

**A  
MID  
NOVEMBER  
NIGHT'S  
DREAM  
EXTRAV  
63**

**OPERA HOUSE  
MAY 13-18  
BOOK AT D.I.C**

**V.U.W. STUDENTS ASSN.**



— ANNOUNCING —

# ANNIE GET

# YOUR GUN

THE SPECTACULAR SUCCESSFUL  
MUSICAL PLAY

STARRING  
THE SENSATIONAL ENGLISH  
MUSICAL COMEDY ARTIST

## ANNE HART

AS

### "ANNIE OAKLEY"

DON'T MISS SEEING THE FABULOUS ANNE HART. THERE HAS BEEN NO ONE LIKE ANNE HART! SHE ALREADY IS THE TALK OF AUCKLAND, HAMILTON AND CHRISTCHURCH; AND WELLINGTON WILL TAKE THIS TOP COMEDY COMEDIENNE TO IT'S HEART. LOCAL THEATREGOERS WILL ACCLAIM...

## ANNE HART

IN

IRVING BERLIN'S TUNEFUL MUSICAL

### "ANNIE GET YOUR GUN"

(Book by DOROTHY and HERBERT FIELDS)

with

## MAV CHADBAN

as "FRANK BUTLER"

Commencing **WED., MAY 29**

— OPERA HOUSE —

Nightly at 8: Matinees Friday at 5 p.m., Saturdays  
2 p.m.

FULL DETAILS OF PRICES, PARTY CONCESSIONS  
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For SINGING, DANCING AND COMPLETE  
ENTERTAINMENT!

THE WHOLE TOWN WILL SOON BE WHISTLING  
THE MARVELLOUS "ANNIE" TUNES!

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### JOHN S. MURPHY, Publicity Manager

Utilising his experience with  
Auckland University revues, John  
has (successfully) promoted Ex-  
travaganza '63.

'Do I entice you? Do I speak you  
fair?  
Or, rather, do I not in plainest  
truth  
Tell you . . .'  
(A Midsummer Night's Dream)

### TERRY BROWNE, Producer

Recently back from overseas  
Terry returned to producing Ex-  
travaganza (at which he is a sea-  
soned veteran).

'Good friends, sweet friends, let  
me not stir you up  
To such a flood of mutiny.  
They that have done this deed  
are honourable.  
What private griefs they have,  
alas! I know not.'  
(Julius Caesar).

### JOHN KOOLMAN, Assistant Producer

A staunch and regular supporter  
of Extravaganza productions  
John is an established asset both  
on stage and back-stage.

'What have you done? Behold,  
the heavens do ope,  
The gods look down, and this  
unnatural scene  
They laugh at . . .'  
(Coriolanus).

### LAURIE LEWIS, Musical Director

Here is genuine talent—a leading  
light in musical circles lending  
his time and experience to make  
a musical Extrav.

'Be not afeard; the isle is full of  
noises,  
Sounds and sweet airs, that give  
delight and hurt not.  
Sometimes a thousand twangling  
instruments  
Will hum about my ears.'  
(The Tempest).

### HUGH CAMPBELL, Stage Director

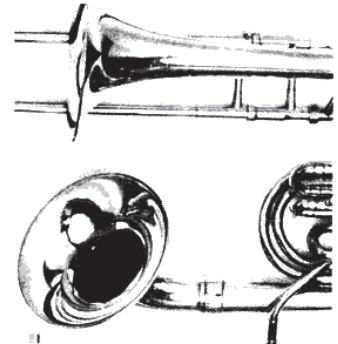
Another familiar face which is no  
stranger to Extrav audiences who  
have seen Hugh's photo in many  
Extrav. programmes.

'Give me my robe, put on my  
crown; I have Immortal longings  
in me . . .  
. . . I see him rouse himself  
To praise my noble act.'  
(Antony and Cleopatra).

### MERVIN Q. EASEL, Author and playwright

Writer of Greek sagas and He-  
brew epics. Ex-patriot Aufwieder-  
sehen. Sold script to Student  
Ass'n who thought it a Rhodes  
Scholarship.

'If thou didst ever hold me in  
thy heart,  
Absent thee from felicity awhile,  
And in this harsh world draw  
thy breath in pain,  
To tell my story.'  
(Hamlet).



censored

### A FINAL CHORUS

Though we sing just a little out of tempo  
 Though the orchestras just a little out of tune  
 Though there's an echo in the singing of our hero  
 Of the sound the hound beneath the moon.  
 Though the sequence of the events was quite confusing  
 And the language was not exactly choice  
 Still the old college spirit is upon me  
 And I shout at the top of my voice  
 How our own Victoria University Students Extravaganza goes  
 When its from Victoria's nothing could be hoarier  
 The corn we serve you's really on the nose  
 There are some who favour an academic flavour  
 When they come to see our Capping shows  
 That's how our own Victoria University Student Extravaganza goes



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### MARGO SUTHERLAND

An enthusiastic and perennial asset to Extravaganza. Margo plays a typical role in this year's production.

... Out, out, brief candle!  
 Life's but a walking shadow, a poor player  
 That struts and frets his hour upon the stage  
 And then is heard no more.  
 (Macbeth).



### BRENT WHITWELL, Rehearsals Manager

This year Brent had the thankless task of pulling Extrav. together—and keeping the cast up to schedule.  
 'Tomorrow, and tomorrow, and tomorrow,  
 Creeps in this petty pace from day to day,  
 To the last syllable of recorded time . . .'  
 (Macbeth).



## CAST

(males)

Keith Aberdein	George Andrews
Stephen Beck	Andrew Cornwall
Rad Drawbridge	Andrew Dufresne
John Miller	Rex O'Connor
Dennis Paxie	John Park
Ellis Packer	Ian Pinkerton
Allan Rhodes	John Stewart
Malcolm Turner	Arthur Toms
Martin Ward	Brent Whitwell
Douglas Wilson	

(females)

Jaqueline Armstrong	Margaret Black
Carolyn Callow	Margaret Campbell
Penny Clinton	Sue Corry
Diane Farmer	Suzan Foster
Johanne Futter	Jeanne Hatchmann
Mary Heywood	Sonja Kurtich
Erin McCluskei	Jaqueline Paterson
Christine Smith	Eva Sharell
Margo Sutherland	Edith Tait
Anita Wimmers	

Book by Mervin Q. Edsel

Lyrics by Melvin Kaufnoski

Directed by Terry Browne

Musical Director: Laurie Lewis

Controller	John Allen
Finance Controller	Denis O'Connell
Publicity Manager	John S. Murphy
Rehearsals Manager	Brent Whitwell

Programmes by 'Design & Production'  
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Stratford-On-Avon.

Rt. Hon. Henry Wriothesly,  
Earl of Southampton,  
and Baron of Titchfield.

The love I dedicate to your Lordship is without  
end; whereof this pamphlet, without beginning,  
is but a superfluous moiety. The warrant I have  
of your honourable disposition, not the worth of  
my untutored lines, makes it assured of acceptance.  
What I have done is yours, what I have to do is  
yours; being part in all I have, devoted yours.  
Were my worth greater my duty would show greater:  
meantime, as it is, it is bound to your Lordship,  
to whom I wish long life, still lengthened with  
all happiness,

Your Lordship's in all duty,

  
William Shakespeare.

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Properties .....	Ian Frater
Choreographer .....	Jane Maddox
Wardrobe Mistress .....	Venka Lazarevic
Assistant to Producer .....	John Koolman
Prompt .....	Maxine Gunderson
Set Designer .....	Peter Frater
Makeup .....	Diane Clayton
Properties .....	Bert Esam
	Cath Benefield
	Margaret Black
Stage Crew .....	Peter Frater
	John Metekingi
	John Young
	Teri Sortiri
	Michael Stace
	Spence Clarke
	Murray Gray
	Don McKenzie
	Peter Andrews
	Robert Clark
	Martin Feather
Lighting .....	Martin Feather
Sound effects .....	Gary Clayton

### Male Ballet

Peter Andrews	Arthur Georgi
Denis Higgs	Peter Hepburn
Tony Loesch	Peter Verhoeven
Neville Porteous	Dennis Clayton
John Patterson	Joseph Gartener
Lyn Brooke-White	Garry Reid



# Songs from the Show

## A SONG TO START THE SHOW

**1st student:**

What's playing at the Opera House?

**2nd student:**

I'll tell you what's playing at the Opera House—the greatest show since Sid'olland went to a nightclub in Malaya and let a Singapore him. That's what's playing at the Opera House.

**3rd student:**

What are you guys doing?

**Others:**

We'll tell you what we guys are doing. We're keeping the audience amused until they've had time to finish writing the script. That's what we guys are doing.

**3rd student:**

What's happening back there?

**Others:**

We'll tell you what's happening back there. The students are preparing an eastern scene that'll knock the spots off Aly Khan's third wife's boudoir—that's what's happening back there.

**All:**

Yes, when students turn away from the scholastic  
The result is almost certain to be drastic.

1. Extravaganza's here  
Bringing laughter and cheer  
So sit back and enjoy the show we have  
The dialogue is tame and the lyrics don't rhyme  
And the dancing's so bad you'll surely be glad to leave  
At half time.
2. You will see a guy  
He's an M.P. of course  
Giving shady stimulation to a horse  
For it's dope the nag's a glutton  
And the horse's name is well known  
But the guy's only doing it in Extrav.
3. When you smell a gent  
With Parisian scent  
You can bet that he's stinking about Extrav  
For he's been abroad for his countrymen's sake  
But he must cease to roam and set out for home  
Or his braces will break
4. When you see a guy  
Floating out of the sky  
You can bet that he's doing it for Extrav  
He's a Killer, he's a Slayer  
It's the P.M. in Malaya  
But the guy's only doing it in Extrav
5. But if you see a joke  
Give your neighbour a poke  
Or he might miss the solitary gag we have  
And if he's getting drowsy  
Well you know he thinks we're lousy  
But we'll still make him welcome at our Extrav.

## THE DELICATE DELINQUENTS

Dear kindly sir and madam, you gotta understand  
Our parents we have had 'em, so we gets out of hand  
Our mothers all are single, our fathers all are drunks  
Golly Moses, naturally we're punks.

Gee, Superintendent, we're very upset.  
We never had the love that every child oughta get  
We ain't no delinquents, we're misunderstood,  
Deep down inside us there is good (there is good)  
There is good, there is good, there is untapped good  
Right inside the rest of us is good.

That's a touchin' good story, let me tell it to the world.  
Just tell it to the magistrate!

Dear kindly, Mr. Scully, my parents treat me wrong  
They go off to the pub each night and won't take me along  
They didn't want to have me, but somehow I was had  
Leave it, listen, that's why I'm so bad!  
Right! Superintendent, you're really a square  
This boy don't need a judge, he needs an analyst's care  
It's just his neurosis that oughta be curbed  
He's psychologically disturbed (I'm disturbed)  
We're disturbed, we're disturbed, we're the most disturbed.  
Like we're psychologically disturbed.

Hear ye, hear ye, in the opinion of the court, this child  
Is depraved on account of he hasn't had a normal home.  
Hey, I'm depraved on account I'm deprived.

My pa's an alcoholic, my mother walks the streets  
My grandpa loves a frolic, grandma brews grog from sweets,  
My sister wears a moustache, my brother wears a dress,  
Goodness gracious, that's why I'm a mess.  
Yes! Superintendent you're really a slob  
This boy don't need probation, just a good honest job  
Society's played him a terrible trick  
And sociologically he's sick (I am sick)  
We are sick, we are sick, we are sick, sick, sick,  
Like we're sociologically sick.

In my opinion, this child does not need imprisonment at all,  
Juvenile delinquency is purely a social disease.

Hey! I got a social disease.

So take him to a social worker!

Vocation guidance bosses, they say go earn some dough,  
And not be double crossers, which means like be a schmo,  
It's not I'm anti-social, I'm only anti-work,  
Glory askey, that's why I'm a jerk!

Gee, Superintendent, we're down on our knees,  
'Cos no-one wants a fella with a social disease  
Gee, Superintendent, what are we to do?  
Else we will end up just like you!  
Just like you!

## THE BEST OF HANDS

The country's in the very best of hands  
The best of hands . . . The best of hands  
Wilf Owen says the national debt has never been so high  
And government expenditures are climbing to the sky  
It makes a fellow get a gleam of pride within his eye  
To see how our economy expands  
The country's in the very best of hands.  
You ought to see the cabinet when they're drawing up a bill  
Whereas and to wits are used to gild the pill  
Such legal terminology would give your heart a thrill  
There's phrases there that no one understands  
The country's in the very best of hands.

Don't you believe those party hacks and ministers are dumb  
When they run into problems that are tough to overcome  
They leave them to a thing they call a referendum  
Let people vote according to their glands  
The country's in the very best of hands.

The voters are connected to the MP  
The M.P.'s connected to the policy  
When he's not connected to a policy  
He sits around on his thighbones;  
They sit around in this place they got  
This parliamentary parking lot  
Just sit around on their you know what  
Up there they calls dem their thigh-bones.

Dem bones dem bones gonna rise again  
Gonna exercise the franchise again  
Gonna tax us up to our eyes again  
When they get up off'n their thigh-bones  
The country's in the very best of hands.