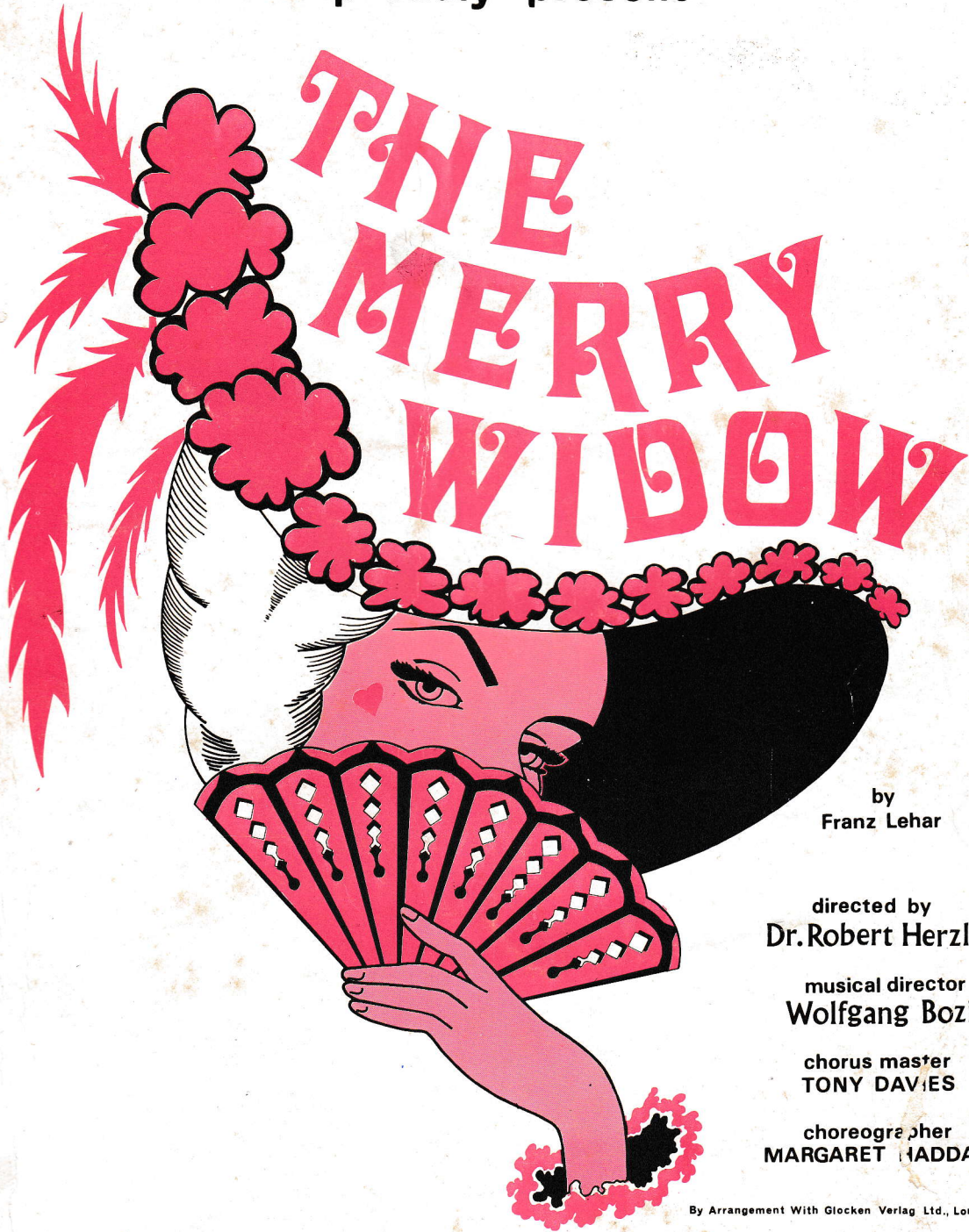


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Directed by
DR. ROBERT HERZL

Musical Director
WOLFGANG BOZIC

Chorus Master
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Choreographer
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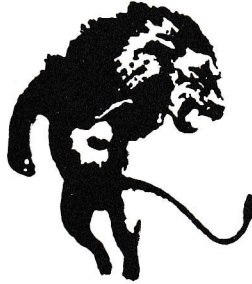
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ABOUT THE SHOW

THE STORY

The story opens in Paris in the ballroom of the Pontevdrinian Embassy. The Ambassador is fighting to save his country from bankruptcy. One of his subjects is a beautiful heiress, Anna, whose husband has recently died, leaving her a fortune of twenty millions. Anna must not be allowed to marry a foreigner, in which event these precious millions might leave the country. The Ambassador has decided that Count Danilo Danilowitsch, an attache at the Embassy, would make an ideal bridegroom for Anna. But the devil-may-care Count is not at the ball as yet.

Meanwhile the Ambassador, immersed in the affairs of State, has not noticed another affair between his attractive young wife, Valenciennie, and a French officer, Camille. Valenciennie, however, warns Camille that their flirtation may go so far and no further ("A Highly Respectable Wife").

Anna now arrives at the ball with numerous escorts who may or may not be courting the merry and wealthy widow for her person. They are warned "Gentlemen, No More." The Ambassador himself escorts Anna to supper and shortly afterwards Count Danilo, who has just come from Maxim's, arrives on the scene. The Count extols the virtues of this place where Lolo, Dodo, Jou-Jou and the rest find him the object of their affections. The high life, however, has proved to be just a little too much for the Count's constitution, so before reporting to the Ambassador, Danilo decides to take a nap.

Valenciennie and Camille now come into the ballroom, after everyone has gone, in a state of considerable agitation. Valenciennie has insisted that Camille keep silence on his love for her, so he has written "I love you" on a fan which Valenciennie has lost. They cease to search when Anna appears and the Count awakes to greet her. It turns out that they are old friends. A one time Danilo had wanted to marry her but was prevented by his uncle, who threatened to disinherit him. Anna married an old banker instead, but is now "The Merry Widow". Anna reminds Danilo their past love, but he says he will never marry her now because of her money. The Ambassador tells Danilo of his plan to save the country, but Danilo says he would marry any other woman the Ambassador cared to name, but not Anna. As a compromise, however, he will agree to drive away all other suitors and save the millions for Pontevedro. When "Ladies Choice" is announced, Anna chooses Danilo to dance with her. As they dance she realises that her love for him is still very much alive.

Act II opens at Anna's home. There is dancing in the garden and everyone is in national costume. Anna is asked to sing a folk-song, "Vilia". The lost fan has been found by a member of the Embassy staff, who assumes that it belongs to his own wife. The ambassador has calmed him by persuading his own wife to confess it is hers. The Ambassador tells Danilo about the fan and he recognises Camille's writing. He does not know, however, who the lady might be.

Danilo and Anna are now truly in love, though Danilo will not say. Anna finds the fan and is convinced, wishfully, that the hand is Danilo's. They meet and dance the famous "Merry Widow" Waltz. We now find Camille and Valenciennie billing and cooing in the moonlight in a summer-house. The Ambassador arrives, sees the situation — but Anna and Valenciennie quickly change places and Anna is highly delighted with Danilo's obvious jealousy.

Act III is at Anna's house, decorated to look like Maxime's with girls as well. Danilo learns the truth about the summer-house incident and also how, under the terms of the "Widow's" late husband's will, if she re-marries she loses all her money. Danilo is convinced and asks Anna to marry him. What he discovers afterwards is that the twenty millions come to him as the next husband. All ends happily as the two of them sing "Love Unspoken".

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ABOUT FRANZ LEHAR

FRANZ LEHAR

The world of "The Merry Widow" was at its zenith when Franz Lehàr composed this classic of operettas. Though much of the society it reflects was to pass away for ever in the holocaust of The Great War, the fragile brilliance of the age, symbolized in the great chandeliers which adorned court ballrooms, attracts us still. This was "La belle époque", yearning to be the finest age fashion had known. England's darling King Edward pursued the "Entente Cordiale" and Austria's Emperor graced the gardens of Schönbrunn. Neither they nor "The Merry Widow" had any wish to be made aware of the poverty and squalor which were often near at hand; life was ordained to be one unending round of love and laughter, and Society intended to make it so.

As bandmaster of the 26th Infantry Regiment in the Austrian Army, conductor of the orchestra at the Theatre an der Wien and composer of several successful operettas, Franz Lehàr observed aristocratic society and composed accordingly. The circles reflected in "The Merry Widow" were flattered by it; others discovered a means whereby they might briefly watch and eavesdrop on Society without participating in it. Hence the triumph of the work throughout Europe and the world in 1905 and ever since.

Lehàr was born at Komarom in Hungary on 30th April, 1870, where he is still honoured as Lehàr Ferenc, leading Hungarian composer of operettas. On his father's side Lehàr could trace ancestry back to an officer, one le Harde who fought for Napoléon, though the family had settled in Austria. Lehàr's mother was Hungarian, and this Austro-Hungarian background is revealed in his music. The waltzes are Viennese, though elsewhere the moods of Hungary are seldom absent.

From the very outset the work met with approval from English audiences. It was George Edwardes, "Guvnor" at Daly's Theatre in London's Leicester Square, who brought it to England. Edwardes had been having only moderate successes with French comedies and decided to look elsewhere. In Vienna he found Lehàr and "The Merry Widow" which London first met on 8th June, 1907. This was one of the theatre's great first nights. It was to be the first in a run of 778 performances. The King went to see it four times and London followed! Now, 70 years later we have the chance to join the ladies at the ball and share their seriously "innocent" intrigues in the whirl of "The Merry Widow".

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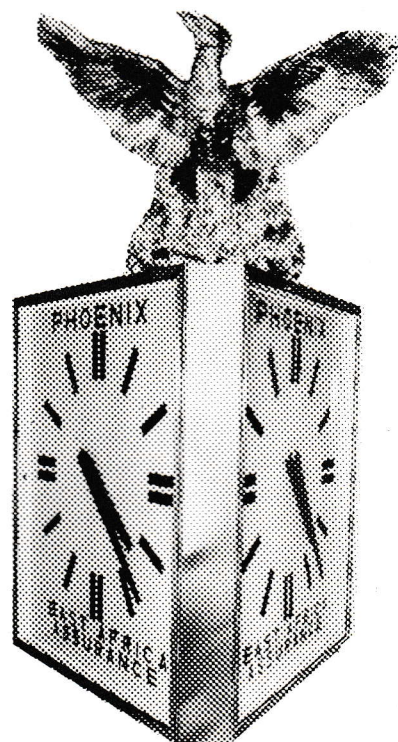


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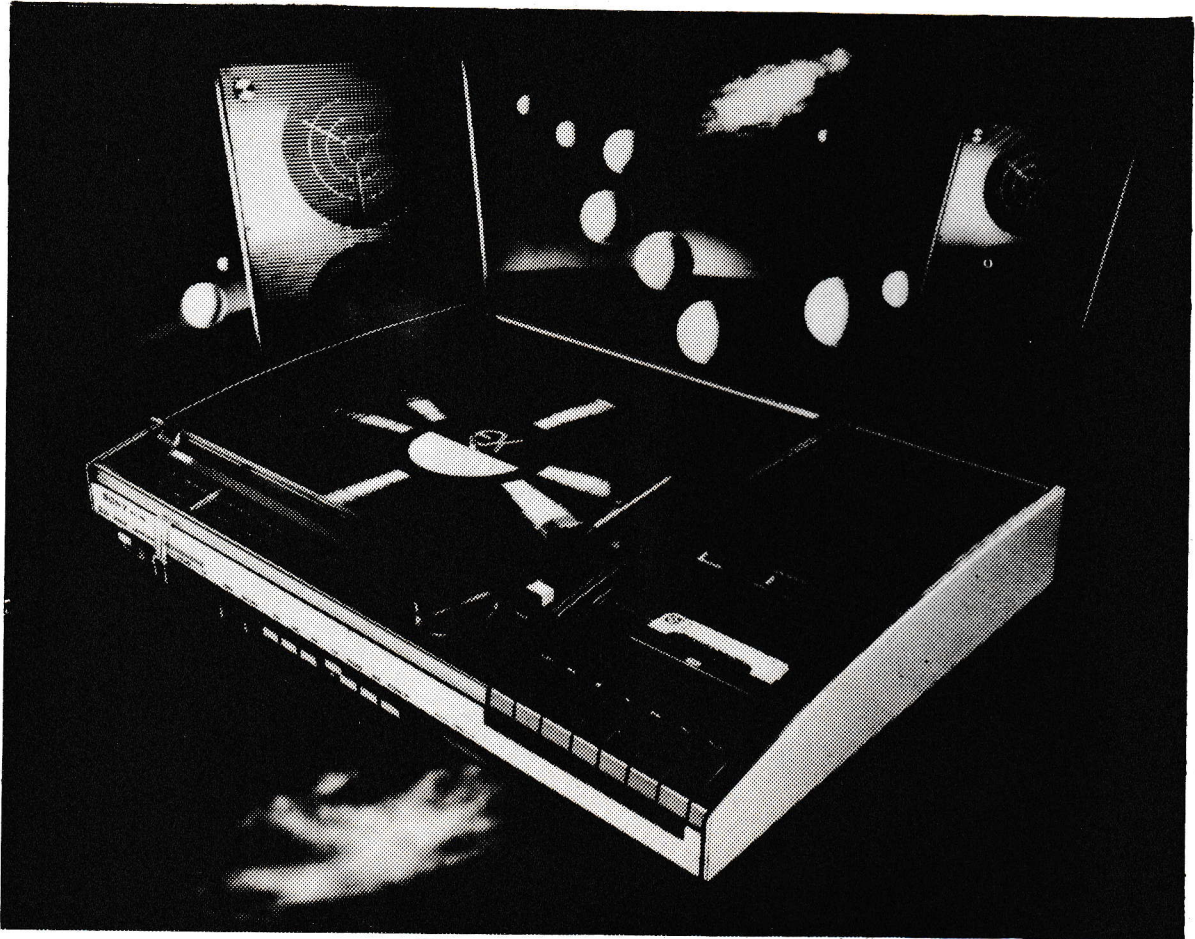
THE DIRECTOR



ROBERT HERZL

Was born in Graz, the second largest city of Austria. Even in his youth he was an enthusiastic theatre fan, so his parents allowed their only son to study at the world famous "Reinhard-Seminar" in Vienna. He also began studying at the conservatory in Vienna where the famous singer Hilde Zadek was one of his teachers. During his first engagements at the Wiener Kammeroper and in St. Gallen, Switzerland, the young artist discovered his special talent for the direction of plays and operas and was finally entrusted with the staging of a number of operettas by the Wiener Volksoper.

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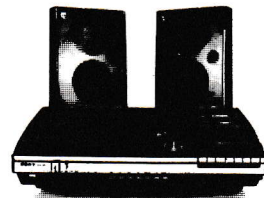
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THE MUSICAL DIRECTOR



WOLFGANG BOZIC

Studied piano and conducting in Graz, Salzburg and Rome, obtaining several awards and diplomas. He has conducted orchestral works as well as opera, given concert performances as a pianist and accompanied Lieder singers. His operatic repertoire includes most of the classical operas and he has also conducted Benjamin Britten's recent work, Death in Venice. He conducted "The Marriage of Figaro" at the Kenya National Theatre last year.

THE VISITING SOLOISTS



THOMAS TARJAN

Was born in Hungary and studied music in Budapest, taking political economy as a second subject. He won several prizes at international singing festivals and was subsequently engaged by a number of Hungarian companies, foremost among them being the operetta theatre in Budapest. Thereafter he went to Switzerland and Germany. In 1969 he joined the Graz Opera House and since 1971 has been its Administrator. He took the part of Eisenstein in "Die Fledermaus" in Nairobi in August, 1975, and Basilio in "The Marriage of Figaro" last year.



PATRICIA BARHAM

Lyric coloratura soprano. Was born in Chicago and is a graduate of The Curtis Institute of Music in Philadelphia. The winner of several music contests in the States, Mrs. Barham has performed extensively in recitals and on radio. In the 1965 she went to Europe for the first time to sing in the world premiere of Kenton Coe's opera "Sud" in Marseilles. Later she joined the Vienna Volksoper and Graz Opera Company. She played the part of Susanna in "The Marriage of Figaro" which was staged at the Kenya National Theatre last year.

THE VISITING SOLOISTS



ROBERTA GING

Roberta Ging was born in Dublin, Ireland, and emigrated to Toronto, Canada, in 1958. She received her musical education at the Royal Conservatory of Music in Toronto and in the Conservatory of the City of Vienna. She had her operatic debut with the Canadian Opera Company and participated in further productions with this company in Toronto and throughout Canada and the U.S.A. She also had European tours with the Mozart Opera, Salzburg, and Viennese Operetta tours throughout North America.

Her first "Merry Widow" performance was in Milwaukee, U.S.A. She has had engagements in the Vienna Chamber Opera Company and in other theatres in Austria and Germany.

Most recently she has been an operetta soprano in St. Gallen, Switzerland. She is married to Klaus Ofczareck.

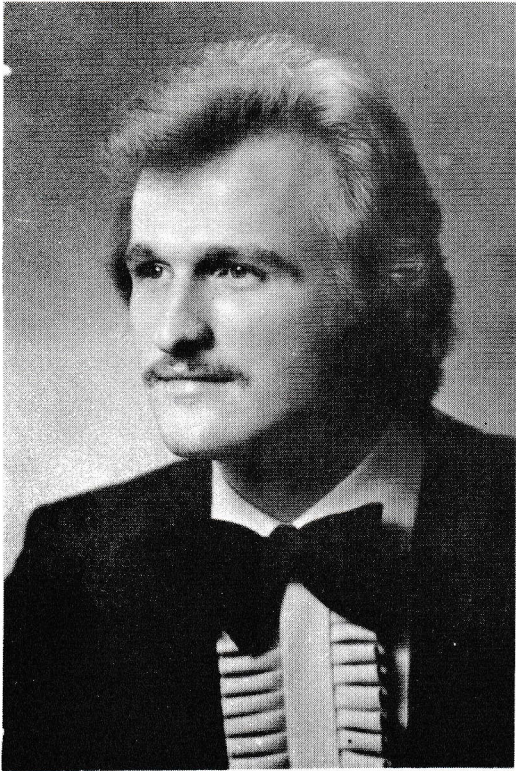


KLAUS OFCZARECK

Klaus Ofczareck was born in Vienna and received his musical education at the Conservatory of the City of Vienna. He had European tours with the Mozart Opera, Salzburg, and also Viennese Operetta tours throughout North America. He has also had engagements with the Vienna Chamber Opera Company, Vienna State Opera and other theatres in Austria and Germany. His first "Merry Widow", playing the part of Zeta, was in Milwaukee, U.S.A.

He has most recently been engaged as a singer and straight actor in the St. Gallen Theatre, Switzerland. His next engagement will be at the Opera House, Graz.

THE VISITING SOLOISTS



KURT SCHREIBMAYER

Kurt Schreibmayer was born in Karnten, Austria. He studied in Graz under the musical direction of Professor Gottfried Hornik, who visited Nairobi last year to perform in "The Marriage of Figaro". Kurt Schreibmayer's next engagement is at the Opera House, Graz.

SYNOPSIS

ACT I: Grand Salon at the Pontevedrian Embassy in Paris.

ACT II: The Garden of Anna Glavari's mansion.
Evening of the next day.

ACT III: The same. Later that night.

TIME: The turn of the century.

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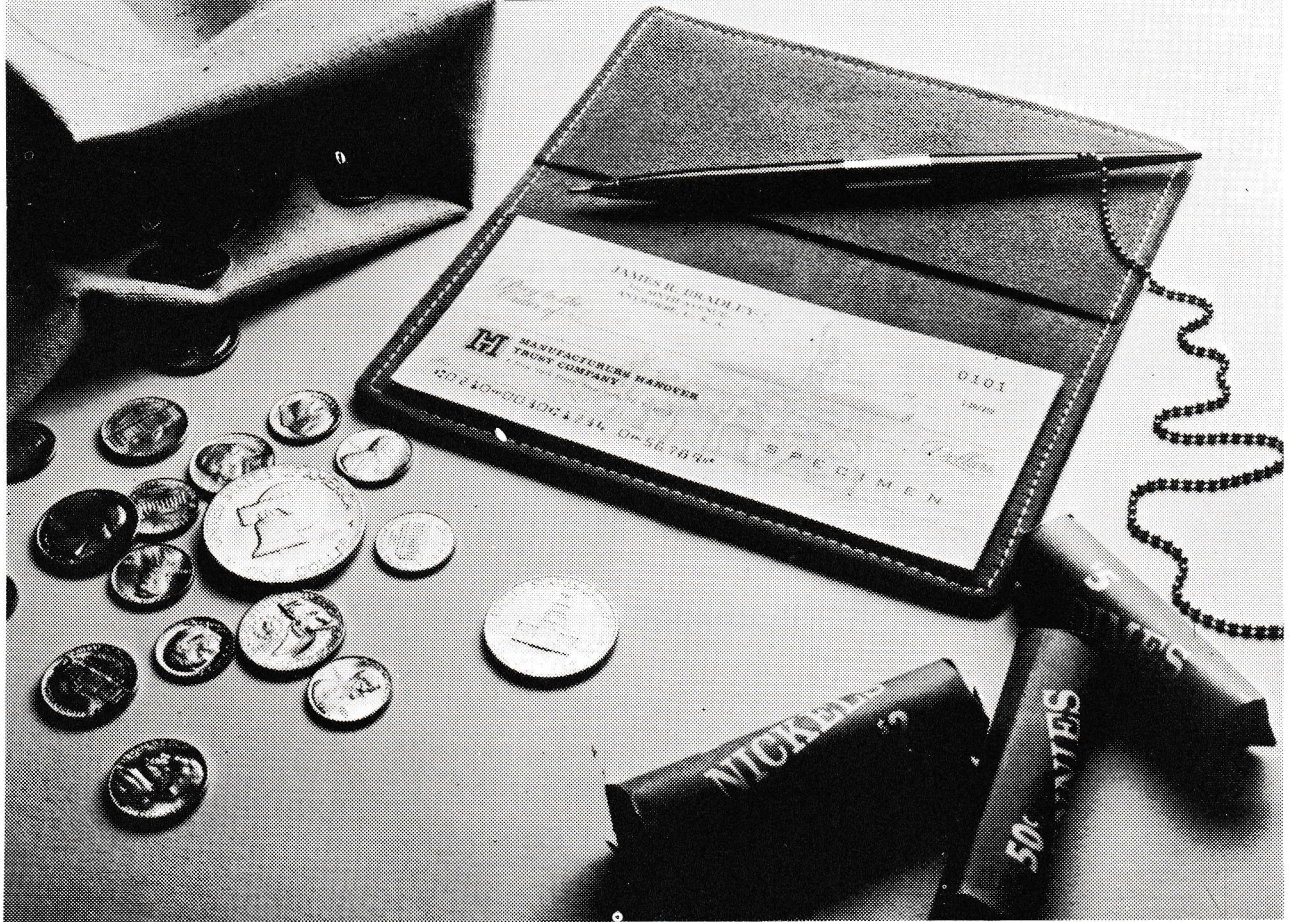
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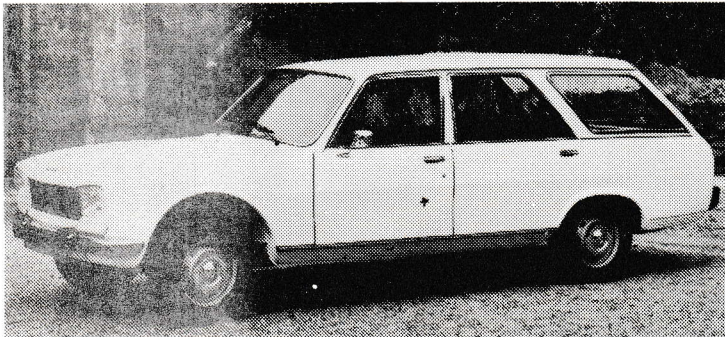
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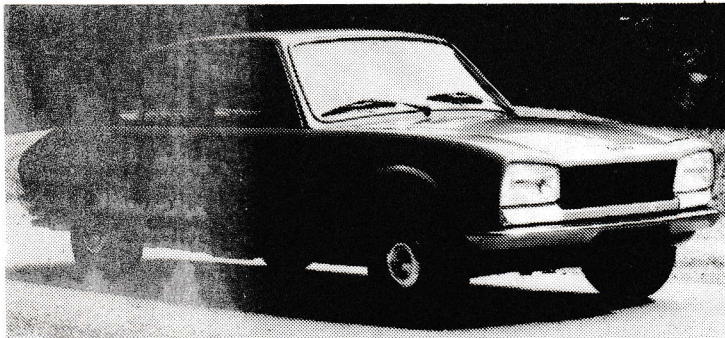
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DR. ROBERT

MUSICAL DIRECTOR

WOLFGANG

CASINO

Production Assistant

MARIANNE HERNE

Ladies of the Chorus.

SUE CUTTS

MARTHA KING

MARILYN KUSCHEL

CONNIE MacDOUGALL

ANGELA MORRELL

SOLINE PEARSON

NELLY RIEGGER

JANE ZAGORITIS

Dancers

VICKY UDALL

SHEILA BARKER

JULIE DIXSON

PENNY LENNOX

WENDY PEARSE

VICTORIA ROBERTSON

ANNA CHRISTIANSON (Reserve)

Anna (Madame Glavari)

Danilo

Baron Zeta

Valencienne

Camille

Njegus

Cascada

St. Brioche

Kromov

Olga

Praskovia

Sylvia

Bogdanovitsch

Pritschitsch

ASSISTANT TO

FRANZ W

HERRY WIDOW

DIRECTED BY
ROBERT HERZL

Stage Manager

GORDON PURCELL

Musical Director

WILFRIED BOZIC

CAST

...	...	...	...	ROBERTA GING
...	...	...	...	THOMAS TARJAN
...	...	...	...	KLAUS OFCZARECK
...	...	...	...	PATRICIA BARHAM
...	...	...	...	KURT SCHREIBMAYER
...	...	...	...	FREDDY GROSS
...	...	...	...	MICHAEL SHIMECHERO
...	...	...	...	MIKE CRAIG
...	...	...	...	JAMES MacDOUGALL
...	...	...	...	DEANNA ROBINSON
...	...	...	...	PHYL DICKENS
...	...	...	...	MARIANNE HERNE
...	...	...	...	OTOJOKA ADOLU
...	...	...	...	PETER ARMITAGE

Men of the Chorus

PETER ALEXANDER

DAVID HAND

KEN LATHAM

BARRY LENNOX

TONY MARTELLI

DAVID THEOBALD

HOWARD YATES

ASSISTANT TO THE DIRECTOR
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MUSICAL NUMBERS

ACT ONE

1. Introduction *Pontevedro in Paree*
2. Duet *A highly respectable wife*
3. Entrance Ensemble *Gentlemen, no more!*
I'm still a Pontevedrian
4. Solo *I'm off to Chez Maxime*
5. Duet *All's one to all men when*
there's gold
6. Finale I *Ladies' Choice!*
Young lovers all, awake!
Come away to the Ball

ACT TWO

7. Introduction, Dance *Heia-ho!*
Vilia
8. Duet *Jogging in a one-horse gig*
9. March-Septet *You're back where you first*
began
10. Melodrame *A lady's fan*
11. Duet and Ballad *Red as the rose in Maytime*
Look, where a leafy bower lies
12. Finale II *Quite à la mode Paree*
Oh how splendid
There once were two royal
children

ACT THREE

- 12a. Introduction
13. The Cake-Walk
14. Ensemble *Eh, voila les belles Grisettes!*
- 14a. Ensemble *I'm off to Chez Maxime*
(reprise)
15. Duet *Love unspoken*
16. Company *You're back where you first began*
(reprise)

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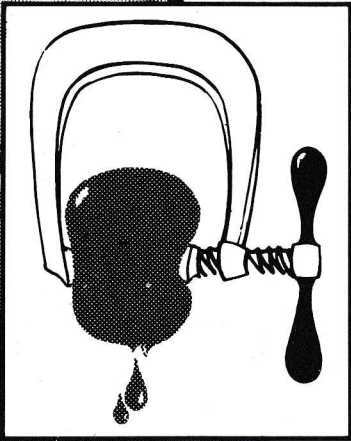
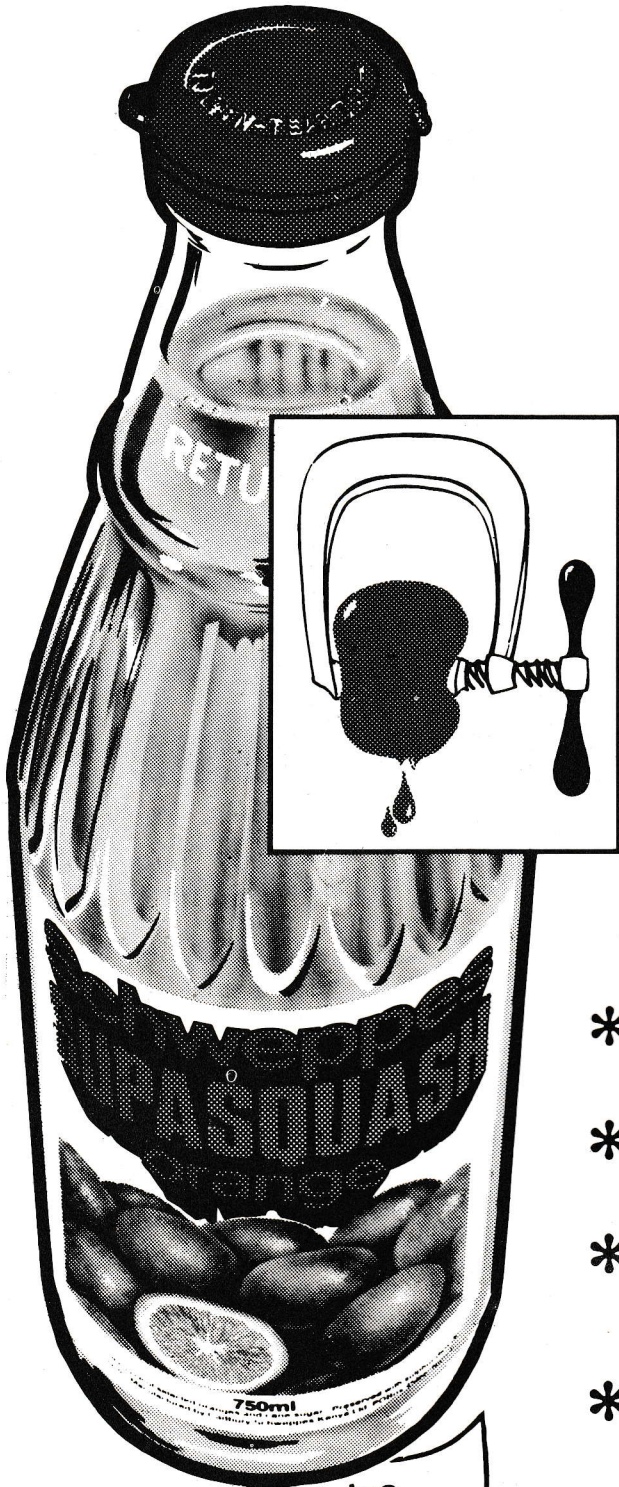
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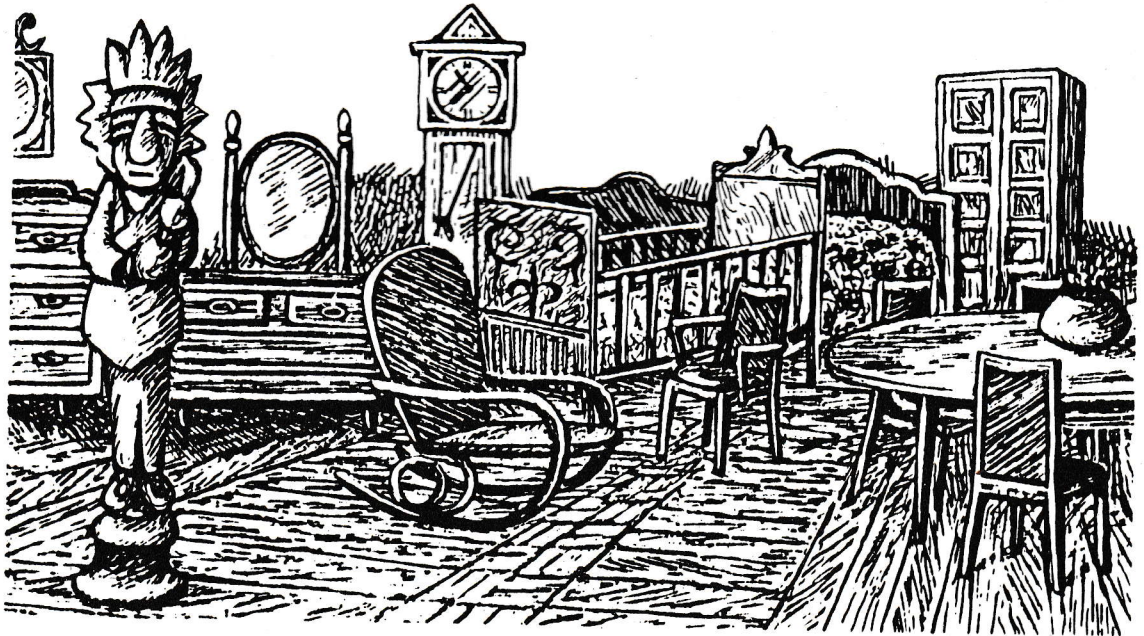
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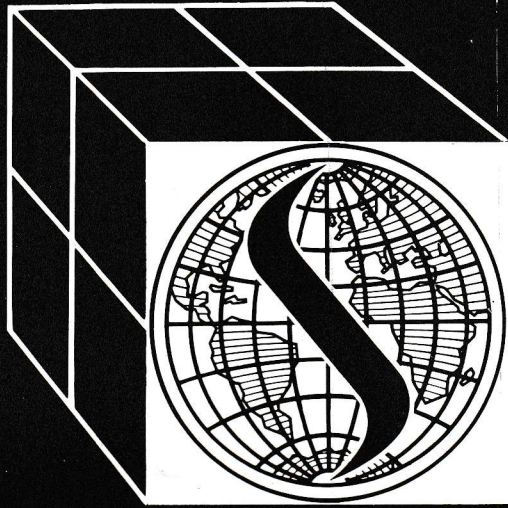
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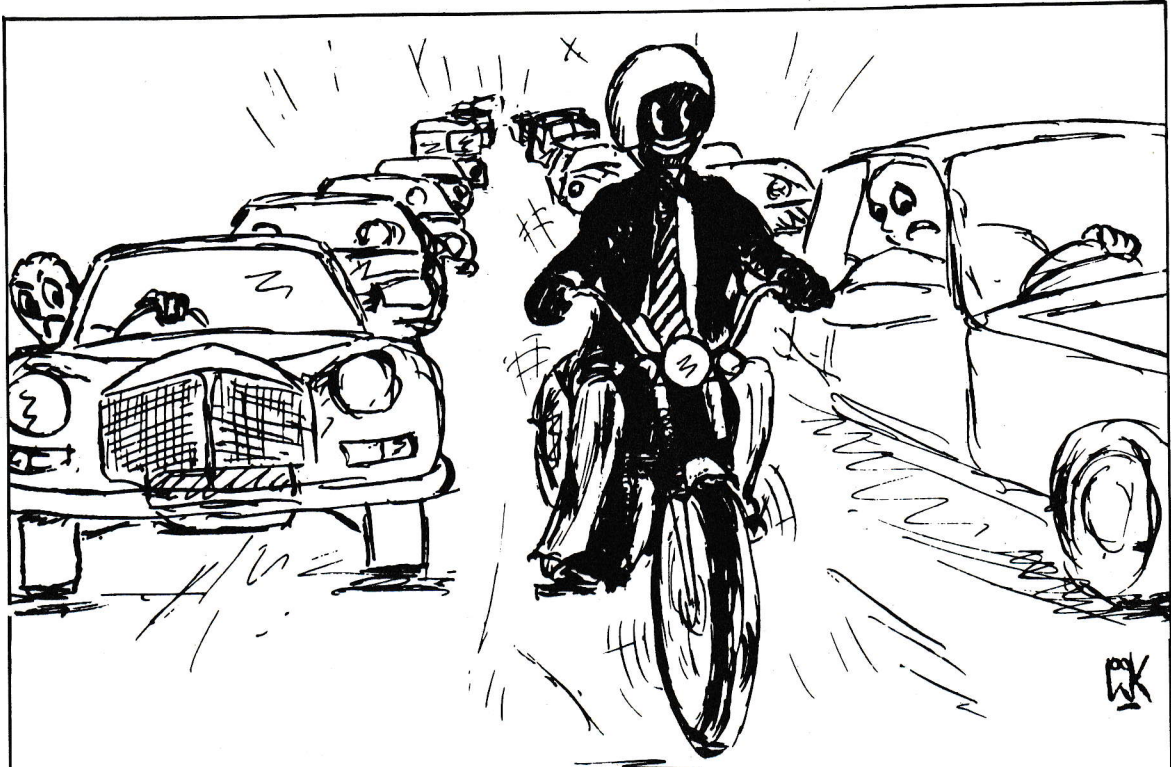
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PAST PRODUCTIONS

BY NAIROBI CITY PLAYERS

- 1956 "The Love of Four Colonels" by Peter Ustinov.
- 1957 "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman
"Ring Round The Moon" by Jean Anouilh.
"Payment Deferred" by Jeffrey Dell.
- 1958 "Romanoff and Juliet" by Peter Ustinov.
"Two Gentlemen of Soho" by A.P. Herbert. (Winning Entry Kenya Drama Festival, 1958)
"Carrington V.C." by Dorothy and Campbell Christie.
"Will Any Gentleman" by Vernon Sylvaine.
- 1959 "Rope" by Patrick Hamilton.
"You Can't Take It With You" by Moss Hart and George S. Kaufman.
"The Paragon" by Roland and Michael Pertwee.
- 1960 "The Diary of Anne Frank" by Frances Goodrich and Albert Hackett.
"Six Characters In Search of An Author" by Pirandello.
"A Farrago" Comprising
 "The Proposal" by Chekhov.
 "Uneasy Lies The Head . . ." from Shakespeare.
 "Red Peppers" by Noel Coward.
- 1961 "The King and I" by Rodgers and Hammerstein.
"The Caine Mutiny Court Martial" by Herman Wouk.
"The House by the Lake" by Hugh Mills.
"The Bespoke Overcoat" by Wolf Mankowitz. (Winning Entry Kenya Drama Festival, 1961)
"The Hole" by N. F. Simpson. (Drama Festival Entry, 1961)
- 1962 "Caesar and Cleopatra" by George Bernard Shaw.
"The Long and the Short & the Tall" by Willis Hall.
"Men Without Shadows" by Jean Paul Sartre. (Placed Third Winning Entry Kenya Drama Festival, 1962)
"No Fixed Abode" by Clive Exton. (Drama Festival Entry, 1962)
- 1963 "See How They Run" by Philip King.
"Annie Get Your Gun" by Irving Berlin, Herbert and Dorothy Fields.
"Irma La Douce" by Marguerite Monnot and Alexandre Breffort.
Excerpts from "St. Joan" by George Bernard Shaw. (Place Second Winning Entry Kenya Drama Festival, 1963)
"The Resounding Tinkle" by N. F. Simpson. (Drama Festival Entry, 1963)
- 1964 "South Pacific" by Rodgers and Hammerstein.
"Ross" by Terence Rattigan.
"The Valiant" by Holworthy Hall and Robert Middlemass. (Winning Entry Kenya Drama Festival, 1964)
"The Scar" by Rebecca Njau. (Placed Third Winning Entry Kenya Drama Festival, 1964 and also Best Original Play)
"Oklahomal" by Rodgers and Hammerstein.
- 1965 "The Country Wife" by William Wycherley.
"The Duchess of Malfi" by John Webster. (Placed Joint Third Winning Entry Kenya Drama Festival, 1965)
"The Wizard of Oz" by Frank Baum, Harold Arlen and E. Y. Harburg.

Past Productions continued

- 1966 "A View From the Bridge" by Arthur Miller.
"The Man Who Came to Dinner" (revival) by Moss Hart and George S. Kaufman.
- 1967 "Twelve Angry Men" by Reginald Rose.
A Double Bill of—
"Lunch Hour" by John Mortimer.
"One Way Pendulum" by N. F. Simpson.
"The Sound of Music" by Rodgers and Hammerstein.
- 1968 "A Streetcar Named Desire" by Tennessee Williams.
"Guys and Dolls" by Frank Loesser, Jo Swerling and Abe Burrows.
"My Fair Lady" by Alan Jay Lerner and Frederick Loewe.
- 1969 "The Affair" by Ronald Millar.
"How to Succeed in Business Without Really Trying" by Frank Loesser and Abe Burrows.
"After the Fall" by Arthur Miller.
"Kiss Me Kate" by Cole Porter and Bella & Sam Spewack.
- 1970 "The Magistrate" by Sir Arthur Wing Pinero.
A Double Bill of—
"The Dock Brief" by John Mortimer.
"The Real Inspector Hound" by Tom Stoppard.
"The Lion and the Jewel" by Wole Soyinka.
(In association with the National Theatre Company of Kenya)
"The Pajama Game" by Richard Adler, Jerry Ross, George Abbot and Richard Bissell.
- 1971 "Hadrian VII" by Peter Luke.
"Fiddler on the Roof" by Joseph Stein, Jerry Boch and Sheldon Harnick.
"Kismet" by Robert Wright, George Forrest, Charles Lederer and Luther Davies.
- 1972 "Under Milk Wood" by Dylan Thomas.
"Salad Days" by Julian Slade and Dorothy Reynolds.
"Saint Joan" by George Bernard Shaw.
"Hello, Dolly!" by Michael Stewart & Jerry Herman.
- 1973 "Conduct Unbecoming" by Barry England.
"Man of La Mancha" by Dale Wasserman, Mitch Leigh and Joe Darion.
"A Voyage Round My Father" by John Mortimer.
- 1974 "Minstrels 1974" by Benny Goodman.
"Everything in the Garden" by Giles Cooper.
"Godspell" by John Michael Tebelak and Stephen Schwartz.
"The Rainmaker" by N. Richard Nash.
"Oliver" by Lionel Bart.
- 1975 "Minstrels 1975" by Benny Goodman.
"The Masters" by Ronald Millar (based on book by C.P. Snow).
"Genesis" by David Kelsey, Kendal Davies and Charles Bound.
"An Inspector Calls" by J. B. Priestley.
"Another Opening" by Benny Goodman.
- 1976 "Hostile Witness" by Jack Roffey.
"Cabaret" by Fred Ebb and John Kander.
"A Funny Thing Happened on the way to the Forum" by Stephein Sondheim, Larry Gelbart,
and Burt Shevelove.
- 1977 A "Trio" Season of productions including
"The Man in the Glass Booth" by Robert Shaw.
"The Fantasticks" by Tom Jones and Harvey Schmidt.
"The Desperate Hours" by Joseph Hayes.

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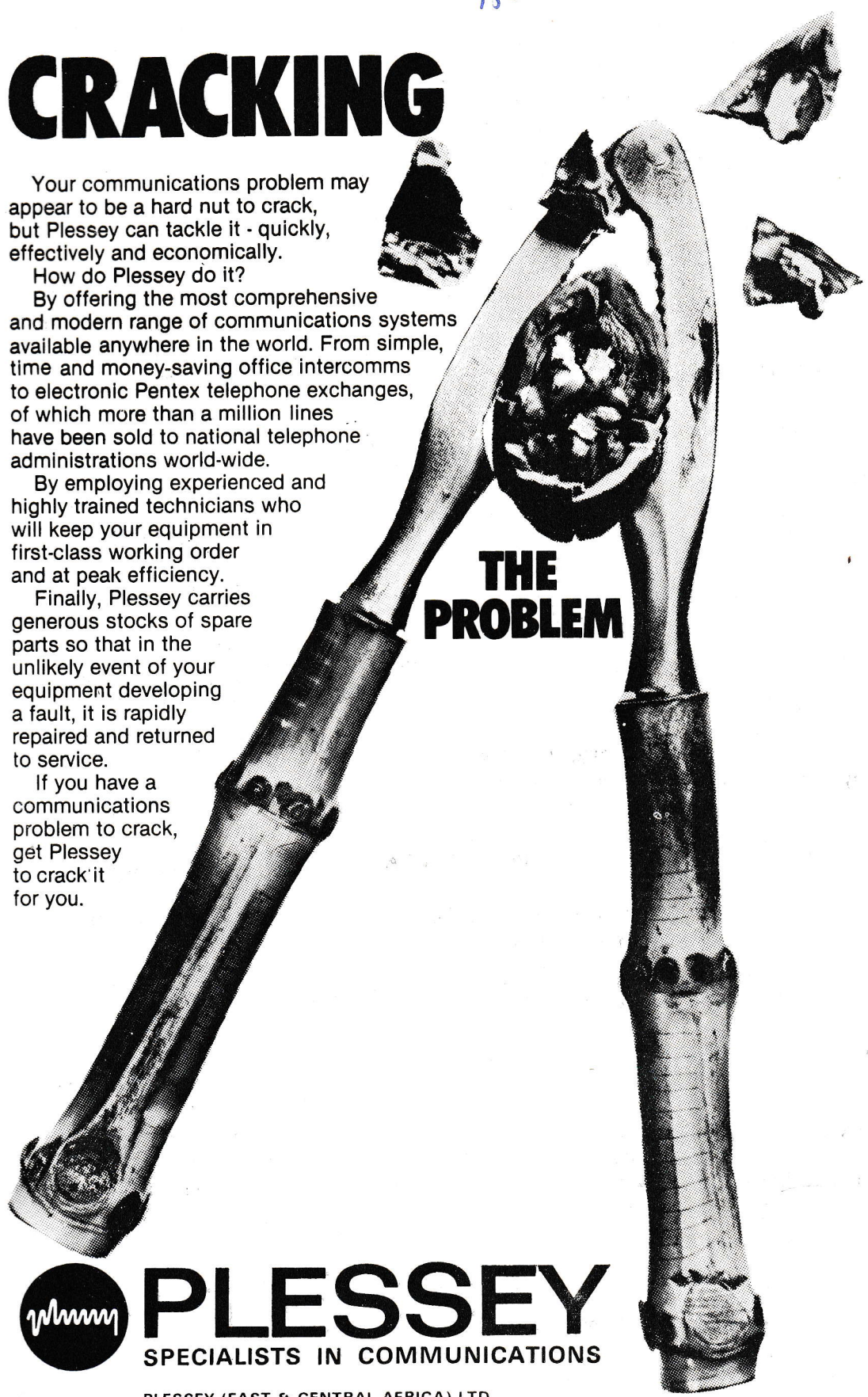
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ACKNOWLEDGEMENTS AND APPRECIATIONS

GRAZ OPERA COMPANY	For Costumes
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THE HEADMASTER ST. GEORGE'S PRIMARY SCHOOL	For Rehearsal Facilities
THE SECRETARY ALL SAINTS CATHEDRAL	For Rehearsal Facilities
THE FRENCH CULTURAL CENTRE	For loan of furniture
THE NAIROBI MUSIC SOCIETY	For Loan of Scenic Cloths
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DATOOS GLASSWARE MART LTD	For Glassware
THE AUSTRIAN EMBASSY	For their assistance
SIMBA SECURITY	...	...	...	...	...	...	...	For Security
OUR ADVERTISERS	...	...	...	...	...	...	...	For their Support

The Nairobi City Players wish to acknowledge all those persons and organizations who willingly gave their assistance in many ways after this Programme went to press. The "Players" are most grateful for their assistance.

THE NAIROBI CITY PLAYERS

IN September, 1956 an "acting group" was formed to be known as the Nairobi City Players, and in its Constitution set down the following aims and objects:—

- (a) Regularly to present theatrical productions of a good dramatic and artistic standard by utilising and co-ordinating the best available acting talent, producers, set designers and technical stage assistants.
- (b) Towards the fulfilment of (a) above, to be unstinting in the cost of production, subject to the limit set by the Standing Committee.
- (c) To take all necessary steps to encourage the drama and to improve the facilities available for theatrical productions.

The City Players have adhered rigidly to these aims from their formation and since that time have presented a total of 82 productions including 26 full scale musicals, mostly at the Kenya National Theatre.

The Nairobi City Players under the esteemed patronage of the Hon. Charles Njonjo E.G.H. M.P. are controlled by a STANDING COMMITTEE as follows:—

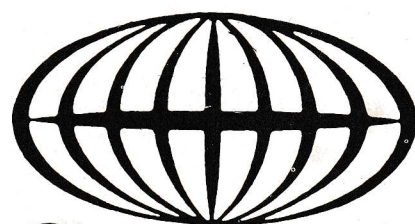
Bryan Epsom (Chairman)	Ken Latham
Nick Donne (Business Manager)	Vic Francis
Gordon Purcell (Treasurer)	Jack Ferrie
Benny Goodman (Executive Member)	Arthur Docherty
Rurik Ronsky	Peter Holgate
Peter Pearce	

In addition to the Committee there is an Associate Membership limited to 75 members.

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