

The Hastings Light Opera Company (Inc.)

(A Member of the Federation of Operatic Societies)

OFFICERS FOR 1973 SEASON

Patrons: N. B. Fippard Esq., I. Humphrey Esq.

President: R. L. (Ron) Walker.

Vice Presidents: Sybil Reay, Peter Hill.

Hon. Secretary/Treasurer: Eric Reay.

Committee: Sadie Brown, Barbara Dean, Linda Merrall, Brian Richecoeur, Paul Waring, Len Willcox.

PERFORMANCE DATES: HASTINGS, SATURDAY, 28th APRIL — MAY 5th, 8p.m. EXCLUDING MONDAY, 30th APRIL. MATINEE 2p.m. 5th MAY.

NAPIER, THURSDAY 10th and 12th MAY, 8 p.m. MATINEE 2p.m. on 12th.

You would never be late for a date with "The Merry Widow" with an

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A MESSAGE FROM THE PRESIDENT

It is my pleasure to welcome you to our production of "The Merry Widow" possibly one of the greatest musicals ever staged anywhere in the world.

Each and every member of the company is to be congratulated on the time and effort they have given in presenting to you a show that will, I hope, prove worthy of your very valued patronage.

RON WALKER, President.

Producer . . . Sadie Brown

Those who have followed the fortunes of the Hastings Light Opera Company through the years will know the name Sadie Brown has become synonomous with the progress of the Company. "The Merry Widow" is in fact Sadie's tenth production for us since we were formed in 1960 and once again she has given her utmost to produce a show that will offer you a stimulating and pleasurable evening. Sadie's long association with the theatre has provided her with a wealth of experience for her to draw on, and as "The Merry Widow" is one of her favourite shows she has not spared herself while endeavouring to bring out all the character and vivacity the cast can engineer from the dialogue and music. She sincerely hopes you will enjoy her efforts.

Musical Director . . . Ngaire Shand

The "Merry Widow" is Ngaire's second production as our Musical Director. As with "White Horse Inn" last year she has also been Chorus Mistress and has put in many hours hard work with principals, chorus and orchestra.

The Heretaunga Intermediate School Annual Concert which Ngaire directs is now also an annual Hastings musical feature, and the diligence and enthusiasm which she brings to all her musical interests we are sure will be shown to their best advantage in the music side of this year's "Merry Widow" production.



Ngaire Shand

Choreographer . . . Joan McVicar

Sadie Brown

We are again fortunate to have Joan as our Choreographer for this production. She has been a real stalwart of the company for a number of years and the originality and interest she brings to each show with her sequences are also one of the features of the "Merry Widow."



Joan McVicar



Clare Brugh

Pianist . . . Clare Brugh

Clare first played for the company in our 1971 Pantomine "Jack and Beanstalk." She was with us again last year in "White Horse Inn" and now "The Merry Widow." The pianist is sometimes pushed into the background when the plaudits are being given out, but she is an important factor in the success of any show. Clare's facile but sympathetic accompaniment, and willing co-operation throughout many hours of rehearsal has been a tremendous boost to the Musical Director and cast.



Lehar with his creations, Danilo and Anna

Synopis of THE MERRY WIDOW

Anna Glavari, the young and pretty Pontevedrian widow of a banker who left her 20 million francs, is having her fling in Paris before settling down again. Baron Zeta, the Pontevedrian Ambassador in Paris, receives a despatch from his Government advising him of the country's impending bankruptcy and an urgent request that he persuade the widow to marry a Pontevedrian in order to ensure that her millions will remain in the Fatherland. Zeta selects his attache, Count Danilo, as the candidate for the marriage.

He is ignorant of the fact however that an unhappy previous affaire had taken place between the two when Anna was a poor farmer's daughter. Anna accuses Danilo of only being interested in her money, to which he indignantly replies that she will never hear him use the words "I love you" to her. Anna takes this as a challenge and in her efforts to win over the Count much confusion occurs involving the affections of Zeta, his wife Valencienne and her would-be lover, Camille de Rosillon. Reconciliations are effected however and all ends happily.

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JILL TOBIN . . . ANNA

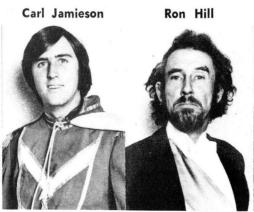
The Leads
and
Minor
Principals



PAUL WARING ... DANILO



Valencienne



Baron Zeta

Camille

Brian Richecoeur





Njegus

Cascada

St. Brioche



New Book and Lyrics by Phil Parks

THE MERRY WIDOW

Music by

Franz Lehar



CAST (in order of appearance)

BARON ZETA Ron Hill

NJEGUS Brian Richecoeur

ST. BRIOCHE Brian Overend

CASCADA Adrian Brown

KROMOV Peter Hill

OLGA Jean Campbell

PRITSCH Randal Roberts

VALENCIENNE (BARONESS ZETA) June Keough

CAMILLE (COUNT DE ROSILLON) Carl Jamieson

BOGDANOVITSCH Frank Dew

PRASKOVIA Audrey London

ANNA GLAVARI (THE WIDOW) Jill Tobin

DANILO

(COUNT DANILOVITSCH) Paul Waring

SYLVIA Maureen Brady

SCENARIO

Period: Turn of the Century

ACT I A salon at the Pontevedrian Embassy in Paris

INTERVAL: 10 minutes

ACT II

Gardens of Madame Glavari's Residence, early the following evening ENTRACTE

ACT III

The same — a la Maxim's — Later that night

Ladies Chorus

Maisie Kyle, Beverley Newport, Doreen Ritchie, Margaret Percy, Hazel Boyd, Adrienne Binns, Lois Ellison, Linda Merrall, Olwyn Walker, Ruth Cushing, Nanette Roberts, Jennifer Leu, Brenda Wills, Jean Hill, Marjorie Nicholls, Beryl Ritchie.

(By arrangement with Chappell & Co.)

Gentlemen's Chorus

Randal Roberts, Henk Van Hooijdonk, Steven Reay, John Doig, Ross Pullen, Bruce Gibbs, John Blackburn, Jack Ritchie, Frank Dew, William Crowther, Alan Powdrell, Brian Boxall.

Can-Can Grissettes

Jennifer Leu, Maisie Kyle, Nanette Roberts, Jean Hill, Beryl Ritchie, Olwyn Walker.

Ballet

Barbara O'Sullivan, Pamela Law, Cynthia Wheeler, Deborah Lucas.

Footmen

Ballroom Dancers

Steven Reay, Dean Roberts.

Ngaire and John Rohrs.

ORCHESTRA

VIOLINS	Enid Dunn, Jonna Watkins, Charles Jukes, Norma Smith Winifred Bickerstaff.
VIOLA	Susan Ledingham
CELLOS	Joan Palmer, Kate Contos
DOUBLE BASS	Leon Speakman
CLARINET	Arthur Buckley
FLUTE	Alf Tibbenham
FRENCH HORN	Michael Winter
TRUMPETS	John Barnes, Stuart Boston, Roy Wardle.
TROMBONE	Cliff Howell
PERCUSSION	Graeme Harrison
PIANO	Clare Brugh

Musical Numbers . . .

ACT I 'PONTEVEDRO IN PAREE'	Ensemble	
'A HIGHLY RESPECTABLE WIFE'	Valencienne and Camille	
'SO MANY MEN ADMIRE ME'	Anna and Gentlemen	
YOU'LL FIND ME AT MAXIM'S'	Danilo and Ladies	
'IT GOES TO SHOW'	Anna and Danilo	
FINALE ACT I	Anna, Valencienne, Danilo, Camille, St. Brioche,	
ACT II	Cascada, Ladies and Gentlemen.	
OPENING ACT II	Ensemble	
'VILIA'		
'DRIVING IN THE PARK WITH		
YOU'		
'WOMEN! WOMEN! WOMEN!'	Zeta, Danilo, St. Brioche, Cascada, Bogdanovitsch, Njegus and Kromov.	
'ROMANCE'	Camille and Valencienne	
FINALE ACT II (1)	Danilo, Zeta, Anna, Valencienne and Camille.	
FINALE ACT II (2)	Anna, Valencienne, Camille, Danilo, Zeta, Ladies and Gentlemen	
FINALE ACT II (3)	Anna, Valencienne and Ensemble	
FINALE ACT II (4)	Danilo and Anna	
FINALE ACT II (5)	Anna, Danilo and Ensemble	
ACT III		

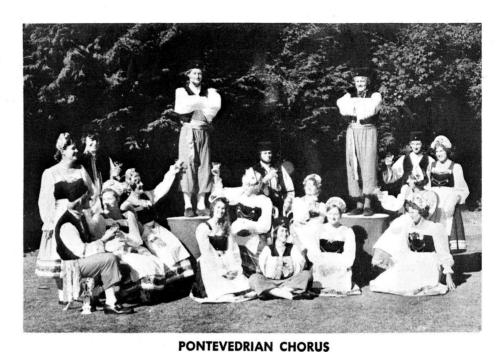
'GRISETTES SONG' _____ Valencienne, Can Can Girls and Ensemble

Ensemble

'MERRY WIDOW WALTZ' _____ Danilo and Anna

FINALE ACT III





"YOU'LL FIND ME AT MAXIM'S"



"WE DON'T SUCCEED BUT KEEP ON TRYING"



CAN-CAN BALLET



"WHEN YOU THRILL TO THE STRAINS OF A WALTZ"

PREVIOUS PRODUCTIONS

1961 — Patience.

1962 — The Gondoliers.

1963 — The Mikado.

1964 — Iolanthe.

1965 — The Pirates of Penzance.

1966 — The Valley of Song.

1967 — Brigadoon.

1968 — A Country Girl.

1969 — Kiss Me Kate.

1969 — Cinderella.

1970 — The Land of Smiles.

1970 — Aladdin.

1971 — The Desert Song.

1971 — Jack and the Beanstalk.

1972 — White Horse Inn.

1972 — Dick Whittington.

The 'Widow' who set the world waltzing

It would be difficult to think of an operetta that has had such a success and swept the world so completely as "The Merry Widow." It has been translated into Chinese and Hindustani and there was the time when it was being performed in 400 European theatres in one evening.

Yet this popular lady could hardly have been more reticent in her debut. The composer, Franz Lehar, was at the time a small-time band leader at an ice rink in Vienna. The director of Vienna's famous Theater an der Wien, knowing his abilities, invited him to write the music for a stage version of a book called "The Attache."

Nobody thought much of the result. Yet when it opened the immediate success of "The Merry Widow" filled the theatre for many years to come. George Edwardes went to see it. He too, was not impressed, but decided to put it on at Daly's as a six-week stop-gap. Edwardes did not like the translation and he called in Basil Hood, but could not steel himself to tell the first author. So he invented a series of wiles to keep him away and it was a surprised and infuriated author who heard a completely different version on the first night. He brought an action and was awarded a handsome royalty.

Edwardes also did not dare tell the composer, Lehar, that Joseph Coyne, who was playing the hero, could not sing a note, but was being coached to "talk" the words to the music.

The first time Lehar heard him sing was at the dress rehearsal. Lehar expostulated vigorously. There was even trouble over "the Widow" herself.

Edwardes had signed up an Austrian actress, Mizzi Miller, without having even seen her. When she eventually presented herself, it became clear that, though she might have a very beautiful voice, the same could not be said about her figure. She was sent home, but she drew her salary all through the London run. Eventually, much against his will, he cast the fresh and graceful 21-year-old Lily Elsie.

Lehar said: "She is more like ze Merry Widow's daughter than ze Merry Widow." Lily herself was unhappy about it all and begged to be released. But Edwardes wouldn't hear of it — and Lily Elsie made a personal smashhit, while the operetta ran so long she had five successors in the part.

The highlight of the first night, June 8th, 1907, was the waltz scene. When "The Merry Widow" eventually closed, after a run of more than two years, the last night was definitely more sensational than the first.

PRODUCTION PERSONNEL

CHORUS ASSISTANTS- Nanette Roberts, Frank Dew.

STAGE MANAGER AND TEAM— Bruce Murray, Murray Bridges, Norm Brown, Kevin Wolffram, Wayne Anderson, Bill Boyd, Derek Rolls, Kevan Broomhead, Phillip Dean, Peter Eade, Lindsay Craig.

ELECTRICIAN- John Henderson.

LIGHTING DESIGNER- Cedric Wright.

SOUND- Peter Perreaux.

WARDROBE— Barbara Dean, Sybil Reay, Nada Broomhead, Beth Townsend, Jocelyn Whiting, Carol Heywood, Naomi Merrall, Judith Rolls.

MAKE-UP— Brenda Reay, Beth Lean, Lesley Evans, Lynda Urlich, Pat Bowen, Jacky Eagle, Sylvia Purvis, Joan Hansen, Elaine Smith, Cynthia Manning, Minnie Wright.

PROPERTIES— Beverley Romanes, Corrine Minty, Sandra Dixon.

CALL STEWARDS— Kirsten Roberts, Debi Bignell, Sue London.

PROMPT- Faye Nugent.

PUBLICITY— Ron Walker, Sybil Reay, Paul Waring, Frank Dew.

FRONT OF HOUSE— Eric Reay (Manager), Aub Merrall, Len Willcox, Roy Walker, Barbara Morris, Moira Reay, Roslyne Earle, Pamela Walker, Pauline Anderson, Yvonne Lemon, Pam Richards, Jennie Pepper, Lesley Pepper, Louise Kyle, Gill Greig, Anne Lambie, Nita Stainer.

SUPPERS— Evelyn Overend, Dorrie Gibb, Joan Parker.

SOCIAL COMMITTEE— Kevan Broomhead, Linda Merrall, Wayne Anderson, Maisie Kyle, Lindsay Craig, Kevin Wolffram, Brian Overend.

PHOTOGRAPHS BY —

Lovell-Smith's fastings

ACKNOWLEDGEMENTS

The production of any amateur show entails considerable expense. Royalties are very high and advertising expensive.

The company would like to express their grateful thanks to all business firms who have contributed in some way towards the cost of this production. They have supported us — we recommend that you support them.

Thanks also to:

Bryan Taylor

Mr and Mrs D. Walker

Neville Rodgers Ltd., Electricians

Theatre Arts Ltd

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All programme and paper advertisers.

All those who displayed Posters and Signs.

All who have helped towards the success of the show.

Last but not least our subscribing members whose interest in the company we value.

Thank you

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make beautiful music with

