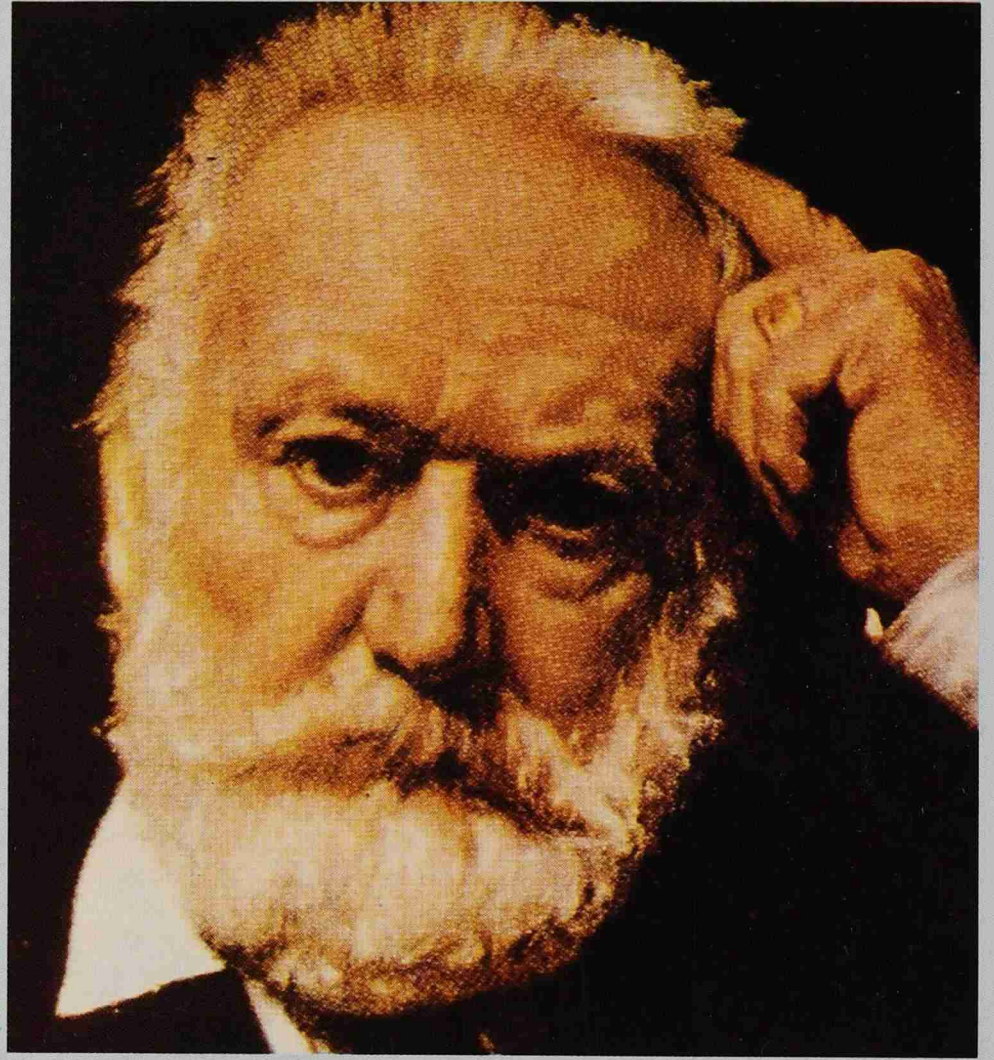
In 1861, he completed his *Les Misérables*. There is a famous story that, after publication of the first volume Hugo sent a telegram to his publisher. It said simply "?". The answer came back by return "!". His publisher made more than half a million francs out of the first six years' sales.

The most abiding picture of Hugo is that of the exile: the Guernsey Tribunal dispensing judgement and truth across Europe, his patriarchal image enhanced by the beard he grew to protect his weak throat. He was proud, egocentric, sometimes mean, often unfaithful. But he was a great man, recognised as such and loved by his countrymen.

In March 1871, the short-lived Paris Commune was declared — a revolutionary attempt to resist humiliating peace terms in the Franco-Prussian War. Victor Hugo, in Brussels to settle the affairs of his son who had just died, was mobbed by a Belgium crowd who identified him with the excess of the Commune. They broke his windows, shouting "down with Victor Hugo, down with Jean Valjean". The Belgium government expelled Hugo; although his support for the Commune was equivocal, he was opposed to its violence.

Hugo suffered a minor stroke in 1878. Three years later, all France turned out to celebrate as Hugo entered his 80th year. There was a procession past his house and cheering crowds stood for hours under his window. It was in a sense a State funeral for possibly the most famous man in the world at that time. For his actual funeral in 1885, Hugo had asked for a simple pauper's funeral. In fact his coffin was laid under the Arc De Triomphe for an all night mass vigil and the funeral procession took six hours to pass.

Hugo was France's favourite son, but more than that, for years he had been her champion, her conscience and her spirit.





Les Misérables — 19th Century

People reduced to the extremity of need are also driven to the utmost limits of their resources, and woe to any defenceless person who comes in their way. Work and wages, food and warmth, courage and goodwill — all is lost to them. The daylight dwindles into shadow and darkness enters their hearts; and within this darkness man seizes upon the weakness of woman and child and forces them into ignominy. No horror is then excluded. Desperation is bounded only by the flimsiest of walls, all giving access to vice and crime... they appear utterly depraved, corrupt, vile and odious; but it is rare for those who have sunk so low not to be degraded in the process, and there comes a point, moreover, where the unfortunate and infamous are grouped together, merged in a single fateful world. They are *Les Misérables* — the outcasts, the underdogs.

— VICTOR HUGO

Les Misérables — 20th Century

In November, 1982, English theatre entrepreneur, Cameron Mackintosh heard the French recording of Boublil and Schönberg's *Les Misérables* and fell in love with it. "It was an instant combustible decision," says Mackintosh, who went to work straight away to gather a team of people to translate and re-work the show for the West End and Broadway.

After a time he settled on Trevor Nunn and John Caird as directors and adaptors. He accepted that the Royal Shakespeare Company would have an enormous input. They collaborated with Boublil and Schönberg and with the Sunday Times drama critic, James Fenton.

Together they re-wrote the entire libretto, introducing the twenty minute Prologue, *The Café Song* and Marius' lament for his dead comrades — *Empty Chairs at Empty Tables*. The sewer scene was added.

Herbert Kretzmer was brought in in 1985 to finish more new lyrics, working day and night with Schönberg on Javert's *Stars*, the prostitutes' *Lovely Ladies*, Eponine's *On My Own* and Cosette's *Castle On a Cloud* to name but four. Thenardier's *Dog Eat Dog* was added and Jean Valjean's soliloquy, *Bring Him Home*, was completed only three weeks before opening night. The words to *Bring Him Home*, a song which sums up Valjean's lifetime, from selfishness to altruism, were written overnight.

The first preview was over four hours long — the knives had to come out, and some songs were shortened and scenes were cut. By the time *Les Misérables* got to Broadway, 40 minutes had been removed, a theatrical legend had been created and the standard reference for all subsequent productions of *Les Misérables* had been set.

At a political meeting in a small café, a group of idealistic students prepare for the revolution they are sure will erupt on the death of General Lamarque. When Gavroche brings news of the General's death, the students, led by Enjolras, stream out into the streets to whip up popular support. Only Marius is distracted by thoughts of the mysterious Cosette.

Cosette is consumed by thoughts of Marius, with whom she has fallen in love. Valjean realises that his "daughter" is changing very quickly but refuses to tell her anything of her past. In spite of her own feelings for Marius, Eponine sadly brings him to Cosette and then prevents an attempt by her father's gang to rob Valjean's house. Valjean, convinced it was Javert who was lurking outside his house, tells Cosette they must prepare to flee the country. On the eve of the revolution, the students and Javert see the situation from their different viewpoints; Cosette and Marius depart in despair of ever meeting again; Eponine mourns the loss of Marius; and Valjean looks forward to the security of exile. The Thénardiens, meanwhile, dream of rich pickings underground from the chaos to come.

The students prepare to build the barricade. Marius, noticing that Eponine has joined the insurrection, sends her with a letter to Cosette, which is intercepted at Rue Plumet by Valjean. Eponine decides, despite what he has said to her, to rejoin Marius at the barricade.

The barricade is built and the revolutionaries defy an army warning that they must give up or die. Gavroche exposes Javert as a police spy. In trying to return to the barricades, Eponine is shot and killed. Valjean arrives at the barricades in search of Marius. He is given the chance to kill Javert but instead lets him go.

The students settle down for a night on the barricade and in the quiet of the night, Valjean prays to God to save Marius from the onslaught which is to come. The next day, with ammunition running low, Gavroche runs out to collect more and is shot. The rebels are killed including their leader Enjolras.

Valjean escapes into the sewers with the unconscious Marius. After meeting Thénardier who is robbing the corpses of the rebels, he emerges into the light only to meet Javert once more. He pleads for time to deliver the young man to hospital. Javert decides to let him go and his unbending principles of justice having been shattered by Valjean's own mercy, he kills himself by throwing himself into the swollen River Seine.

A number of Parisian women come to terms with the failed insurrection and its victims.

Unaware of the identity of his rescuer, Marius recovers in Cosette's care. Valjean confesses the truth of his past to Marius and insists after the young couple are married, he must go away rather than taint the sanctity and safety of their union. At Marius and Cosette's wedding, the Thénardiens try to blackmail Marius. Thénardier says Cosette's "father" is a murderer and as proof produces a ring which he stole from the corpse in the sewers the night the barricades fell. It is Marius' own ring and he realises it was Valjean who rescued him that night. He and Cosette go to Valjean where Cosette learns for the first time of her own history before the old man dies, joining the spirits of Fantine, Eponine and all those who died on the barricades.





SYNOPSIS

PROLOGUE: 1815, DIGNE

Jean Valjean, released on parole after 19 years on the chain gang, finds that the yellow ticket-of-leave he must by law display, condemns him to be an outcast. Only the Bishop of Digne treats him kindly and Valjean, embittered by years of hardship, repays him by stealing some silver. Valjean is caught and brought back by the police, and is astonished when the Bishop lies to the police to save him, also giving him two precious candlesticks. Valjean decides to start his life anew.

1823, MONTREUIL-SUR-MER

Eight years have passed and Valjean, having broken his parole and changed his name to Monsieur Madeleine, has risen to become both a factory owner and Mayor. One of his workers, Fantine, has a secret illegitimate child. When the other women discover this, they demand her dismissal. The foreman, whose advances she has rejected, throws her out.

Desperate for money to pay for medicines for her daughter, Fantine sells her locket, her hair, and then joins the whores in selling herself. Utterly degraded by her new trade, she gets into a fight with a prospective customer and is about to be taken to prison by Javert when "The Mayor" arrives and demands she be taken to hospital instead.

The Mayor then rescues a man pinned down by a runaway cart. Javert is reminded of the abnormal strength of Convict 24601 Jean Valjean, a parole-breaker whom he has been tracking for years but who, he says, has just been recaptured. Unable to see an innocent man go to prison in his place, Monsieur Madeleine confesses to the court that he is Jean Valjean, Prisoner 24601.

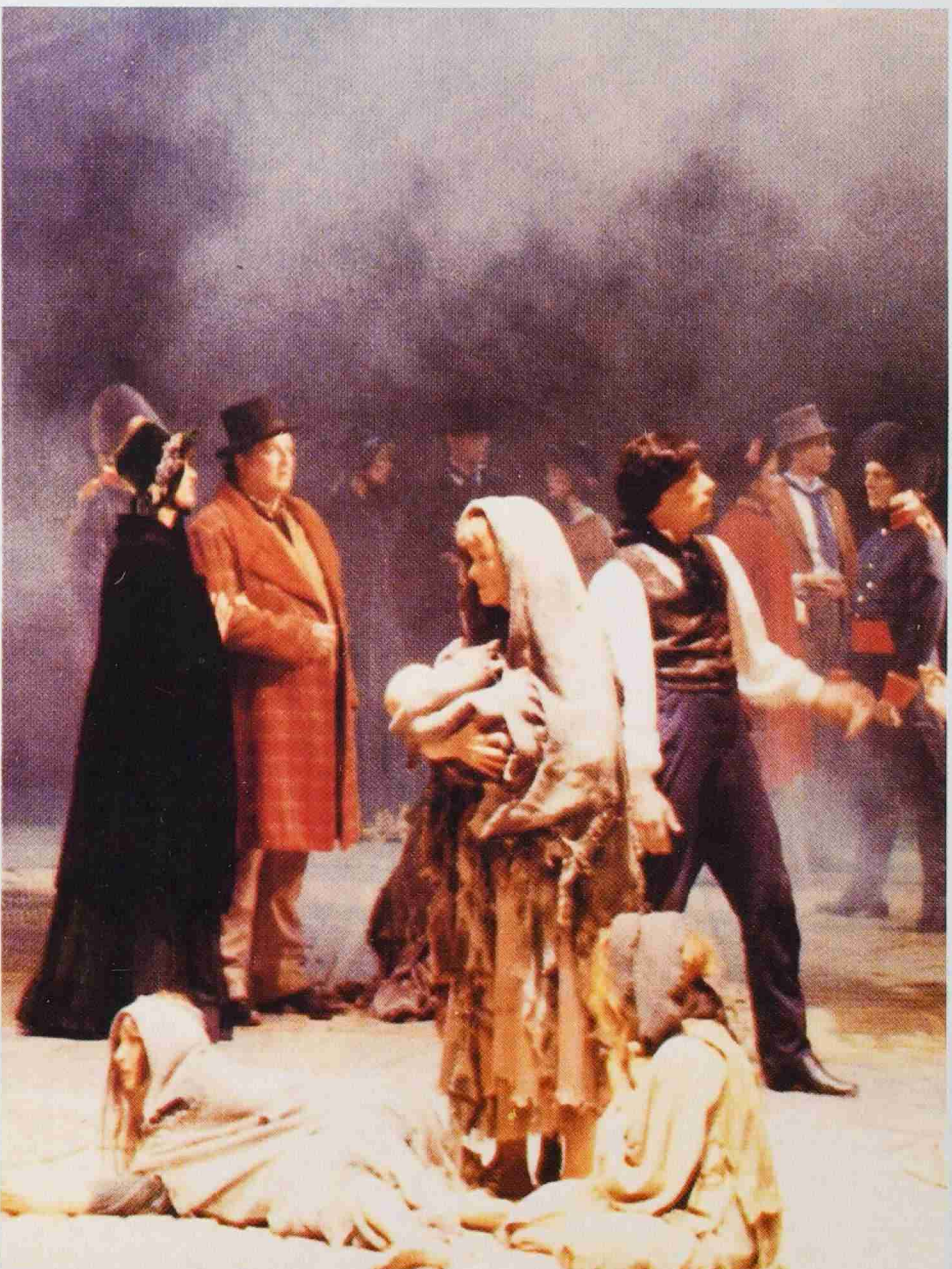
At the hospital, Valjean promises the dying Fantine to find and look after her daughter Cosette. Javert arrives to arrest him but Valjean escapes.

1823, MONTFERMEIL

Cosette has been lodged for five years with the Thénardiens who run an inn, horribly abusing the little girl whom they use as a skivvy while indulging their own daughter, Eponine. Valjean finds Cosette fetching water in the dark. He pays the Thénardiens to let him take Cosette away and takes her to Paris. But Javert is still on his tail...

1832, PARIS

Nine years later, there is great unrest in the city because of the likely demise of the popular leader, General Lamarque, the only man left in the Government who shows any feeling for the poor. The urchin Gavroche is in his element mixing with the whores and beggars of the capital. Among the street gangs is one led by Thénardier and his wife, which sets upon Jean Valjean and Cosette. They are rescued by Javert, who does not recognise Valjean until he has made good his escape. The Thénardiens' daughter, Eponine, who is secretly in love with the student, Marius, reluctantly agrees to help him find Cosette, with whom he has fallen in love.



Cast in Order of Appearance

Jean Valjean

Javert

Chain Gang

Warders

Farmer

Labourer

Peasants

Innkeepers Wife

Innkeeper

Bishop of Digne

Bishop's Sister

Constables

Unemployed and Poor

Factory Girls

Foreman

Pay Clerk

Fantine

Sailors

Whores

Old Woman

Crone

Pimp

Bamatabois

Constable

Fauchelevant

Judges

Prisoner

Sister Simplicie

Little Cosette

Madame Thenardier

Little Eponine

Thenardier

Drinkers, Diners & Travellers

Young Cosette

Cosette

Beggars of Paris

Gavroche

Old Beggar Woman

Prostitute

Pimp

Enjolras

Marius

Montparnasse

Babet

Brujon

Claquesous

Eponine

Students

Voice of the National Guard

Nun

Major Domo

Wedding Guests

Servants

Robert Houston

David Pipe

Lex Barker, Sam Browne, Gerard Cook, Ross Corbett, Roy Holderness, Tony Ironside, Campbell Scott, John Williams, Guy Whitchelo

Allen O'Halloran, Michael Tibbles

Dean Roberts

Campbell Scott

Company members

Penelope Carney

Roy Holderness

Ray Hambly

Eileen von Dadelszen

Lex Barker, John Marshall

Lex Barker, Katy Black, Sam Browne, Ross Corbett, Rachael Hague, Fleur Hannah, Roy Holderness, Tony Ironside, John Marshall, Jill McTeigue, Lesley Reid, Sarah Reid, Sylvia Richardson, Wiremu Te Kani, Aaron Ward, Jill Williams, Guy Whitchelo, Rebecca Greer, Jasmine Toynbee

Penelope Carney, Margot Bell-Connell, Rebecca Hague, Philippa Jones, Sarah Reid, Eileen von Dadelszen

John Williams

Allen O'Halloran

Wynne Delatour

Lex Barker, Sam Browne, Dean Roberts, Campbell Scott

Margot Bell-Connell, Deborah Burnside, Penelope Carney, Robyn O'Hagan, Lynda Pipe, Joanne Stevens, Kerry Unsworth, Julie Williams

Sylvia Richardson

Julie Evans

Guy Whitchelo

Roy Holderness

Aaron Ward

Tony Ironside

Sam Browne, Ross Corbett, Dean Roberts

Roy Holderness

Penelope Carney

Jemma Davies, Antoinette Hannah

Birgitta Sollman-West

Nina Bonica, Elana McNeill

Robert Hickey

Lex Barker, Sam Browne, Penelope Carney, Gerard Cook, Ross Corbett, Anita Davies, Fleur Hannah, Roy Holderness, Tony Ironside, Jill McTeigue, Lesley Reid, Sylvia Richardson, Dean Roberts, Campbell Scott, Michael Tibbles, Eileen von Dadelszen, Guy Whitchelo, Jill Williams, John Williams

Katy Black, Rachael Hague, Philippa Jones

Tracey Mellelieu

Company Members

Geordie Anderson

Eileen von Dadelszen

Kerry Unsworth

Lex Barker

Simon Thompson

Stuart Coats

Aaron Ward

Gerard Cook

Sam Browne

Allen O'Halloran

Tracy Crosse

Campbell Scott, John Marshall, Ross Corbett, Gerard Cook, Michael Tibbles, Allen O'Halloran, Aaron Ward, Wiremu Te Kani, Walt Rutgers, Guy Whitchelo

Dean Roberts

Jill Williams

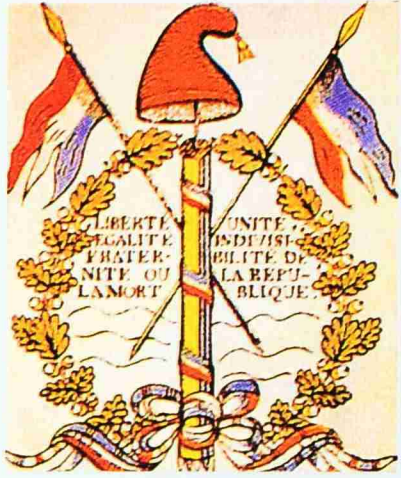
Gerard Cook

Margot Bell-Connell, Deborah Burnside, Robyn O'Hagan, Lynda Pipe, Joanne Stevens, Kerry Unsworth, Julie Williams, Ross Corbett, John Marshall, Allen O'Halloran, Walt Rutgers, Campbell Scott, Michael Tibbles, Aaron Ward

Wiremu Te Kani, Guy Whitchelo

*Thénardier's
Gang*

All company play peasants, beggars, townsfolk, citizens, children in various guises.



The Revolutions of France

Pre-revolutionary France had a social and political system of tyrannical oppression by the privileged classes. Crippling taxation raised in the name of the Bourbon King Louis XVI combined with a disastrous harvest in 1788 and followed by an exceptionally harsh winter, all intensified the misery of the poor. Calls for reform were met with resistance by Louis XVI, and a small insurrection in Paris led to Civil War and the rise of anti-Royalist sentiment. This was the start of the French Revolution.

In 1832, 43 years had passed since the outbreak of the French Revolution. Since that famous and bloody storming of the Bastille in **1789**, France had executed her Bourbon King Louis XVI and Queen Marie Antionette, and declared a Republic. The French had lived or (in the case of 40,000) died by the guillotine, through a Reign of Terror run by a General Assembly finally headed by Robespierre. Twice France had had Napoleon Bonaparte as a leader and emperor of the nation. Two more Bourbon kings — Louis XVIII and Charles X had been placed on and removed from the throne, only to be replaced in 1830, by a new L'Orleans arm of the royal family represented by Louis Philippe.

The July Revolution of **1830** had placed Louis Philippe on the throne but people were quickly disenchanted because social justice did not appear to be served. No matter who was in power, monarchist or republican, it seemed that the general mass of people was not much better off. The miserable ones were still miserable. Yet there was a change, because by then at least three generations — grandparents, parents and children — had adopted either monarchist or republican ideals, often in open conflict with one another.

The latest wave of youth was very much against the divine right of the restored monarchy and were trying to re-establish the democratic spirit of a new republic. They looked back to 1789 and saw hope. There were some members of the administration who were openly sympathetic to the Republican ideals of *Égalité*, *Liberté* and *Fraternité*. One such man was General Lamarque — Napoleonic hero and man of the people.

Lamarque's death and subsequent funeral procession on **June 5, 1832** led to a spontaneous outburst by the populace. People tore up paving stones, and brought barrels, tables, carts, furniture out into the streets. **Barricades were built. Civil unrest broke out.** There was a massive letting of blood and anger. Working people and students stood against the repeated attacks of the Royal Guard and the Police. The National Guard was in disarray, many members could not join the call to put down the rebellion and in fact joined the rebels. The newspapers were closed down and the printing plates smashed. Nevertheless the whole world knew about the uprising and the world frowned upon the French authorities.

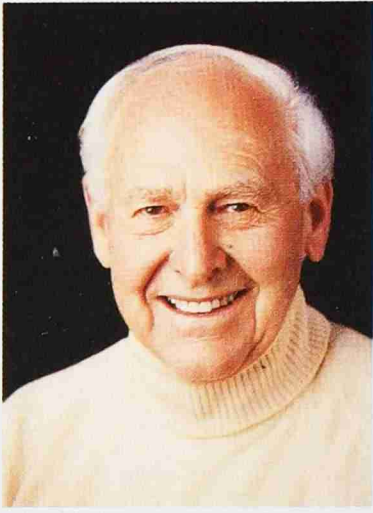
This June Insurrection of 1832 lasted two days. Rifle fire and bloodshed ceased at 5pm on June 6, less than 48 hours after it began. Over 600 students and working citizens were killed. It is this incident which has been etched in history by Victor Hugo's vivid accounts in *Les Misérables*. Although it had failed, this insurrection of the poor, against the corrupt, had laid the ground for further subversion, especially as the National Guard's allegiance to the monarch waned.



It was not until February **1848**, when the National Guard sided with the people, that Louis Philippe was removed and the Second Republic declared.

More bitterness and indecision continued. Louis Napoleon dissolved the latest Parliament and declared himself Emperor. Once again the people had to rise and in **1871**, the Third Republic was firmly installed and Victor Hugo himself entered Parliament as an elected member. **The 1832 Insurrection of Enjolras and Marius had finally succeeded.**

PRINCIPALS



ROBERT HOUSTON
Jean Valjean

To have Bob play the vital and central role of Jean Valjean was always Gillian's dream for "*Les Misérables*".

Bob's consummate talent and skill, his sympathy, integrity and humility both as a singer and actor have allowed this society to cast this demanding role locally and outstandingly.

Bob has found the character of Valjean immensely challenging and rewarding — requiring him to begin as a 49 year old bitter, crazed convict, progressing through this stirring tale to an elderly dying gentle man.

Forty years of productions for this Society — productions such as "*Chu Chin Chow*", "*The Vagabond King*", "*Camelot*", "*Man of La Mancha*" and "*Canterbury Tales*" have strongly changed my views about musicals says Bob.

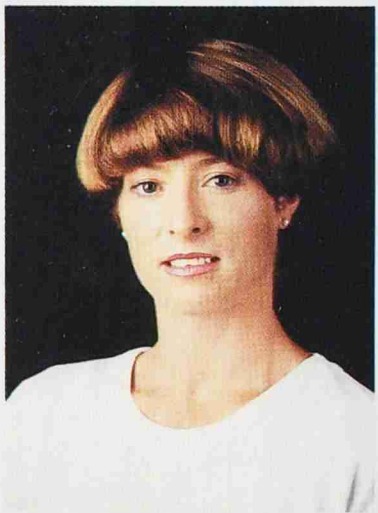
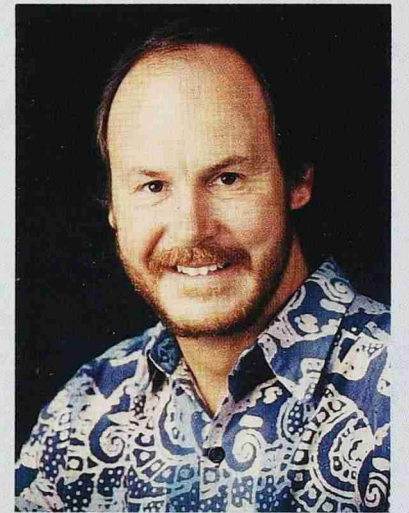
"My passion is now not just for the music — but for total theatre involvement and this gives me great satisfaction.

I'm delighted to be part of such an inspired production of such a great work and continue to be so impressed by the commitment and responsibility of the talented young cast".

DAVID PIPE
Javert

Dave is well known in Hawke's Bay both as the morning talkback host on Newstalk ZB, and in theatrical circles. His first taste of theatre was on his return from a years teaching in 1971 on volunteer Service Abroad, when he appeared in White Horse Inn. Director Dick Johnston cast Dave as the romantic lead "Tony" in Hastings Musical Comedy's "*The Boyfriend*". Numerous shows followed including "*Fiddler on the Roof*", "*West Side Story*", "*Romeo and Juliet*" and "*Godspell*".

Overseas travel and family commitments kept Dave from treading the boards in the '80's but in the last couple of years he's been lured back by roles like Sergeant Frank in Napier Repertory's "*Once on Chunak Bair*", and the Merchant in Napier Operatics "*Canterbury Tales*". Dave believes Javert is his most demanding role yet, and the first opportunity since 1977's "*Godspell*" to be in a show with his wife Lynda. "*Les Misérables*" is very much a family affair for the Pipes with his youngest son, 7 year old Matthew, in a debut walk on role in some performances.



WYNNE DE LAUTOUR
Fantine

Such a find! And such a lovely lady.

The mother of three, Wynne has travelled three hours for every rehearsal and considers it a real privilege to be part of such a special production and to play the important role of Fantine.

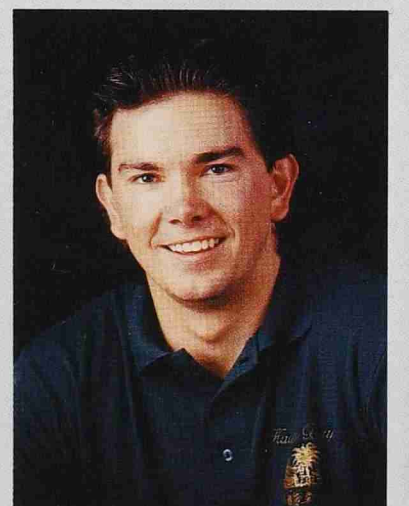
The Society welcomes her most warmly. "When I auditioned" says Wynne, "I sang 'I Dreamed A Dream' and hearing the wealth of talent, I gave up all hope and put that dream firmly to the back of my mind. I was absolutely delighted when I was recalled — and have totally enjoyed every minute of this challenging production."

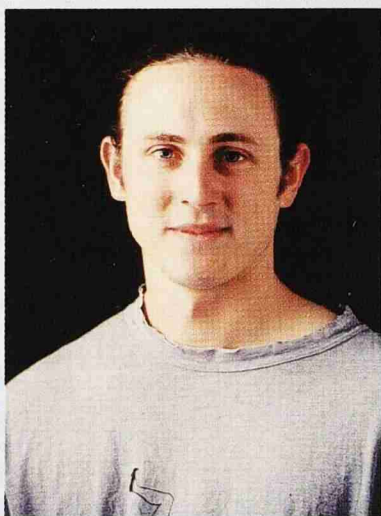
Having played only one role before in a Central Hawke's Bay production of "*South Pacific*", my experience is negligible — but my desire is great — so here goes!!

SIMON THOMPSON
Enjolras

Simon has dreamed about "*Les Misérables*" for about three years and leapt at the chance to perform in it. He has been performing from the age of 12. During his five years at Napier Boys High School, Simon took part in many school productions including lead roles. He has also performed with the Napier Frivs, Napier Repertory Theatre, Hawke's Bay Song and Opera Workshop and Hastings Musical Comedy.

For Napier Operatic, he has appeared in "*Evita*", "*Me and My Girl*", "*Joseph*" as the lead role and Diesel in "*West Side Story*". For the past two years, Simon has been a student at the Hawke's Bay Polytechnic Performing Arts Course studying under Anne Reissar and Joe Christensen and gained a Performance Singing Diploma. Future plans include professional work in theatre and further study and vocal tuition elsewhere.





STUART COATS

Marius

Stuart first appeared on stage in 1985, and has virtually lived in theatre ever since. Whilst attending Central Hawke's Bay College he was involved in many productions around the area, including "Guys and Dolls", "South Pacific", "A Man For All Seasons" and numerous others.

In 1991 Stuart moved to Wellington to attend Victoria University. There he studied music, majoring in performance voice under the tutorage of Emily Mair. During the three year course Stuart performed in many recitals and operas. He also was an active member of Victoria Universities Drama Club, attaining the hallowed rank of President in 1992. In 1993 Stuart completed his degree and also toured North America with the National Youth Choir, of which he is still a member.

Last year Stuart took a year off life and hence did 12 productions as (in no particular order) a writer, producer, actor, singer, lighting technician and stage manager.

TRACEY MELLELIEU

Cosette

Tracey Mellelieu though living in Hastings studies singing with Rosemary Gordon of Wellington. In July 1994 she was a guest student at the International Singing Teachers Congress held in Auckland, and worked with Peter Harrison from London. In 1993 she participated in the Mobil Song Quest Masterclass and was awarded the National Singing School Royal Overseas League Scholarship.

She has been involved in Operatic Society productions in Hawke's Bay and Palmerston North. Notably Lady Bellaston in "Tom Jones" and Eva Peron in Palmerston North Operatic Societies production of "Evita". She performed the role of Mercedes in Hawke's Bay Opera "Carmen", and was a soloist with the Hastings choral Societies Oratorio "Samson".

She has recently graduated with Honours from the Hawke's Bay Polytechnic Diploma in Performing Arts (Voice), and is a qualified medical laboratory scientist.



TRACY CROSSE

Eponine

Tracy is still in a state of shock about being chosen to play the role of Eponine.

In her wildest dreams she never imagined she would be the one!! Although she has always loved the theatre and all the excitement that goes with it!

Napier Operatic sponsored Tracy, 21, into the National Singing School in January. Where she won the top Scholarship — a years tuition at the Diploma in Performing Arts (Voice) at the Hawke's Bay Polytechnic.

Eponine is Tracy's first major singing and acting challenge. "It's a tough role, mentally exhausting but I love being Eponine".

Tracy has studied singing with Dawn Unsworth of Napier for the past three years and after the two year diploma course plans to study overseas.

ROBERT HICKEY

Thénardier

Born and bred in Napier, Robert's first role, at age five, was that of an anonymous blackbird in a crepe paper pie. His career as a director and actor has taken him throughout New Zealand with productions including "Anything Goes", "My Fair Lady" and "Chess". He has directed six productions for Napier Operatic Society and taken principle roles in "The Gingerbread Man", "Chicago", "Me and My Girl" and more others than he cares to remember.

This year Robert is taking time out from a role in Auckland to perform in "Les Misérables" and direct "A Slice of Saturday Night".

He is reputed to be too clever by half; which half is yet to be determined.



BIRGITTA SOLLMAN-WEST

Madame Thénardier

Birgitta has been performing on stage in England and then New Zealand since the age of eight. After competing extensively in British Drama Festivals as a child, she studied an Honours degree in English and Drama at Kent University, worked in radio in London and then moved to New Zealand in 1988. She has since travelled and lived in both islands working as an English and Drama teacher and performing in theatre companies in Otago, Wellington, Canterbury and Taranaki. Favourite lead roles to date include Eva Peron in "Evita", Mary Magdalene in "Jesus Christ Superstar", Adelaide in "Guys 'n Dolls" and Golde in "Fiddler on the Roof". She moved to Hawke's Bay in 1994, and starred as Anita in Napier Operatic's "West Side Story" in the same year. Plus playing Gertrude in Keirunga Theatre's production of "Hamlet". She has enjoyed tapping into the darker side of human nature in Madame Thénardiens' character.

"It is time for us all
To decide who we are.
Do we fight for the right
To a night at the opera now?
Have you asked of yourselves
What's the price you might pay?
Is it simply a game
For rich young boys to play?
The colour of the world
Is changing day by day...
Red — the blood of angry men!
Black — the dark of ages past
Red — a world about to dawn!
Black — the night that ends at last!"



The Orchestra

Violins	Norma Smith Tiffany Anderson Marea Smith Helen Dunlop Sascha Nolden Joanne Hare
Viola	Sue Branch Ian Bruce Cathy Brenstrum
Cello	Fiona Dunn Wendy Johnson
Flute/Piccolo	Sara Tait Jamieson
Oboe/Cor Anglais	Julian Pook
Clarinet/ Alto Saxophone	Hugh Tuckwell
French Horns	Bernie Mann Michael Winter
Trumpets	Anthony McKee Julie Williams Tane McLeay
Trombone	Keith Robinson
Keyboards	Anne Jago Jan Beck
Bass Guitar	Paul du Fresne Anthony Flack
Acoustic Electric Guitar	David Ferguson
Drums	Joe Atkin
Percussion	Grant Myhill



"The unfortunate creature became
a woman of the town."

Music

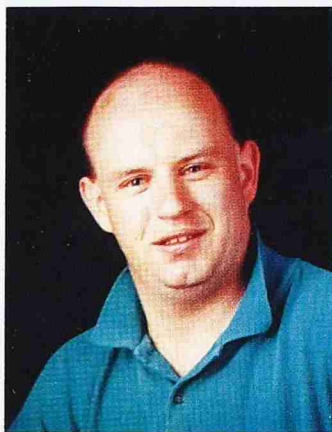
<i>Prologue</i>	Valjean, Javert and Company Members
<i>Soliloquy</i>	Valjean
<i>At The End Of The Day</i>	Unemployed and Factory Workers
<i>I Dreamed A Dream</i>	Fantine
<i>Lovely Ladies</i>	Whores and Sailors
<i>Who Am I?</i>	Valjean
<i>Fantine's Death / Come to Me</i>	Fantine, Valjean and Javert
<i>Castle On A Cloud</i>	Young Cosette
<i>Master Of The House</i>	Thénardiens and Customers
<i>Bargain And Waltz Of Treachery</i>	Thénardiens and Valjean
<i>The Beggars</i>	Gavroche and the Beggars
<i>Stars</i>	Javert
<i>Red And Black</i>	Enjolras, Marius and Students
<i>Do You Hear The People Sing</i>	Enjolras, Students and Citizens
<i>In My Life</i>	Cosette, Valjean, Marius and Eponine
<i>A Heart Full Of Love</i>	Cosette, Marius and Eponine
<i>One Day More</i>	Company Members

INTERVAL

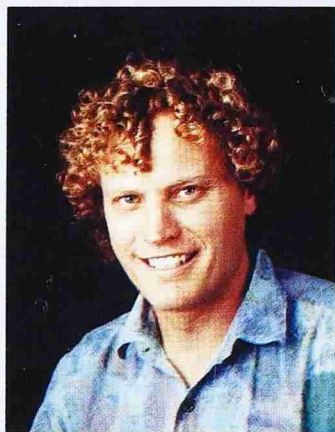
<i>On My Own</i>	Eponine
<i>A Little Fall of Rain</i>	Eponine and Marius
<i>Drink With Me</i>	Students and Women
<i>Bring Him Home</i>	Valjean
<i>Dog Eats Dog</i>	Thénardier
<i>Javert's Suicide / Soliloquy</i>	Javert
<i>Turning</i>	Women
<i>Empty Chairs At Empty Tables</i>	Marius
<i>Wedding Choral</i>	Guests
<i>Beggars At The Feast</i>	Thénardiens
<i>Epilogue</i>	Entire Company

*The production is approximately three hours 15 minutes in
length with one 20 minute interval*





Gerard Cook



Ross Corbett

GERARD COOK

"*Les Misérables*" is Gerard's second show for Napier Operatic having performed as Ernst Ludwig in last years "*Cabaret*". He has also performed in Napier for the Napier Frivs in "*Anything Goes*" and "*Hello Dolly*". He originally caught the stage bug in 1990 when he first performed on stage in Wellington Operatic's "*Me and My Girl*", and was constantly on stage in Wellington until moving to Napier in 1992.

Operatic in 1980 — "*Jesus Christ Superstar*". Various productions and folk-rock groups in Hastings and Palmerston North followed. More recently Ross has been involved in classical choir and solo work in the Manawatu and provided musical assistance in school productions. Now teaching at Taradale High School, Ross tries to find time for his recently expanded family and he also enjoys the odd triathlon.



Anita Davies



Jemma Davies

ANITA DAVIES

Anita made her debut at the age of four as a pupil of Ivena Pothan. She sang regularly for 10 years on a radio show and played the cello with the NZ Junior Orchestra. She has appeared in many Hawke's Bay productions. At present Anita is Secretary of the Napier Operatic Social club and refers to the Tabard Theatre as her second home.

JEMMA DAVIES

Jemma is nine years old and is a pupil at Nelson Park School in Napier. She plays the piano and violin, learns ballet and does competition gymnastics.

This is the first major stage production Jemma has been involved in and she is loving being part of such a wonderful show.



Julie Evans



Rebecca Greer

JULIE EVANS

A dream has come true for Julie becoming a "*Les Misérables*" cast member after hearing it five years ago. Julie has played lead roles in "*Pyjama Game*", "*Anything Goes*" and "*Annie*". She has also done Theatresports, Faulty Towers and other improvisation nights in restaurants and lately directed some shows in Hastings. Her first show with Napier Operatic has been a great experience for her.

REBECCA GREER

Rebecca has been involved in speech and drama since the age of four achieving honours in all her exams. Her initiation into speech and drama happened purely by chance. While attending a lesson of her brothers, not to be outdone, Rebecca made it quite clear she wanted to be a part of it. Rebecca won the part of understudy to Eponine and a place for herself in the chorus of "*Les Misérables*". This is her first experience in theatre and one she finds challenging and exciting.



Rachael Hague



Rebecca Hague

RACHAEL HAGUE

After singing in the performing arts for the past 14 years, Rachael has developed a considerable amount of confidence on stage. She has also developed her dancing skills through doing ballet for 11 years. Her drama experiences include Theatresports, where she competed in the Hawke's Bay Regional Secondary Schools Competitions and was placed third, and is now currently studying drama.

REBECCA HAGUE

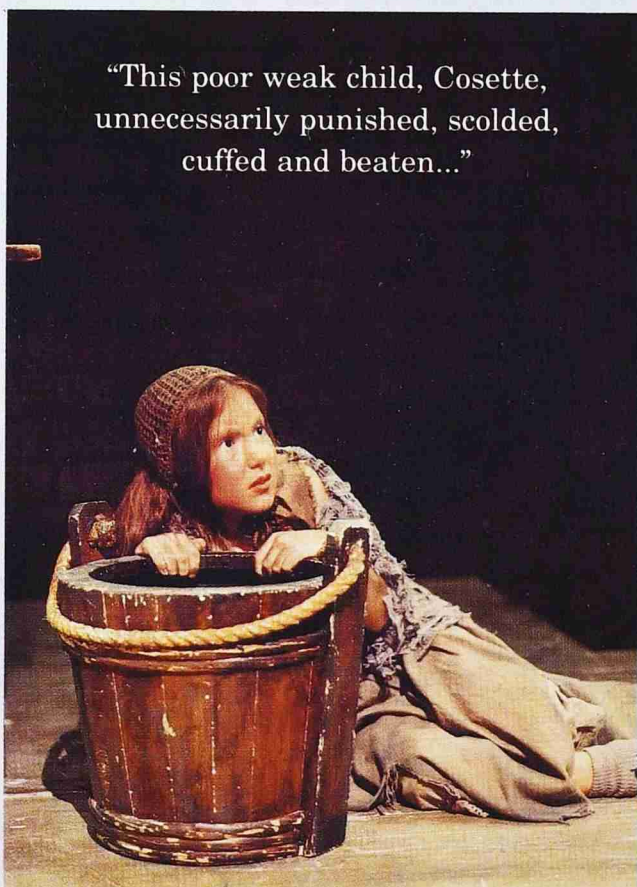
Born and bred in Hawke's Bay, Rebecca has been involved in the performing arts from an early age. This includes dancing, singing, piano, violin and acting. She has just recently completed the Diploma in Performing Arts (Voice) at Hawke's Bay Polytechnic. In recent years Rebecca has been an active member of Napier Operatic Society productions such as "*West Side Story*" and "*Canterbury Arms*". Rebecca hopes to further her career later this year when she moves to Melbourne.

ROSS CORBETT

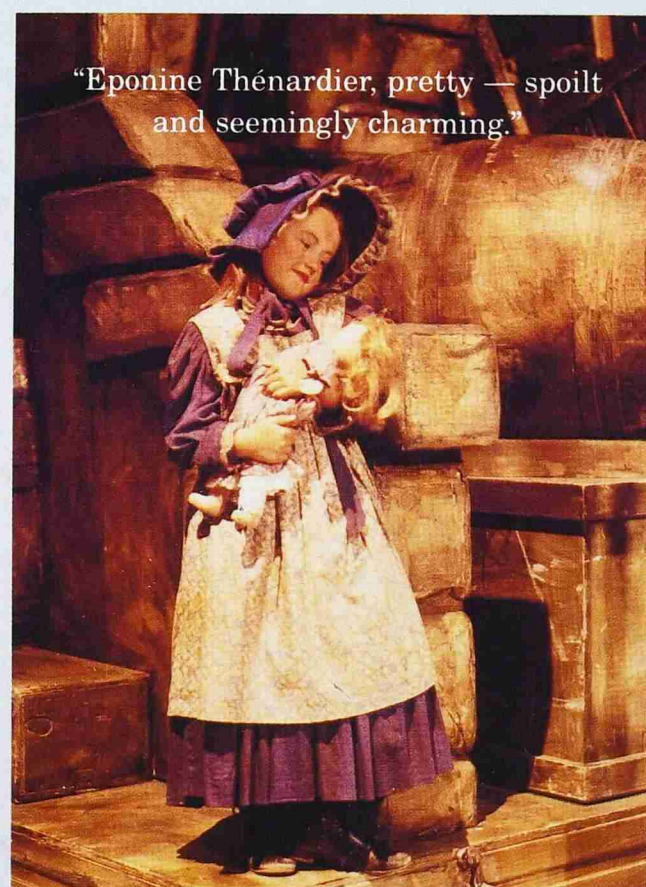
Ross was last involved with Napier



"A child like me is a man and men like you are children!"



"This poor weak child, Cosette, unnecessarily punished, scolded, cuffed and beaten..."



"Eponine Thénardier, pretty — spoilt and seemingly charming."

GEORDIE ANDERSON

Thirteen year old Geordie Anderson, a pupil at Colenso High School, has a wide and varied interest in music. He is an accomplished violinist, plays the drums, sings in a rock group and has played lead parts in musicals staged by primary and intermediate schools. Last year Geordie enjoyed performing in "Canterbury Arms Music Hall" for the first time.

MARGOT BELL-CONNELL

A stage debut at age three began Margot's long association with the performing arts. Winning scholarships in drama and ballet Margot elected to study at the NZ School of Dance which led to professional work with Television New Zealand. Margot has since performed lead roles and choreographed musical theatre productions in Palmerston North, Masterton, Sydney, Hastings and Napier.

NINA BONICA

Nina is a seven year old pupil who attends Central School, Napier. She has a keen interest in dance and drama, but this is her first serious attempt on the stage.

DEBORAH BURNSIDE

Involved in ballet and dance throughout her childhood and early teens, Deborah is thrilled to be returning to the stage in the "Les Misérables" production. Under the tuition of Phyllis Smith, Deborah was selected to appear locally with the Royal New Zealand Ballet in the "Nutcracker" and "Coppelia". Deborah is also a past recipient of the Constance MacDonald Scholarship to further her ballet training.

LEX BARKER

Thespian and troubadour from wayback, Lex's first adult appearance was in Napier Repertory's "Under Milkwood" in 1969 — a long way from the Welsh eisteddfods of his youth. Over the years he has performed for all local companies and produced many school plays and musicals. Better known for his character acting than singing, Lex counts as his highlights, the rolls of "Fagin", "Panch Sanza" "Ko-Ko" and "Major General".

KATY BLACK

Speech and drama lessons begun at the age of six have fuelled Katy's love of the theatre and the arts, taking her to a lead role in her school's musical production in 1993 as a 4th former. She gained a Pass With Distinction in Grade 8 Speech last year also. Within her busy lifestyle, she plays the trombone, does competitive athletics and reads avidly.

SAM BROWNE

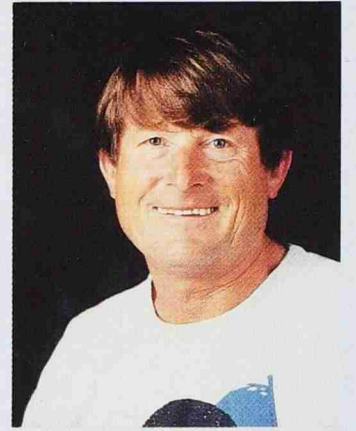
A love of music has always been a part of Sam's life including choral singing and live theatre. He has earned a number of roles with Hastings Operatic Society and is also involved with the Hawke's Bay Song and Opera, both in chorus and administration.

PENELOPE CARNEY

"Les Misérables" is Penny's first appearance with Napier Operatic Society. After a long absence, she has returned to the stage in recent years with the Napier Frivolity Minstrels "Show Extravaganza" and "Anything Goes". A love of singing in musicals, choirs and bands has been with her since school and university days.



Geordie Anderson



Lex Barker



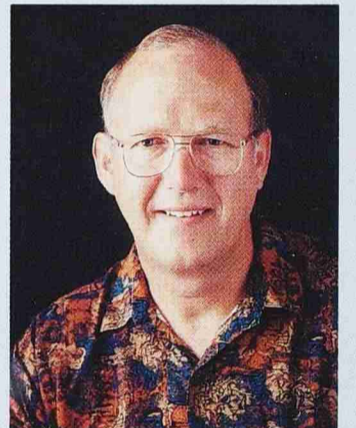
Margot Bell-Connell



Katy Black



Nina Bonica



Sam Browne



Deborah Burnside



Penelope Carney

Children of Les Misérables





Lesley Reid



Sarah Reid



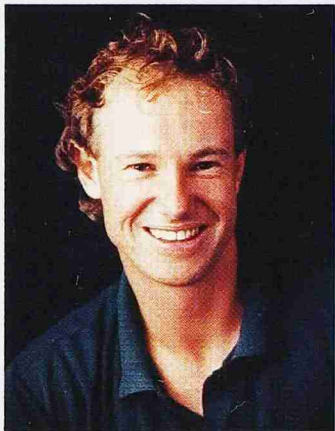
Sylvia Richardson



Dean Roberts



Walt Rutgers



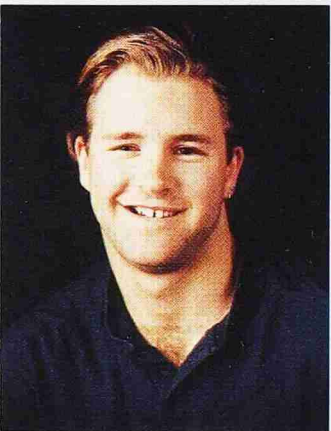
Campbell Scott



Joanne Stevens



Wiremu Te Kani



Michael Tibbles



Jasmine Toynbee



Kerry Unsworth



Eileen Von Dadelszen

LESLEY REID

Lesley has recently appeared in *"Jerome Kern"*, *"Nunsense"* and *"Cabaret"* with Napier Operatic. An experienced choral singer, she trained at the Convent of Mercy in Timaru and has performed leading roles with the South Canterbury Operatic Society. Lesley is a Bank Manager and a member of the Napier Operatic Society Executive. She enjoys all the arts and considers herself a "part-time jogger".

SYLVIA RICHARDSON

Sylvia's involvement in theatre has played a major part in her life and as one of the more senior members of the cast she brings to *"Les Misérables"* a variety of talents, acting in drama, comedy, farce and musical theatre. In 1994 she successfully directed *"Hello Dolly"*. Sylvia has previously appeared in Napier Operatic productions *"Annie"*, *"Chicago"*, *"Tom Jones"* and *"Canterbury Tales"*.

WALT RUTGERS

Walt's grounding in musical theatre started at high school and has led to an involvement in all facets of theatre production, particularly lighting and set design.

Since his first appearance on stage in *"Jesus Christ Superstar"*, 14 years ago, Walt has appeared in *"Cabaret"*, *"Annie"*, *"Chicago"* and *"Nostalgia"*. *"Les Misérables"* provides Walt an exciting opportunity to return to the stage.

JOANNE STEVENS

Joanne's first appearance with Napier Operatic was as Marta in *"The Sound of Music"*. Since then she has performed in various productions with Wellington Operatic Society, Wellington Repertory, Hastings Musical Comedy and Napier Repertory. Joanne has had principle roles including Charity in *"Sweet Charity"*, Mary Magdalene in *"Jesus Christ Superstar"*, Eva Peron in Napier Operatic's production of *"Evita"* and Sally in *"Me and My Girl"*.

MICHAEL TIBBLES

"Les Misérables" is Michael's first production but he has always had a keen interest in theatre. In his 6th form year at college one of his subjects was Performing Arts. From the age of 16 he has been involved in two different bands and has recently been accepted for a course at the Hawke's Bay Polytechnic to do a Diploma in Drama and Performing Arts.

KERRY UNSWORTH

At 17, Kerry's first production with the Napier Operatic Society was as Sandy in *"Grease"* 1979. In 1982 she moved to Auckland, after being invited to join a TVNZ workshop for young talent, and enjoyed working in the Entertainment Departments/Studios at TVNZ as well as the Radio industry. Her versatility has led to roles in over 27 productions and Music Halls to date. *"Les Misérables"* is Kerry's first major production since returning to the Bay with her young family.

SARAH REID

Sarah's involvement with the society began at an early age. Performing in *"Music Halls"* in the late 1970's, then playing roles in *"Annie"*, *"Oliver"* and *"Tom Jones"*. Also appearing in *"Mack and Mabel"* and recent *"Music Halls"*. Sarah has studied modern dance, speech and drama and continues singing lessons. She has also performed with the HB Song and Opera workshop.

DEAN ROBERTS

From the first stage appearance, aged 11 in the pantomime *"Jack and the Beanstalk"*, continuing through High School playing Col. Pickering in *"Pygmalion"*, Dean has been involved in over 30 productions.

After 10 years in Chicago, receiving a degree in Music Education, Dean returned to the Bay in 1989.

He has been Musical Director for several shows including *"Pink Champagne"* and *"Pirates of Penzance"* and recently took the role of Pish Tush in *"The Mikado"*.

Deans last show with Napier Operatic was *"Grease"* in 1979 and he is delighted to be back for *"Les Misérables"*.

CAMPBELL SCOTT

Campbell has a background in dance having trained with Anne Bradley and spending one year with Annes Fusion Dance Theatre.

Campbell's credits include Die Fladermaus (Dunedin), a stint with improvisation group Playback theatre (Wellington) and Magic of Debussy (Napier).

His musical theatre debut was as Bernado in *"West Side Story"* (Wellington) and has since performed in *"West Side Story"*, *"Canterbury Tales"* and *"Cabaret"* for Napier Operatic.

WIREMU TE KANI

Wiremu took an interest in theatre when he took part in his secondary school production of *"Masque"* in 1993. From there he was accepted for the Diploma in Performing Arts (Drama) where he is now studying his second year and has taken part in course related productions, *"The Passion and the Power"* and *"Teachers"*.

JASMINE TOYNBEE

Jasmine has had previous stage experience in productions such as the Hastings Operatic Society's *"Raggedy Ann"* in 1993 and last years Frivs production of *"Cinderella"*. She enjoys lessons in drama and piano and is keen to learn singing. Jasmine is 10 years old and attends Taradale Primary School.

EILEEN VON DADELSZEN

A graduate in French and a singer since childhood, Eileen is delighted to combine both interests in *"Les Misérables"*. Her other interests include her supportive husband and five children, her work as a planning consultant, and her Master's degree (in Public Policy) which she intends to complete this year.

Although Eileen has taken part in many Hawke's Bay productions, this is the first for Napier Operatic.

RAY HAMBLY

Ray's life-long interest in music has had him involved in choirs, bands, orchestras and school productions. His stage experience began in 1984, with a role in Taradale High School's "Oliver". Since then he has been cast in the Napier Frivs 1993 production of "Anything Goes" and Napier Operatics 1994 "Music Hall".

FLEUR HANNAH

Fleur's interest in theatre spans many years and includes chorus work and drama, directing an entertainment group for 12 years and performing in "Canterbury Tales" for Napier Operatic. She has just completed a two year course in Vocal Performance at Hawke's Bay Polytechnic, and is currently a student with Joseph Christiansen. Fleur is enjoying working in "Les Misérables".

TONY IRONSIDE

When injuries put an end to Tony's love for long distance running, theatre took over. Since 1981 Tony has enjoyed a wide range of support roles in both musical and drama productions with Pukekohe and Hawke's Bay Societies including "Man of La Mancha", "Gershwin", "Me and My Girl", "Anything Goes" and many Music Halls.

ELANA McNEILL

Elana is seven years old and attends St Patricks School in Napier. Her hobbies are reading, writing, swimming and biking. Elana also learns the piano and this is her second time on stage.

JOHN MARSHALL

John moved from Auckland to Hawke's Bay at the beginnig of 1993. His musical involvement spans many years having sung in a number of choirs, including the Auckland University Singers. Previously he has taken roles in "HMS Pinafore" and "The Mikado". He has also co-produced school productions of "Joseph's Technicolour Dreamcoat" and "Starblaze".

ALLEN O'HALLORAN

From age nine in primary school productions, two intermediate class dramas as well as speech contests. A break in 1994 as a performing arts student at Hawke's Bay Drama School. Productions include Theatresports (Group Theatre), "Power and the Passion" (Hastings Municipal), "Teechers" (Group Theatre) — youthful, without prejudice in theatre, open-eyed and hungry to make waves professionally. "Les Misérables" is first big show.

ANTOINETTE HANNAH

Nine year old Antoinette has loved being

a part of "Les Misérables" and has become firm friends with Jemma. She goes to St Josephs School in Hastings and learns classical ballet and jazz. Her interests include drawing, writing stories and singing.

ROY HOLDERNESS

Roy has been a keen thespian since winning the Senior Singing Competition at Colenso High School. He has 20 years acting, singing and back stage experience with Napier Repertory and various Canterbury drama companies. He is a keen yachtsman and winemaker.

PHILIPPA JONES

Philippa Jones appeared in Music Hall in 1981 at the age of seven and has followed her familys' commitment to, and involvement with, Napier Operatic Society ever since — both on and off stage. She most recently appeared in "West Side Story" and "Cabaret". Philippa has also been involved in school productions and HB Drama School. Philippa recently began singing lessons and learnt ballet and the piano when younger.

JILL McTEIGUE

This is Jill's first production with Napier Operatic. She enjoys all theatre and has performed intermittently in musicals and choirs since high school days. Jill is a teacher and has produced a number of school productions both locally and in Christchurch. As a trained singer she has performed many solo engagements and is currently studying with Dawn Unsworth.

ROBYN O'HAGAN

Robyn has been involved in a variety of theatre. in Wellington including West Side Story", "Joseph and the Technicolour Dreamcoat" and "Chicago". Since moving to Napier she has gained lead roles in "Anything Goes" and "Hello Dolly".

She has studied singing with Margaret Medlyn and was a member of the Phoenix Choir in Wellington.

LYNDA PIPE

Lynda has a basic training in ballet from an early age then numerous associations with Napier Operatic, starting with Camelot in 1968. Her most recent role as Sister Mary Leo in "Nunsense" last year. She has choreographed shows for Napier Boy and Taradale High School and performed professionally in Tauranga. Family commitments have curtailed her involvement for a number of years but is very happy to be able to once again be on stage with her husband for the first time since 1977.



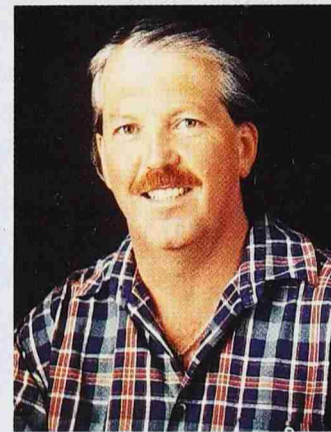
Ray Hambly



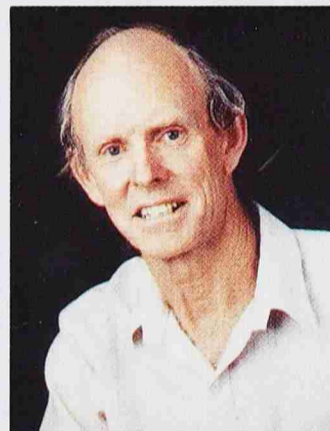
Antoinette Hannah



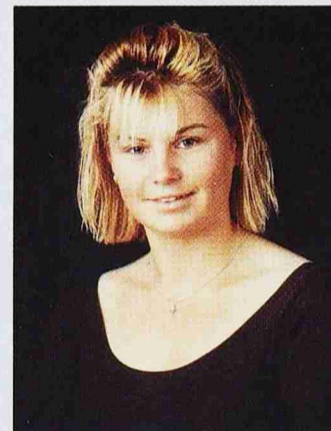
Fleur Hannah



Roy Holderness



Tony Ironside



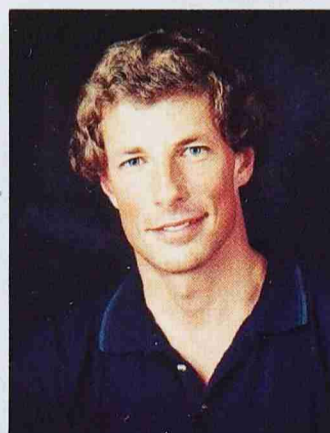
Philippa Jones



Elana McNeill



Jill McTeigue



John Marshall



Robyn O'Hagan



Allen O'Halloran



Lynda Pipe

AARON WARD

Since winning the Arts Award for Drama at school, Aaron has continued to develop his dramatic skills passing Trinity College exams and attending the National Youth Drama School. Aaron has worked professionally in restaurant entertainment and clowning and performed in "West Side Story" and "Canterbury Tales". This year he commences his Diploma in Performing Arts (Drama) at the Hawke's Bay Polytechnic.

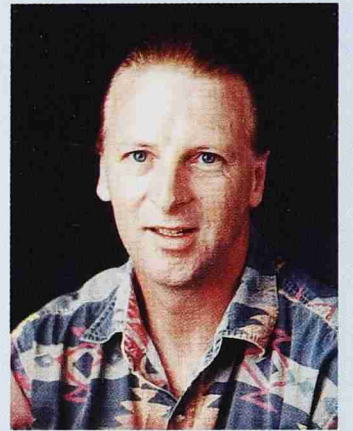
roles include Laurie in "Oklahoma", Aldonza in "Man of La Mancha" and Maria in "The Sound of Music". After a five year break to raise a family Julie returned to theatre last year to direct "Music Hall" for this Society.

GUY WHITCHELO

Guy's acting talents extend over a wide range of roles in musical theatre including "Fiddler on the Roof", "Oliver", "Little Shop of Horrors" and "Cabaret". He has an avid interest in all aspects of theatre and has experience in lighting, sound and more recently directing. For Guy, being a part of the "Les Misérables" experience has fulfilled a long time ambition.



Aaron Ward



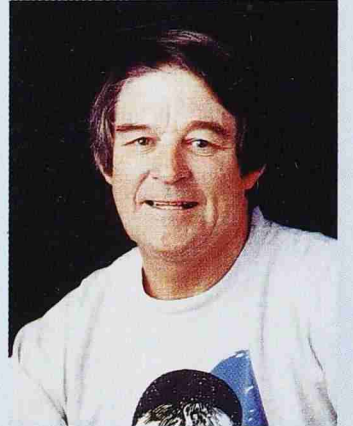
Guy Whitchele

JILL WILLIAMS

Jill has done six years classical ballet and two years vocal training. She has been an active member of the Napier Operatic Society for 19 years both on stage and backstage. "Les Misérables" is Jill's 45th production for the Society and she is very proud to be part of the "Operatic Family". Jill is a serving Bank Officer in Taradale.



Jill Williams



John Williams

JOHN WILLIAMS

John has been in amateur theatre for 30 years. The first 10 years with Waipawa M & D and the rest with Napier Operatic. He has played a variety of roles for both societies mainly comedy and has also enjoyed working on set construction, stage crew, publicity and executive committees. He's proud to be part of the "Les Mis" team.



Julie Williams



JULIE WILLIAMS

From her stage debut at eight in "The Sound of Music", Julie has become a veteran of many local productions. Lead



"The Thénardier's Inn — that den of iniquity..."

PHOTOGRAPHY BY JAMES WHITE

“Eponine let her head fall against Marius’
arm and her eyes closed —
She tried to smile once more, and expired.”



"One day more — Another day — another destiny!

One day to a new beginning.
Raise the flag of Freedom high.
Every man will be a king,
Every man will be a king
there's a new world for the winning,
there's a new world to be won.
...Tomorrow we'll discover
What our God in Heaven has in store
One more dawn
One more day
One day more."

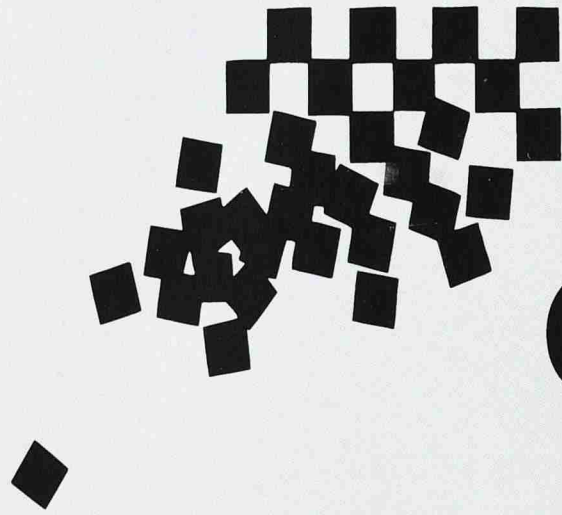


FUTURE PRODUCTIONS

"Eponine...lonely, tragic."



TABARD THEATRE
MAY — JUNE 1995



CHESS THE MUSICAL

Municipal Theatre
September 1995

Canterbury Arms Music Hall

*A Very Special Show to Celebrate the
20th Anniversary
of Our First Music Hall*

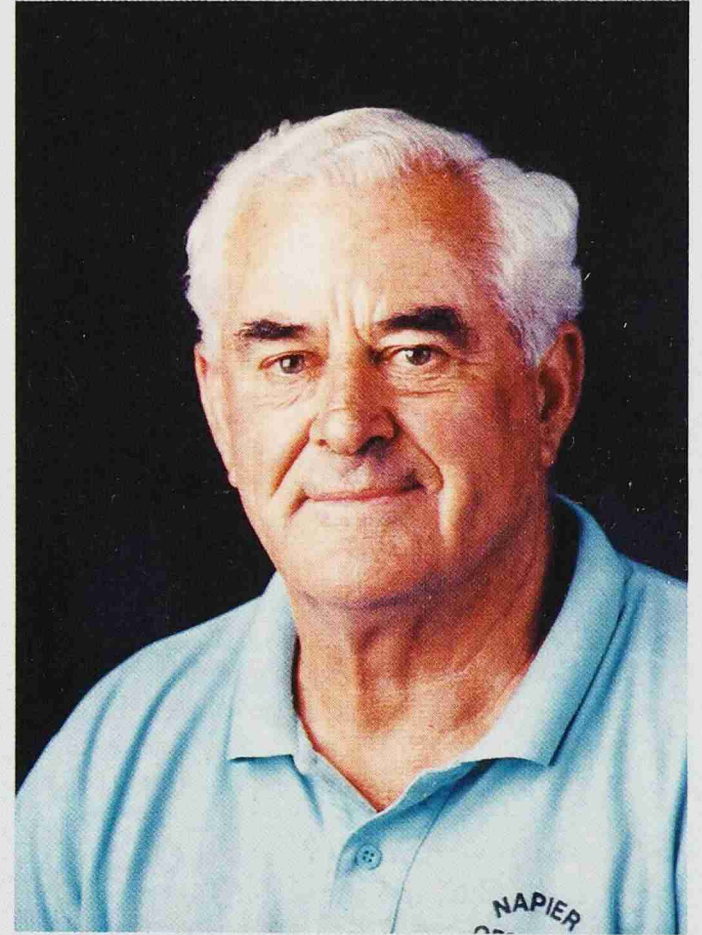
Tabard Theatre
NOVEMBER — DECEMBER 1995

PETER SHEPHERD

Production Manager

Peter's association with the Napier Operatic Society is a relatively short 18 years. He has served on the Executive Committee for 15 years including three years as Chairman and four years as Society President. He was Production Manager for the society's major productions of "*Chicago*", "*Grease*", "*West Side Story*" and many Tabard productions.

His only appearance on stage was Captain of the Guard in "*Man of La Mancha*", a role for which he did not audition but was coerced. He finds it much easier to fulfil administrative tasks than performing on stage. Peter has found his appointment in "*Les Misérables*" both challenging and exciting.



NEILL PAGE

Stage Director

Since becoming an active member of the Society 15 years ago Neill has been Stage Director for "*Cabaret '82*", "*An Evening With Gershwin*", "*Evita*", "*Tom Jones*", "*Simply Jerome Kern*", "*Nunsense I*", "*A Place on Earth*", "*Cabaret '94*" and now "*Les Misérables*".

Having appeared on stage in "*Cabaret '92*", "*Jerome Kern*" and "*Cabaret '94*", he feels better suited behind the scenes.

Neill is one of the characters of the society having served as Chairman of the Social Club for four years and on the Executive also for years. He leads a busy life, being Vice President of the Society, Immediate Past President of the Napier Club, and a keen yachtsman and skier.

SUSAN PAGE

Wardrobe

Sue has been an active member of Napier Operatic Society for the past 16 years. during this time she has been Wardrobe Mistress for at least 12 productions with the most notable being "*Cabaret*", "*Chicago*", "*Me and My Girl*", "*An Evening With Gershwin*", "*Jerome Kern*", "*Nunsense*" and "*Oliver*". Sue can also be seen acting as Hostess for our Tabard Theatre productions, while she made her stage debut in "*Mack and Mabel*".

As a self taught dressmaker Sue has developed her skills over the years through the knowledge gained from others in the wardrobe field.

She also manages to find time for skiing and sailing in her busy life.



Production Personnel

CAROL CODLING — Production Secretary

Carol has been interested in theatre and musicals since being taken to Wellington Operatic shows at age 10. She has served seven years with Victoria Operatic, Victoria BC, Canada. She has also served both Napier Reporatory and Napier Operatic as prompt, props mistress, kitchen helper and production secretary for "Fantastics", "Jerome Kern", "Music Hall '93" and "West Side Story".

RAYMOND GEMPTON — Hairdresser

Raymond has been involved with Napier Operatic Society for a short time. He danced for many years but now prefers to do what he does best, the job of hair design. Cabaret was his first challenge but "Les Misérables" is an even greater one for him.

ANNE JAGO — Rehearsal Pianist

Anne has relished the chance of playing in a "Les Misérables" orchestra since first seeing the show during 1988, and was honoured to get a full involvement in the local production, from auditions, through rehearsals, to the orchestra. Previous shows include "1987 Nostalgia", "Oliver", "Evita" and "Me and My Girl".

A registered Music Teacher, Anne tutors over fifty piano students.

HARLEY JONES — Head Flyman

A keen sportsman, Harley's first show with Napier Operatic Society was "Jesus Christ Superstar" in 1980, although as a youngster he had previously been around "assisting" crews for a number of years. He has also had the privilege of working and gaining experience with touring companies when they have visited the Bay, such as the RNZB.

PETER EADE — Lighting Co-ordinator

Peter has been the backbone of the Napier Operatic technical department since "Oliver" in 1971. He has been involved in nearly every production staged by the Society and also many touring shows. Peters experience in lighting and sound and his 24 years service are invaluable to the Society.

NORAH GRIFFIN — Production Secretary

From ballet lessons commenced at age six, through competing in dance competitions, performing at recitals, appearing in Napier Operatic productions in the late fifties/early sixties as a member of the Ballet and being involved with local Dance Groups. Norah has maintained her interest in the theatre and over the years has assisted in various backstage roles for the Society.

ALAN JONES — Technical Stage Manager

A Life Member of the Society, Alan commenced his involvement with theatre in 1956 in the Props team for "New Moon". Since then he has been involved either onstage, backstage or front of house with every Society production. A member of the Executive for the last 30 years, Alan enjoys passing on his knowledge to younger members of the Society, so that they too can enjoy theatre as much as he does.

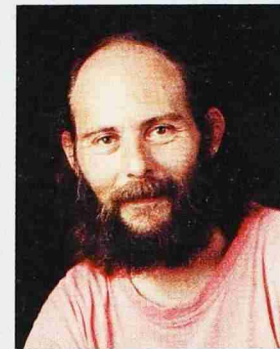
LEIGH JONES — Stage Manager

Theatre, especially music and dance has always been part of Leigh's life. Her association with Napier Operatic Society began in 1963 as a member of the ballet for "Where's Charley?" Since, she has been involved with many productions, from tealady to choreographer, and in recent years stage management.

Now 'retired' from teaching ballet, Leigh still keeps her hand in as Hawke's Bay Rehearsal Director for the Royal New Zealand Ballet.



Carol Codling



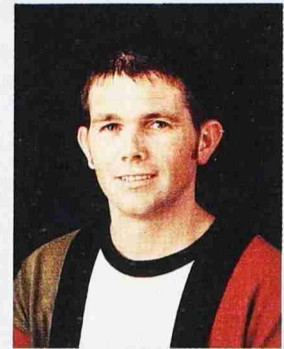
Peter Eade



Paul Kenah



Dawn McCowatt



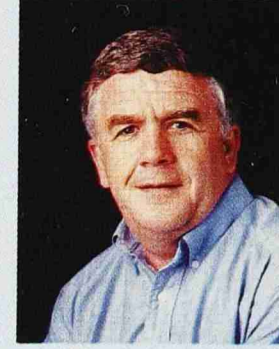
Raymond Gempton



Norah Griffin



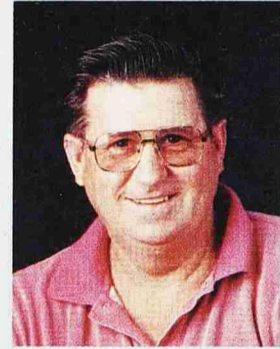
Darryl Mitchell



Ian Reid



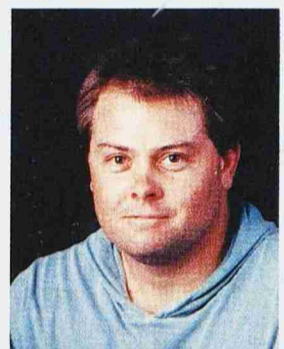
Anne Jago



Alan Jones



Lynda Shirras



Harley Jones



Leigh Jones

PAUL KENAH — Assistant Stage Manager

Paul is 15 years old and a 5th form student at Taradale High School. He has been involved with all of Napier Operatic Society's productions for the past four years. His first show was "Music Hall" in 1991 where he was a member of the stage crew. Although this is the first time he has been an Assistant Stage Manager he has done similar sorts of jobs for the stage crew for past productions, for example "Music Halls" 1993 and 1994 and "Canterbury Tales". He will be a Lighting Trainee for "A Slice of Saturday Night" and looks forward to future productions.

DARRYL MITCHELL — Assistant Stage Manager

Darryl is one of the silent heroes for Napier Operatic — seldom seen but always there. He has worked every show in his six years with the Society and also been heavily involved helping Taradale High School with their shows. Darryl was Assistant Stage Manager for "West Side Story" and is currently a member of the publicity and profile team.

LYNDA SHIRRAS — Properties Mistress

Lynda has been involved with Napier

Operatic in various capacities for 16 years. She especially enjoys working with properties and has been Properties Mistress for "Mack and Mabel", "The Fantasticks", "Cabaret" and "Music Halls". Lynda broadened her areas of interest in theatre as Assistant Stage Manager for "Annie" and "Evita". Hostess for restaurant theatre productions and Production Secretary on a number of occasions.

DAWN McCOWATT — Makeup Supervisor

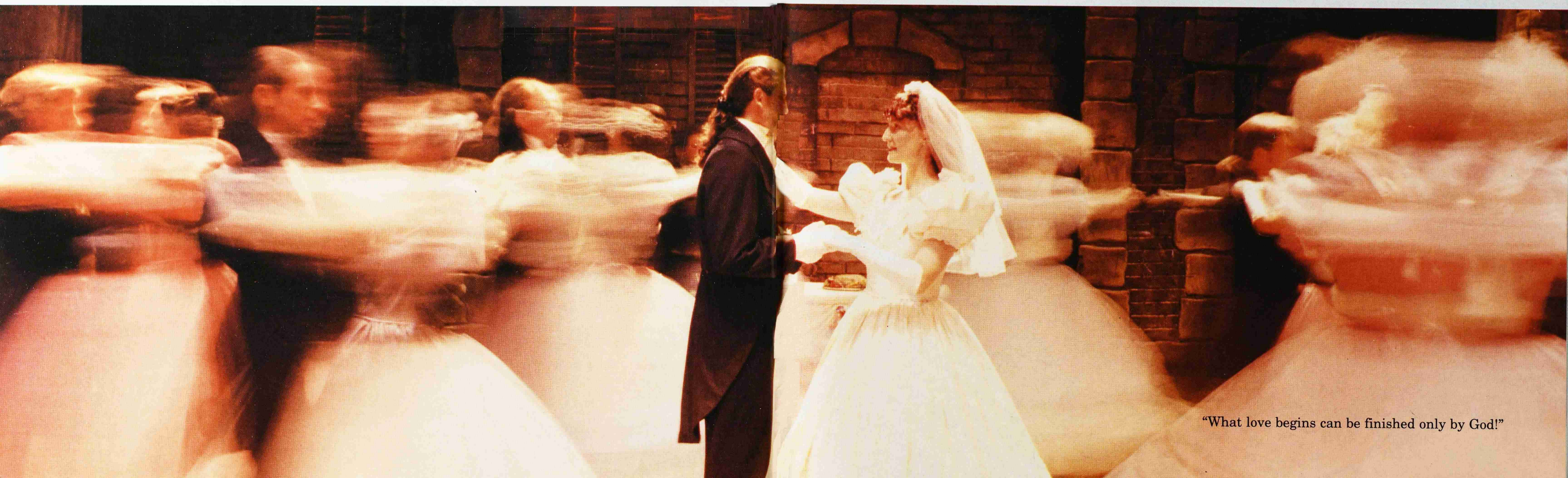
Dawn's introduction to stage makeup with Napier Operatic Society was the twin city production of "Oliver", 23 years ago. Since then she has created and designed makeup for all major productions plus innumerable other shows.

IAN REID — House Manager

Ian joined the society in 1967 and worked on lighting and properties teams for many shows. He has appeared on stage in "Canterbury Arms Music Hall" in 1981 and more recently in "Me and My Girl". An Executive Committee member for some 16 years, the last 10 as Secretary, Ian was awarded Life Membership of the Society in 1994.

Special thanks to Jean Gordon who organised refreshments for all rehearsal and performances.

The Napier Operatic Society thanks most sincerely all those who supported members of cast and crew during the long rehearsal period required to bring you this show.



"What love begins can be finished only by God!"

Production Personnel

<i>Booking Office</i>	Dale Reid, Denise Jones
<i>Chaperone</i>	Joy Shepherd
<i>Construction Crew</i>	Cliff Allen, John Briggs, Brian Elmore, Brian Nathan, Neill Page, Colin Pritchard
<i>Dressers</i>	Jean Allen, Claire Allington, Marguerite Andrews, Lyn Brown, Tessa-May Brown, Chris Chard, Pam Christenson, Anne Compton, Christine Jackson, Gail Jones, Belinda Lawrence, Joan Maclaurin, Cecily Morris, Saima Pritchard, Frances Rogers, Joy Shepherd, Chris Shields, Leigh Thompson, Robyn Woodley, Plus friends of the Society
<i>Fly Crew</i>	Paterson Aifai, Kendall Browne, Clive Buttery, Scott Buttery, Alan Howes, Donald Hurley, Harley Jones, Malcolm Kenah, Eion McKinnon, Nigel Stilwell
<i>Front of House</i>	
— <i>Manager</i>	Ian Reid
— <i>Hostesses</i>	Sharron Pardoe, Alyson Wicken, Anne Drager
— <i>Front of House Team</i>	Zoe Adam, Sonya Aifai, Clair Barrie, Kirstin Barrie, Bev Blake, Janita Blake, Tony Blake, Arlene Brady, Bob Brady, Dot Brady, Chris Brown, Frances Burch, Emily Burch, Chris Cheyne, Trish Clark, Kim Cleverton, Beryl Coker, Chris Coker, Trish Coleman, Kay Collins, Norman Compton, Doug Cook, Peter Cox, Moyra Cox, Mary Crook, Hilaire Dalton, Bruce Dunderdale, Jeanette Dunderdale, Gaye Dunderdale, Nikki Dunderdale, Natalie De Frere, Amy Diack, Mel Friis, Jeanne Hall, Fran Hurworth, Noelene Huxtable, Shirley Johnson, Suzanne Jones, Sandra McDonald, Phil McGirr, Carol Mills, Brenda Morrell, Pam Osborne, Des O'Neill, Liz Pegg, Hayley Reid, Janine Reid, Jill Richards, Winton Richards, Bill Shirras, Brenda Silson, Rachael Silson, Leigh Single, Lesley Standring, Chris Taurima, Rachael Torr, Simon Torr, Linda Wakely, Clare White, Cally White, Pam Winfield, Kath Zaloum
<i>Lighting Performance Team</i>	Adrian Lynds, Denis Newport, Brent Smith, Hayden Thorn, Tony Unsworth
<i>Lighting Set-up Team</i>	Gwyn Ace, Flick Clements, Mark Millar, Miles Reeve
<i>Makeup Team</i>	Dawn McCowatt and friends of the Society Gwyn Ace — Beards
<i>Projection</i>	Syd Jago, Wade Sawyer
<i>Properties Team</i>	Chris Kenah, Judy Buttery, Saul Ballard, Tarisha Briggs, Anne Corney, Ian Reid, Trish Robinson, Rachel Sander, Mariot Scott, Helen Wakely, Glen Ward
<i>Publicity and Profile Team</i>	John Briggs, Barbara Brown, Barrie Browne, Anne Corney, Darryl Mitchell, Sharron Pardoe, Dale Reid, Glen Ward
<i>Stage Crew</i>	Jamie Beale, Troy Briggs, Carol Codling, Ian Collins, Ian Gearey, Alan Holt, David Hosegood, Barry Hughes, Paul Kenah, Darryl Mitchell, Steve Roberts, Wade Sawyer
<i>Stage Effects Team</i>	Marc Collier, Paul Collier, Janine Reid, Pierre Van der Zwet
<i>Suppers and Refreshments</i>	June Berry, Gaynor Bridgeman, Karyn Briggs, Christine Cheyne, Jean Gordon, Shirley Johnson, Bev O'Neil, Donna O'Shaughnessy, Gillian Wilton, Sharon Wright
<i>Wardrobe Team</i>	Chris Shields (Assistant), Jean Allen, Claire Allington, Marguerite Andrews, Tessa-May Brown, Chris Chard, Pam Christenson, Christine Jackson, Gail Jones, Joan Maclaurin, Saima Pritchard, Frances Rogers, Leigh Thompson, Robyn Woodley
<i>Winch Operators</i>	Blair Burtenshaw, Craig Van der Zwet

“Without doubt, there in the darkness, some great angel stood waiting for his soul.”



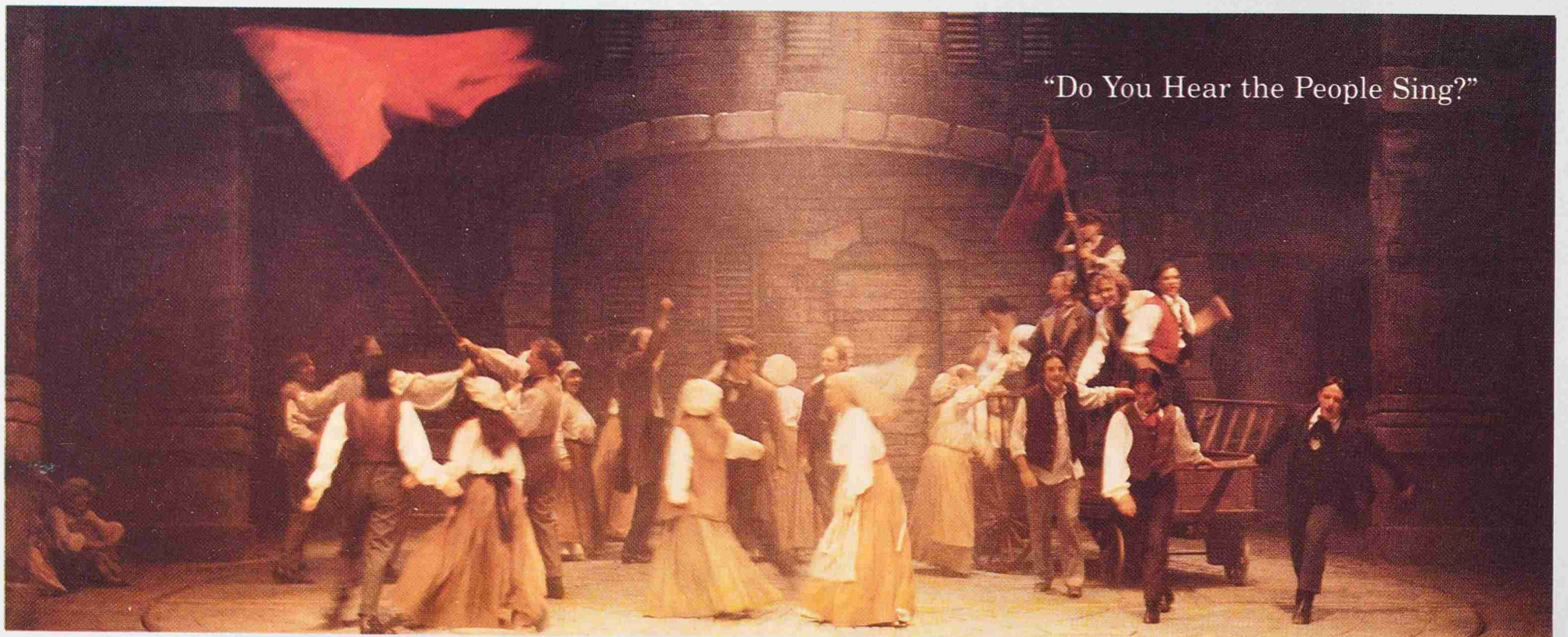
Officers of the Society

<i>Patron</i>	Robert Wright
<i>President</i>	John Briggs
<i>Vice President</i>	Neill Page
<i>Immediate Past President</i>	Peter Shepherd
<i>Chairman</i>	Bill Dalton
<i>Secretary</i>	Ian Reid
<i>Treasurer</i>	Lyndsay Browne
<i>Honorary Solicitor</i>	John Matthews
<i>Honorary Photographer</i>	James White
<i>Committee</i>	Barbara Brown, Tessa-May Brown, Marc Collier, Paul Collier, Roy Clement, Alan Jones, Brian Nathan, Lesley Reid, Tony Reid, Glen Ward
<i>Life Members</i>	Bob Wright, Dawn Unsworth, Robert Houston, Alan Jones, John Collier, Donald Hurley, Fred Twyford, Barrie Browne, Lyndsay Browne, Roz Van de Ven, Les Robertson, Cliff Allen, Colin Pritchard, Brian Nathan, Dennis Kelliher, Ian Reid, Peter Shepherd, Gwyn Ace



Acknowledgements

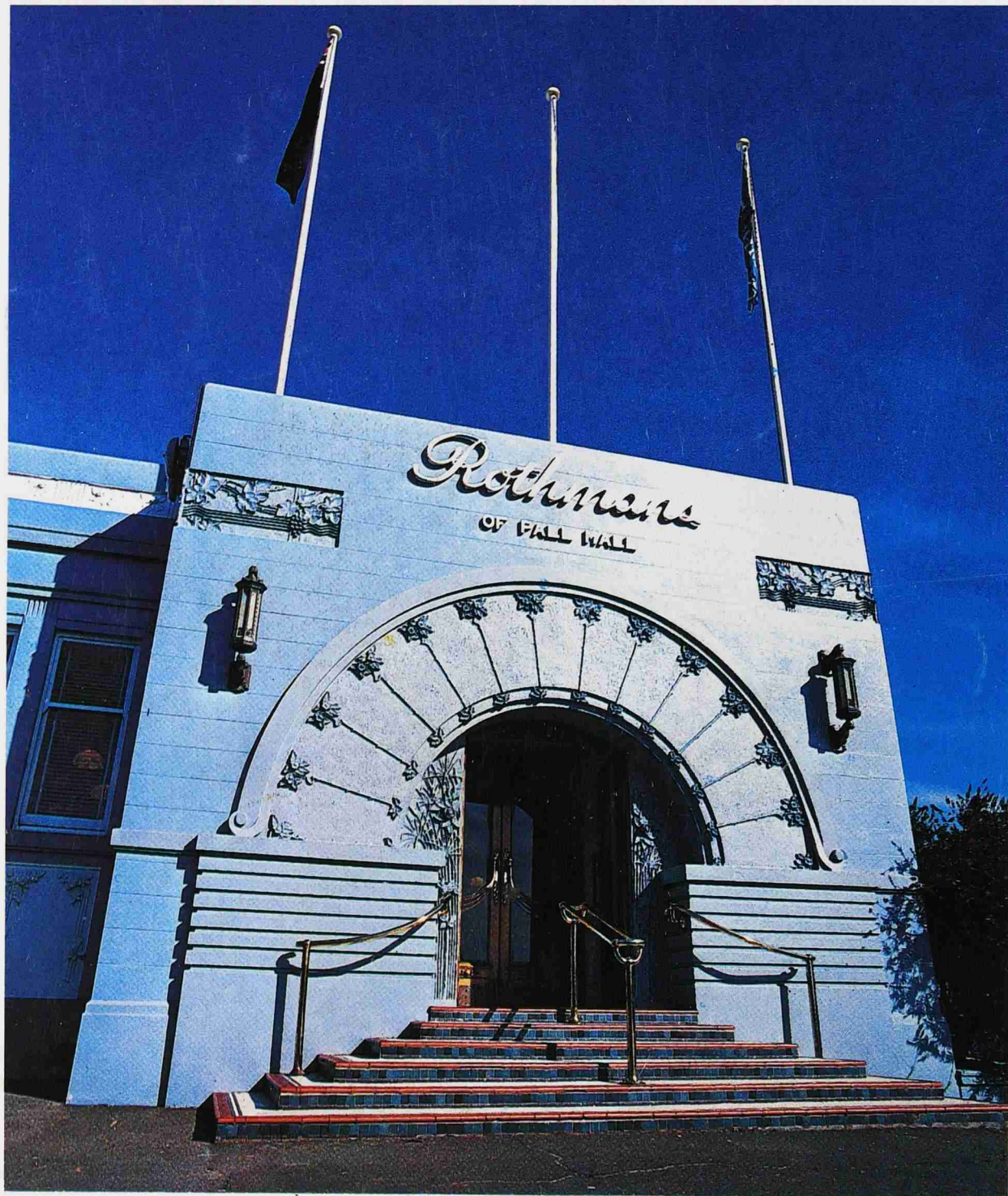
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- *Matthew Pipe*
- *Sebastian Woodham — Budge*



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Les Misérables





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