

Charlton Kings Community Players
present

Les Miserables

Schools Edition



Performed entirely by students...

A musical by Alain Boublil and Claude-Michael Schönberg

School Edition specially adapted and licensed by Music Theatre International and Cameron Mackintosh

on 15th, 16th and 17th April 2004

at Balcarras School Hall

PROGRAMME

CAST

Jean Valjean	Phil Johnstone
Javert	Jack Kane
Marius/Bamatabois/convict/foreman	Jon Roskilly
Cosette/ensemble	Naomi Wood
Eponine/ensemble	Olivia Wright
Madam Thenardier	Christina Bryant
Monsieur Thenardier/convict/farmer	Joe Wood
Enjolras/Bishop/convict/sailor	James Purveur
Fantine/Grantaire	Susie Glover
Gavroche/convict/sailor	Jake Nevin
Little Cosette/ensemble	Phillipa Hawkins-White
Little Eponine/ensemble	Kate Sumner
Coombeferre/factory girl/old woman	Rhiannon Norfolk
Feuilly/factory girl/sister	Hannah Brown
Courfeyrac/constable/sailor	Harry Hansford
Joly/factory girl/sister	Liz Jenkinson
Prouvaire/constable/sailor	Simon Dundas
Lesgles/Montparnasse/Major Domo/convict/sailor	Barley Beal
Students/ensemble : Laura Baggot, Kate Clempson, Kerry Clancy, Debbie Dundas, Harriet Eavers, Rose Hansford, Jo Middleton, Danielle Money, Millie Peace Shona Pratt, Chrissie and Josie Worrell.	

SYNOPSIS

Prologue: Toulon 1815

The Chain Gang is working. Javert tells one of the prisoners, Jean Valjean, that he is to be released on parole. Unable to find work or a place to stay he is befriended by a Bishop and stays in his house overnight. Valjean steals some silver and is questioned by constables. He tells them the Bishop gave him the silver. Valjean is surprised when the Bishop not only backs up his lie but also gives him two candlesticks, asking that he use the silver to become an honest man.

Act 1

Montreuil-sur-Mer 1823

1. 'At the End of the Day'

Valjean has assumed a new identity as Mayor Madeleine and has opened a factory. A group of workers express their despair at the impoverished lives they lead. One of them, Fantine, is thrown onto the streets where she has to make a living to provide for her child, Cosette. Her story, with the song 'I Dreamed a Dream' illustrates the fate of destitute women of the time.

2. 'The Docks'/'Cart Crash'

Fantine sells her hair and resists the advances of Bamatabois. Valjean comes to her aid and learns of his part in her dismissal from the factory. He demands her release. Suddenly, a man is trapped by a runaway cart. Valjean saves him. Javert reflects that he has only seen one other man with such strength whom he has just re-arrested. Valjean reveals his own identity.

3. 'Fantine's Death'

Valjean comes to Fantine's bedside where he promises to look after her child. Fantine dies as Javert appears. Valjean begs to be allowed to find Cosette. Javert refuses, a fight ensues and Valjean escapes.

4. 'Little Cosette'/'The Innkeeper's Song' (Master of the House)

The action moves to an Inn where Cosette dreams of a better life, away from Monsieur and Madame Thenardier, a disreputable pair of rogues. In the lively Inn scene they let us into the secrets of their corrupt life-style. As they finish, Jean Valjean appears with the frightened Cosette and pays the Thenardier's for her ('The Bargain').

Paris 1832

5. 'The Beggars'/'The Robbery'

Valjean and Cosette are giving money to the beggars in the streets of Paris where we also find the students, led by Enjolras. Gavroche, a young street urchin warns Marius, one of the students, about Thenardier's gang including their daughter, Eponine, whose love for Marius is unrequited. He sees Cosette for the first time and falls instantly in love. Thenardier's gang attempts to rob Valjean but Javert foils the plot. Valjean has been recognized as an ex-convict. Javert declares his intention to catch the fugitive in 'Stars', and Marius begs Eponine to help him find Cosette.

6. 'ABC Café'/'The People's Song'

The students meet to plan their insurrection. Marius enters thinking of Cosette. Gavroche announces the death of Lamarque, a popular military leader. Enjolras believes that his death will bring about revolution and the students take to the streets to rally the people.

7. 'Rue Plumet'/'The Attack on the Rue Plumet'

Cosette has fallen in love with Marius and talks to Valjean about their lonely life. Eponine brings Marius to her where he expresses his love. ('A Heart Full Of Love'). They are interrupted by Thenardier's gang who attempt a robbery. Marius and Cosette are alerted by Eponine. Convinced that it's Javert, Valjean decides they must leave.

8. 'One Day More'

Lost in their individual thoughts, the characters reflect on the future. Valjean, for ever on the run; Cosette and Marius on their new found love; Eponine on her unrequited love; Enjolras enlisting Marius for the revolution; Javert and the Thenardiers predicting that the revolution will fail.

Interval

Act 2

9. 'Building the Barricades'

The students build the barricades. Eponine dressed as a boy, is asked by Marius to take a letter to Cosette. Reading the letter, Valjean learns of Marius' feelings for Cosette. Singing 'On My Own' Eponine expresses her feelings for Marius and returns to the barricades.

10. 'Javert at the Barricade'

The students are joined by Javert, pretending to be on their side. Gavroche reveals his true identity and the students capture him. Eponine returns, fatally injured, and dies in Marius' arms.

11. 'The First Attack'/'Bring Him Home'

Jean Valjean appears; after saving Enjolras' life he asks that the spy, Javert, be given to him, and Javert is released. The students rest and reflect on their friendship and days gone by ('The Night'). Valjean prays for Marius' safety in battle.

12. 'The Second Attack'

The people have not risen to join the revolution. The students need the ammunition that lies in the streets and argue about who should get them. Meanwhile, Gavroche scrambles up the barricade and is killed.

13. 'The Final Attack'/'The Sewers'

The students refuse to surrender and the army mounts a fierce attack. Valjean carries the wounded Marius through the sewers and collapses. Thenardier appears stripping the dead of their valuables, whilst robbing Marius, he recognizes Valjean. Javert confronts Valjean and allows him to take Marius to safety.

14. 'Javert's Suicide'/'The Café Song'

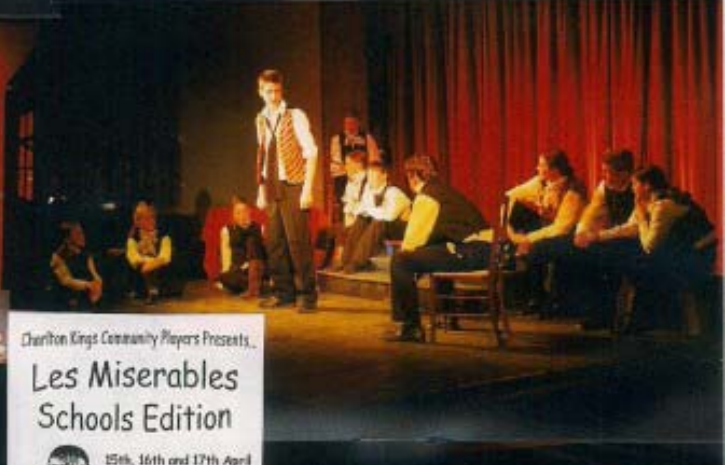
Javert realizes that his own life is meaningless and commits suicide. The futility of the revolution is discussed by the women as they comment on the events. Marius finds difficulty accepting that he has survived and begs forgiveness from his dead companions.

15. 'Marius and Cosette'/'The Wedding'

Marius does not know who saved him at the barricade. Valjean reveals his past and makes Marius promise not to tell Cosette. Later, at their Wedding, the Thenardiers tell Marius the truth about Valjean, and he realizes who rescued him. The Thenardiers celebrate their new found wealth.

16. 'The Epilogue'

Valjean is dying. Marius tells Cosette that her father was the man who saved him. Valjean explains about her mother. A vision of Fantine is joined by Eponine, followed by the other 'ghosts' and the entire company to sing of 'the music of a people who are climbing to the light.'



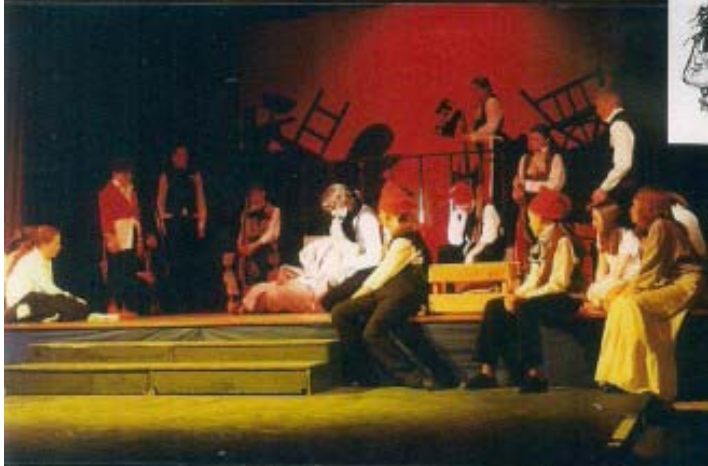
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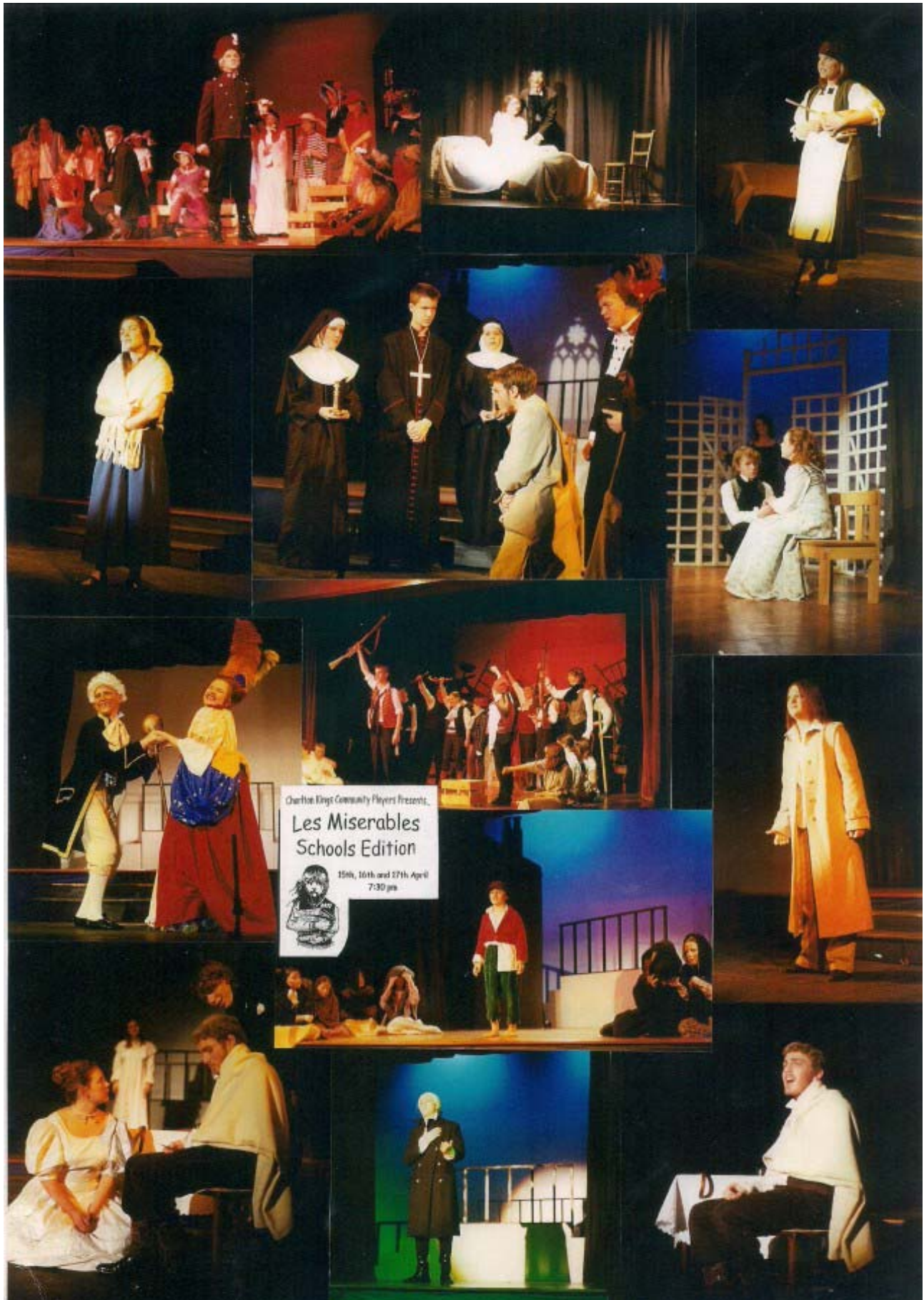
Les Misérables

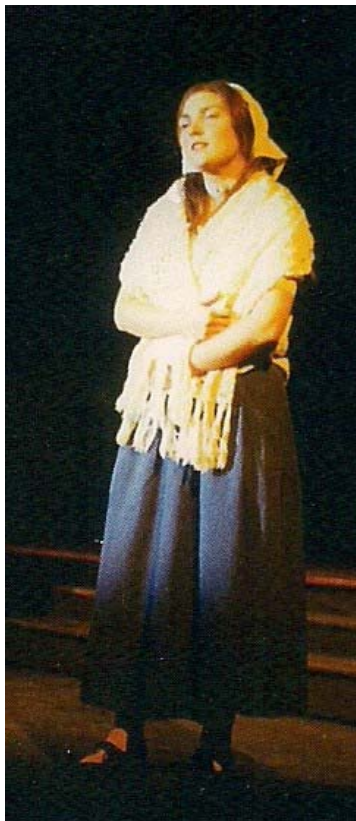
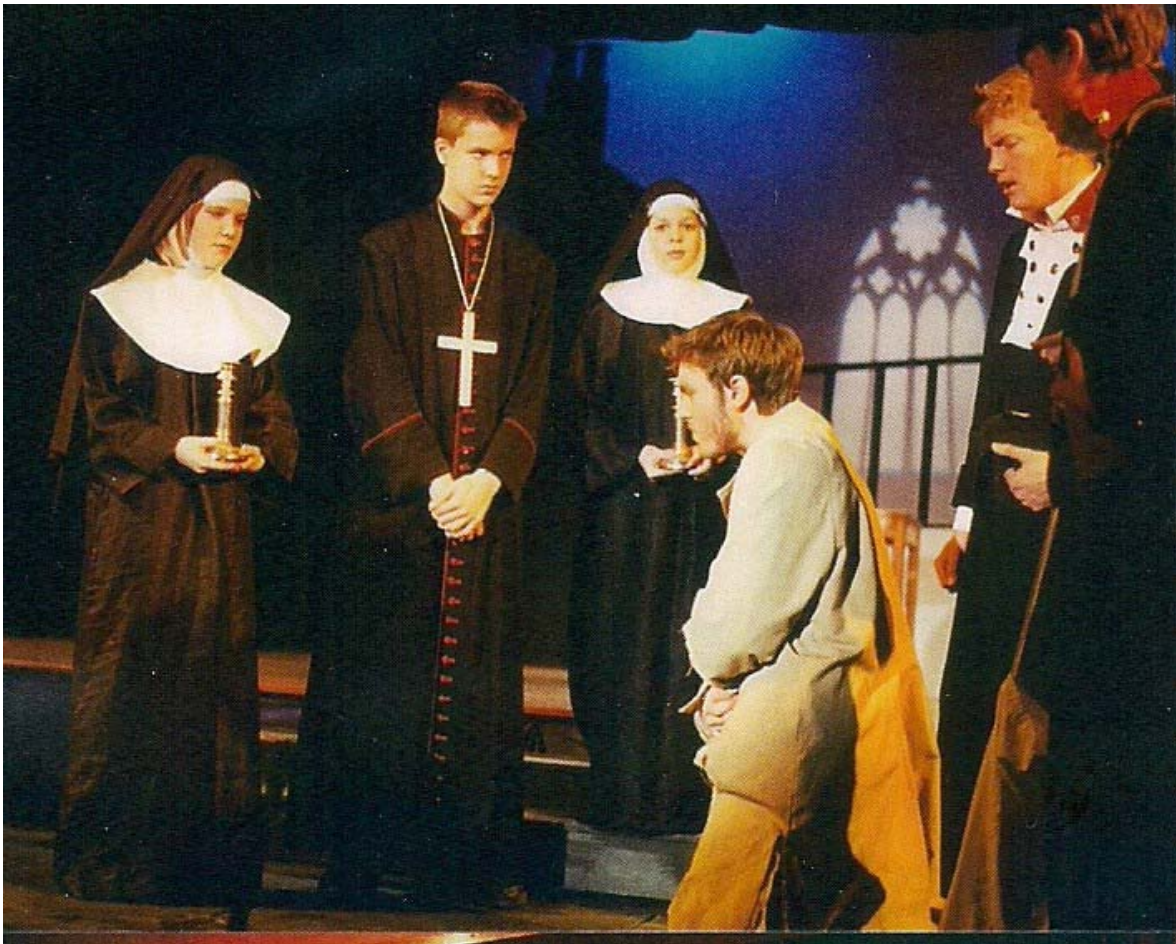
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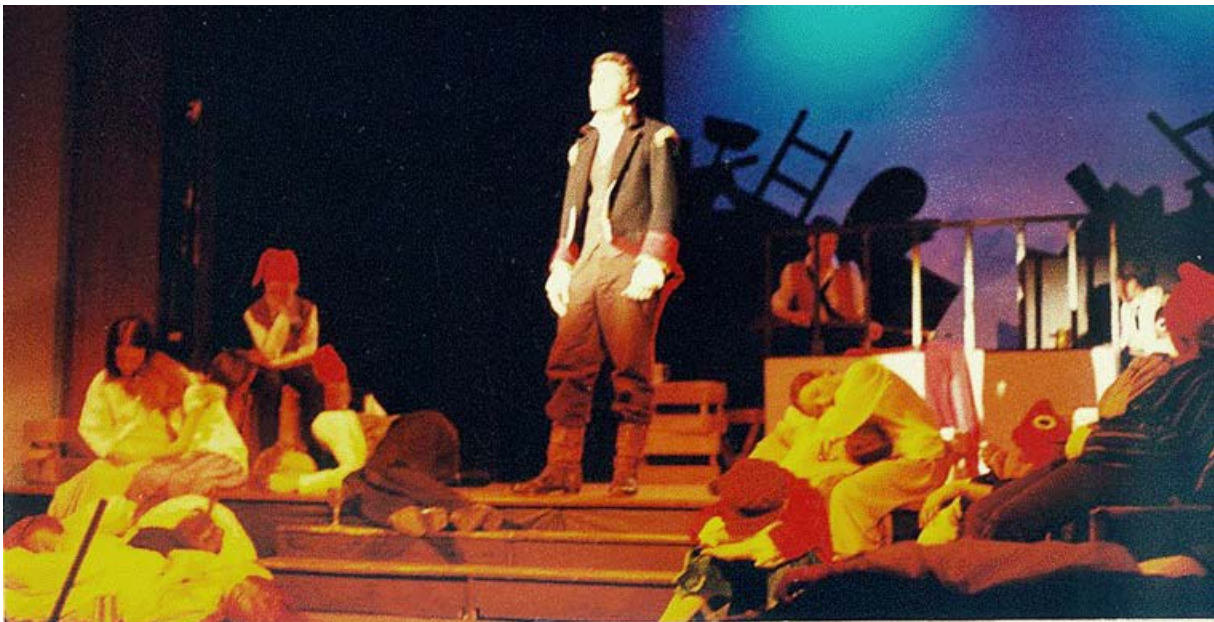
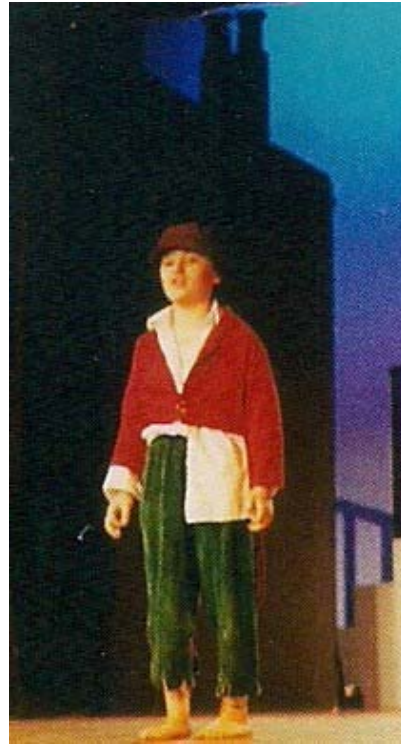
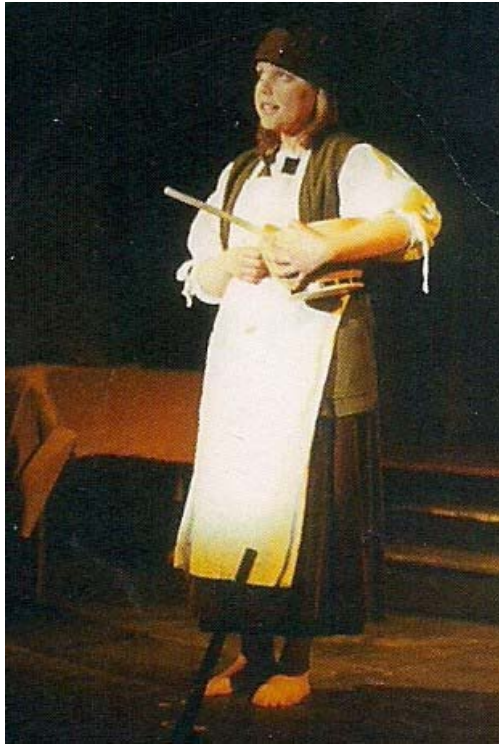
15th, 16th and 17th April
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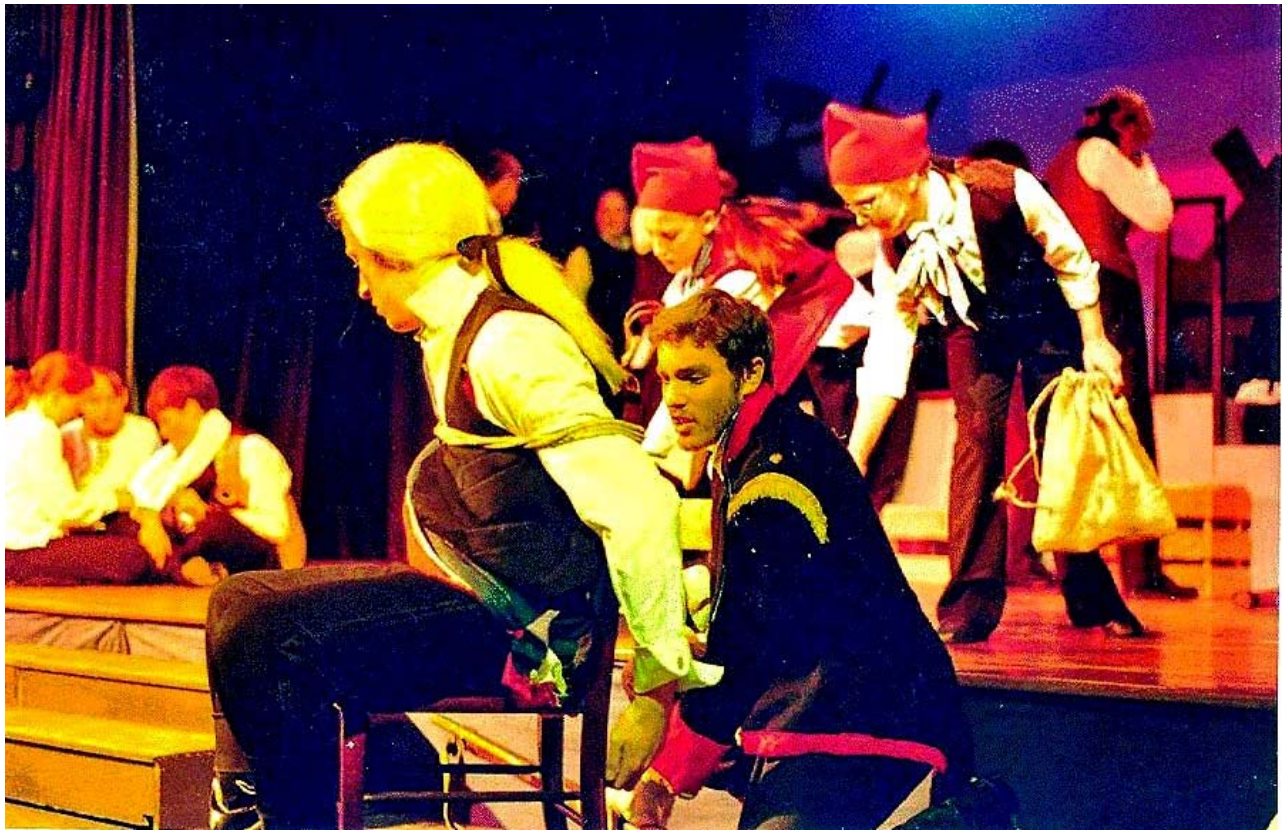














PRODUCER	Andrea Wood
MUSICAL DIRECTOR	Cynthia Birks
ASSISTANT PRODUCER	Tom Newman
BASS GUITAR	Ian Jameson
CHOREOGRAPHY	Andrea Wood and Tom Newman
PRODUCTION MANAGER	Tony Jeans
COSTUMES	Andy Culley, Caroline Sparks and Tom Newman
HAIR	Margaret Johnstone
MAKE-UP	Anna Wright and team
STAGE MANAGER	Will Talbot
ASST. STAGE MANAGER	June Pearce
SET	Ray Talbot and Will Talbot
LIGHTING/SOUND	Richard Major, Tom Roberts Greg White, James and Matthew Holland
PROPS	Tricia Ratcliffe
PUBLICITY	Sara Kinane
DISPLAYS	Anna Wright and Peter Grainger
PHOTOGRAPHY	Barry Curl
FRONT OF HOUSE	Martyn Fry and his team
CAR PARKING	Tim Wood, Chris Flippance and their team
TREASURER	Ray Talbot

AND THANKS TO : Rob Dundas, Liz Hansford, Megan Hosier, Veronika Jordan, Elizabeth Kane and Frances Watkins.

ACKNOWLEDGEMENTS

We receive a great deal of help from so many people in the community when we stage a large production such as this, and we are very grateful to everyone who supports our activities in so many ways.

Once again we thank Chris Healy, the Governors and staff, and especially to Andrew McClelland, the Deputy Head, for his support and understanding with our developing requirements. We are also grateful to the School Caretaker for his help over the period we have been preparing this production. A special 'thank you' to Sue Allan, Headteacher of Charlton Kings Infant School for the generous use of the school's hall for rehearsals.

We very much appreciate the on-going and generous help we receive from *Charlton Pharmacy*, *Secondwind*, *The Hair Boutique* and *The Vine* with publicity and for selling our tickets locally. We are also grateful to the Library and the Baptist's and Sacred Heart's church facilities for supporting our publicity with displays.

We would also like to thank Ken Bloxham for continuing to allow us to store our larger set pieces in his barn, and again acknowledge the generosity of Barry Curl in providing us with such attractive publicity photographs.

There will be an interval of 15 minutes at the end of Act 1 ('*One Day More*'), during which cartons of orange juice will be on sale in the auditorium and foyer.

A Young Player's Thoughts

Having participated in the players for a total of eight years, it won't surprise you when I say that the plays – and everything in between – have become quite a large part of my life. First, at the age of nine, there was *Joseph and the Amazing Technicolor Dreamcoat*, of which my only vivid memory is having my blue sparkly wig fall off on stage. A couple of plays later comes *Les Misérables*, possibly my favourite, being both the most exciting to be in and most fun to watch – even now I still get nostalgic hearing the music. A few years later, *Oliver!* had the largest cast of young teens out of all the plays I've been in with adults.

In the last couple of years I have joined the committee, and it gives me a whole new perspective on the Players. So much goes into choosing each play that we perform as well as there being so much more background work going into them than I would have originally thought. Over the years there has not always been a lot going on, but my love of drama has always prevailed and even been fuelled by the excitement of starting a new play and the strange feeling of loss every time it all ends.

Chrissey Worrall

September 2010 Charlton Kings Community Players Newsletter



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