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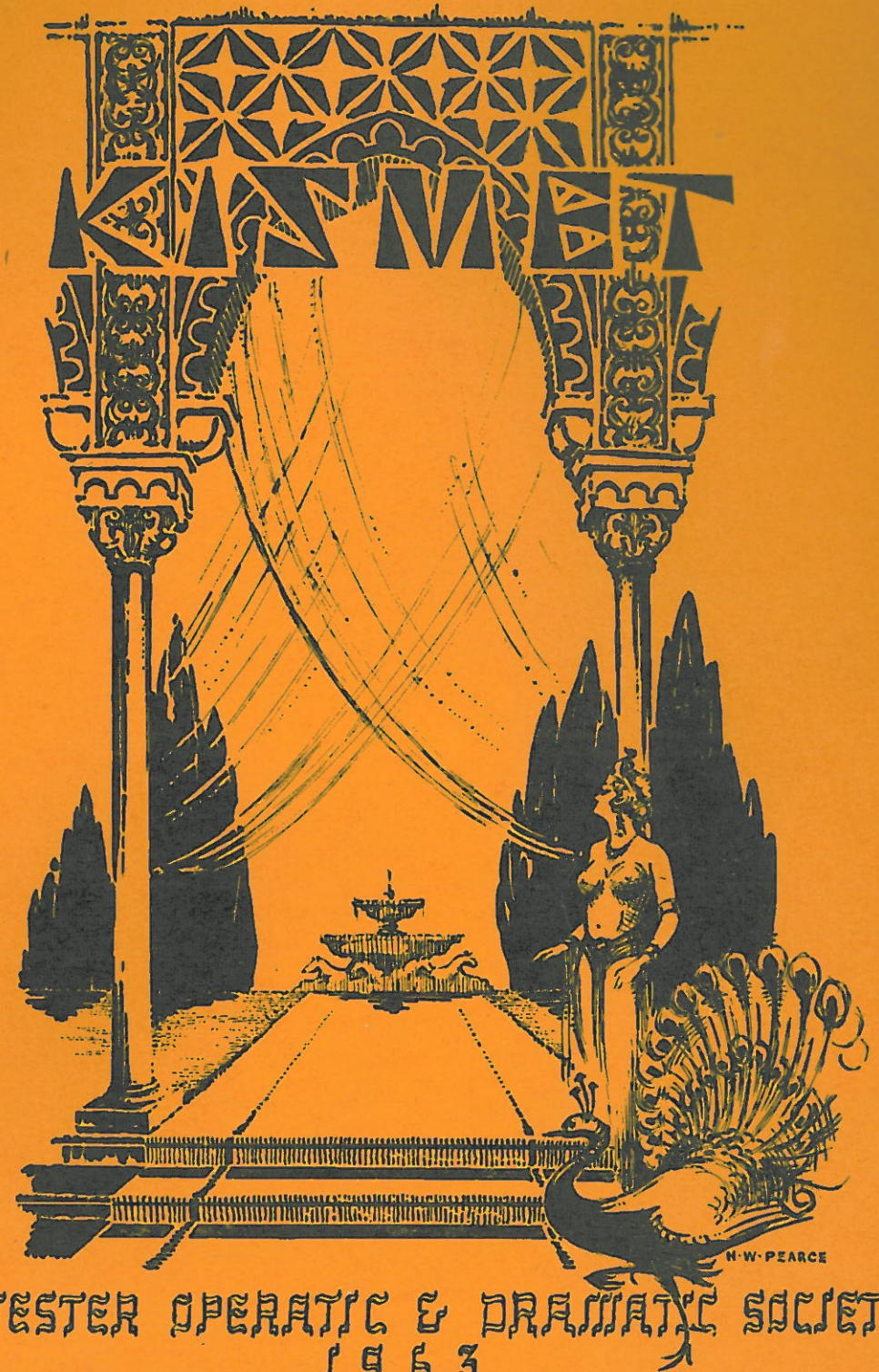
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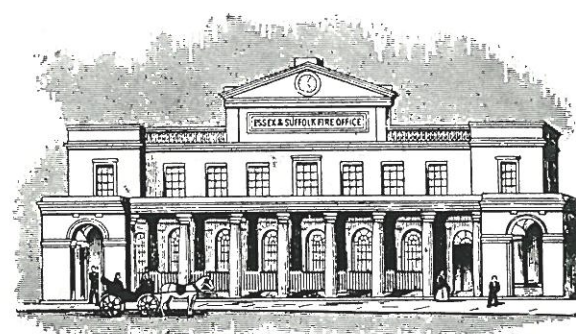
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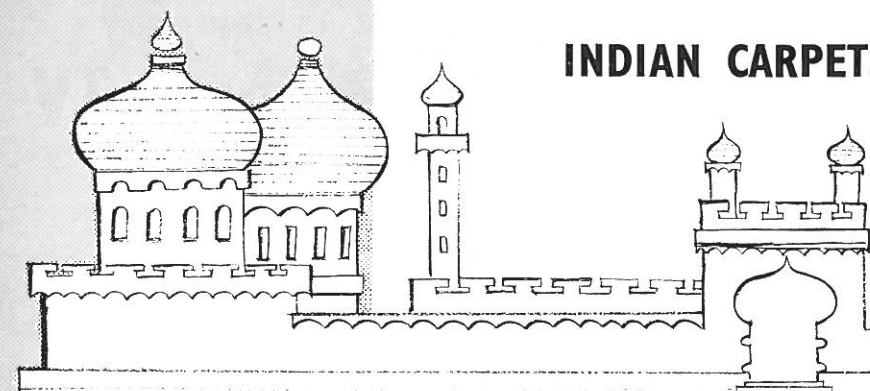
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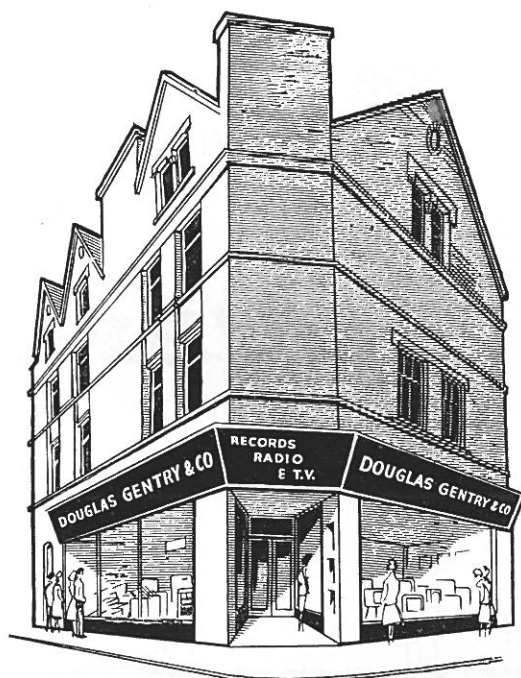
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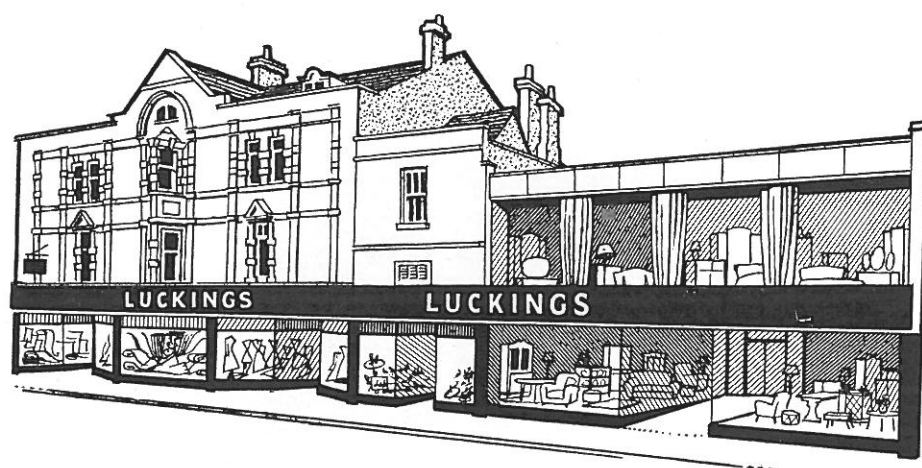
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Mr. TOM WALKER, for his musical assistance at Ballet rehearsals.
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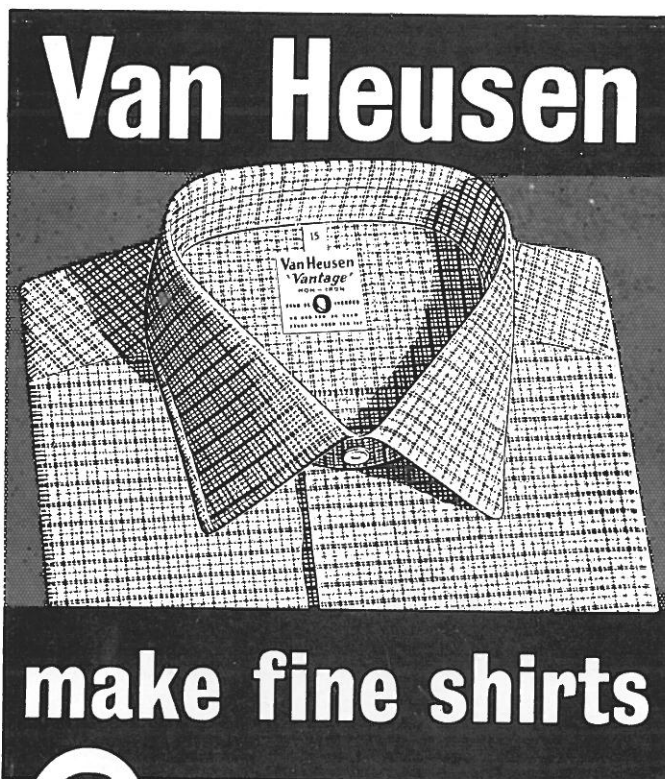
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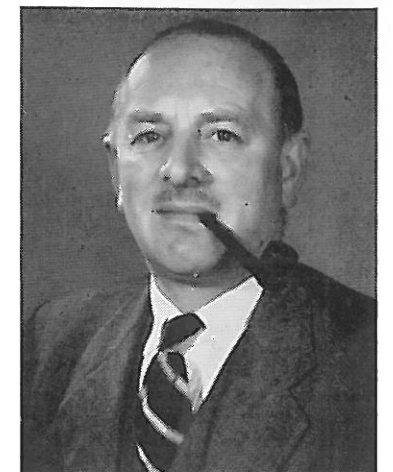
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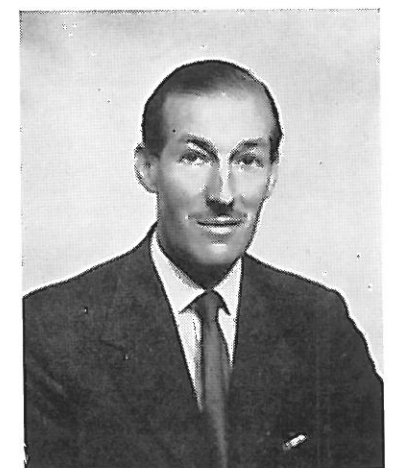
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The Story

DAYBREAK is heralded by the call of muezzins and the professional beggars ply their trade as the faithful enter the mosque in ancient Baghdad. It is Omar, the Poet Laureate, who discovers that Hajj, the oldest beggar, has left his post to make the pilgrimage to Mecca. A sharp-witted public poet claims relationship with Hajj entitling him to the vacant begging post, and assumes the name "Hajj." By doing so he is kidnapped by brigands to be summarily dealt with by their chief Jawan whose son had been stolen in consequence of a curse put upon him many years ago by the real Hajj. But the versatile sham Hajj instead of suffering death hoodwinks Jawan into giving him a bag of gold by professing to lift the curse and restore the lost son.

Hajj hurries back to Baghdad and gives his gold to his beautiful daughter Marsinah telling her she can buy the house she covets and bedeck herself in silks and trinkets. He, fearing the vengeance of Jawan, plans to go into hiding for a time but he falls foul of the Wazir's police and is arrested for being in possession of a purse stolen by Jawan.

In the Bazaar, Marsinah has cast her rags and been transformed by delicate finery, baubles, bangles and beads. She is observed by the Caliph who with Omar is moving incognito among his subjects. The Caliph falls in love with Marsinah and follows her to the garden of her dream house where as strangers in paradise, they kiss and promise to meet again at moonrise.

The Wazir is in dire financial straits and his beautiful crafty wife, Lalume, has negotiated an immense gift of gold from an Asiatic Prince, subject to the Caliph being persuaded to marry his three daughters: diminutive and warlike Princesses.

When Hajj is brought before Wazir he is sentenced to the usual punishment—his right hand must be cut off. Luckily the amorous Lalume takes a fancy to him and connives a delay of execution during which Jawan is brought in by the police. His presence proves the innocence of Hajj whom he denounces as a fraud for failing to restore his son. No sooner has he done so than he recognises, by means of an amulet, that the Wazir is in fact his missing son. It does not suit the ambitious young man to acknowledge so disreputable a parent so he callously sends Jawan to his death. He does not fear being cursed by Hajj until the Caliph unexpectedly arrives and tells him he has chosen a bride, so the visiting Princesses can return home. The Wazir is then convinced that Hajj has uncanny powers and offers to make him an Emir if he will remove the bride-to-be and enable him to secure the Asian gold.

Aided and abetted by Lalume, Hajj manages to escape. He finds Marsinah in her garden waiting for her mysterious lover. Fearing for her safety he forces her into hiding just before the Caliph comes with great pomp to claim her as his bride. The Commander of the Faithful is told by an observer that Marsinah had been embraced by a man with whom she had left the garden. Highly pleased with the turn of events and attributing them to Hajj, the Wazir makes him an Emir. That gives him the opportunity to flirt with Lalume and to put Marsinah in her charge among the women of the harem. The Caliph instructs the Wazir to trace his lost love but is persuaded to peep, unobserved, into the women's quarters where to his amazement he sees Marsinah. His joy is quickly turned to grief when the Wazir lies to him that she is one of his own wives. At that the Caliph capitulates and promises to choose a wife from the candidates for his hand, including the Asian Princesses, at a Diwan that very night.

To cover his lie the Wazir forces the Chief of Police to falsify the records by entering his supposed marriage to Marsinah a month ago. She swears to kill herself if he takes her in marriage as he threatens to do after the Diwan.

In the course of the Diwan the Wazir compliments Hajj on his feat of magic in putting the Caliph's beloved in his own harem. He tells of the marriage he forced upon her and casually mentions her name is Marsinah, and her vow to kill herself. Hajj is dumbfounded for a moment but his agile brain evolves a desperate plan.

He calls to the Caliph that he will throw a magic plaque into the pool and when retrieved by the Wazir it will bear the name of the bride-to-be. Though reluctant at first the Wazir is cajoled into diving for the plaque and producing a different one that Hajj has given him with the name of an Asian Princess scribbled on it by the point of his dagger. Jocularly Hajj gets the Wazir to raise his foot which he seizes and unperturbed by the death struggles of his victim he holds him immersed until drowned.

He defends his action by getting the Caliph unwittingly to condemn to death the person who took away his beloved with a lie. Hajj has merely carried out that sentence. He puts the Diwan in darkness and escapes to prevent Marsinah taking the phial of poison the Wazir had given to her. When he returns with her the lovers recognise each other in disbelief and delight.

The Caliph takes her for his only wife. And Hajj passes sentence upon himself for his crime of drowning the Wazir. It is to take Lalume to an oasis far away and toil constantly to remove all grief from her heart. Incidentally he sends her off to grab all the property of her late husband before the accounts are audited.

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ONE DAY IN BAGHDAD

ACT ONE

(From Dawn to Dusk)

Scene One—On the steps of the Mosque

- | | | |
|-----------------|-----------------|-----------------------|
| 1. Overture and | "Sands of Time" | IMAM AND THE MUEZZINS |
| 2. Song | "Rhymes have I" | THE POET AND MARSINAH |
| 3. Song | "Fate" | THE POET |

Scene Two—A tent just outside the city

- | | | |
|------------|--------|----------|
| 4. Reprise | "Fate" | THE POET |
|------------|--------|----------|

Scene Three—The Bazaar of the Caravans

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|-------------------|------------------------------|---------------------------|
| 5. Ensemble | "Bazaar of the Caravans" | MERCHANTS AND TOWNSPEOPLE |
| 6. Dance | "Ababu Dance I" | THE THREE PRINCESSES |
| 7. Song | "Not since Nineveh" | LALUME AND CHORUS |
| 8. Song and Dance | "Not since Nineveh" | CHORUS |
| 9. Song and Dance | "Baubles, Bangles and Beads" | MARSINAH AND CHORUS |

Scene Four—A Side Street

Scene Five—A Garden

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|----------|------------------------|-------------------------|
| 10. Song | "Stranger in Paradise" | MARSINAH AND THE CALIPH |
|----------|------------------------|-------------------------|

Scene Six—A street near the Bazaar

- | | | |
|----------|----------------|----------------------------|
| 11. Song | "He's in Love" | POLICEMEN AND TOWNS-PEOPLE |
|----------|----------------|----------------------------|

Scene Seven—The Throne Room of His Exalted Excellency, the Wazir of Police

- | | | |
|------------------|---------------|---|
| 12. Song | "Gesticulate" | POET, LALUME, WAZIR AND COUNCIL |
| 13. Finale Act I | "Fate" | POET, LALUME, HAREM GIRLS AND WAZIR'S COUNCIL |

ACT TWO

(From Dusk to Dawn)

Scene One—The Route of the Caliph's procession

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|----------|----------------------|----------------------|
| 14. Song | "Night of my Nights" | CALIPH AND ENTOURAGE |
|----------|----------------------|----------------------|

Scene Two—The Garden

- | | | |
|-------------|------------------------------|----------------------|
| 15. Reprise | "Stranger in Paradise" | MARSINAH |
| 16. Reprise | "Baubles, Bangles and Beads" | CALIPH |
| 17. Reprise | "He's in Love" | ENTOURAGE |
| 18. Reprise | "Night of my Nights" | CALIPH AND ENTOURAGE |

Scene Three—Ante-room to the Wazir's Harem

- | | | |
|----------|---------------|------------------|
| 19. Song | "Was I Wazir" | WAZIR AND GUARDS |
|----------|---------------|------------------|

Scene Four—A rooftop pavilion in the Wazir's Palace

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|--------------------|--------------------------|----------------------------------|
| 20. Song and Dance | "Rahadlakum" | POET, LALUME AND HAREM GIRLS |
| 21. Song | "And This is my Beloved" | MARSINAH, POET, CALIPH AND WAZIR |

Scene Five—A Corridor in the Wazir's Palace

- | | | |
|----------|------------------|----------|
| 22. Song | "The Olive Tree" | THE POET |
|----------|------------------|----------|

Scene Six—Ante-room to the Wazir's Harem

Scene Seven—The Ceremonial hall of the Caliph's Palace

- | | | |
|--------------------|------------------|----------------------|
| 23. Song and Dance | "Zubbediya" | ZUBBEDIYA AND AYAH |
| 24. Dance | "Samaris Dance" | SAMARIS AND GUESTS |
| 25. Dance | "Ababu Dance II" | THE THREE PRINCESSES |

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KISMET

Entire Production
by
FRANCES DAVIS

CAST

[illegible]

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 Assistant Hon. Property Mistress: Mrs. M. Berry
 Hon. Wardrobe Mistress: Mrs. C. Bond
 Assistant Hon. Wardrobe Mistress: Mrs. L. Flint

Hon. Prompter: Patricia Chamberlain *Hon. Call Boy:* Paul Spendlove
 Preliminary Dancing Training by Phyllis Blanc
 Hon. Make-up Team: Mrs. D. Eccleston, Miss E. Palmer, Mrs. E. Wibberley, Mr. R. Dyke
Perruquier: Dulcis Todd, assisted by Sylvia Chase *Hon. Box Office Manager:* Miss P. Baker
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Musical Direction

by

Ken Ferris, M.A.

Hon. Accompanist: DUDLEY BROWN
Hon. Accompanist for Dancing: TOM WALKER



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Penelope Baxter	Freda Evans	Ada Lees	Doreen Tubby
Iris Bones	Sylvia Frost	Joan Maxey	Fiona Vine
Jean Chaplin	Margaret Hebbbron	Pamela Mills	Vanda Waterman
Jill Crafford	Ann Hewison	Brenda Nevard	Fiona Waters
Kathleen Davey	Rosina Jarman	Doris Redhouse	
Kenneth Barker	John Enfield	Jack Long	Dennis Rainbird
Thomas Berry	John Evans	Albert Morison	LeRoy Smith
David Mann	R. John Evans	Leon Notley	Michael Spurgeon
Raymond Coppin	James Hill	Horace Pearce	Harry Weston
Grafton Edwards	George Huddart	Harry Pope	Geoffrey Wibberley

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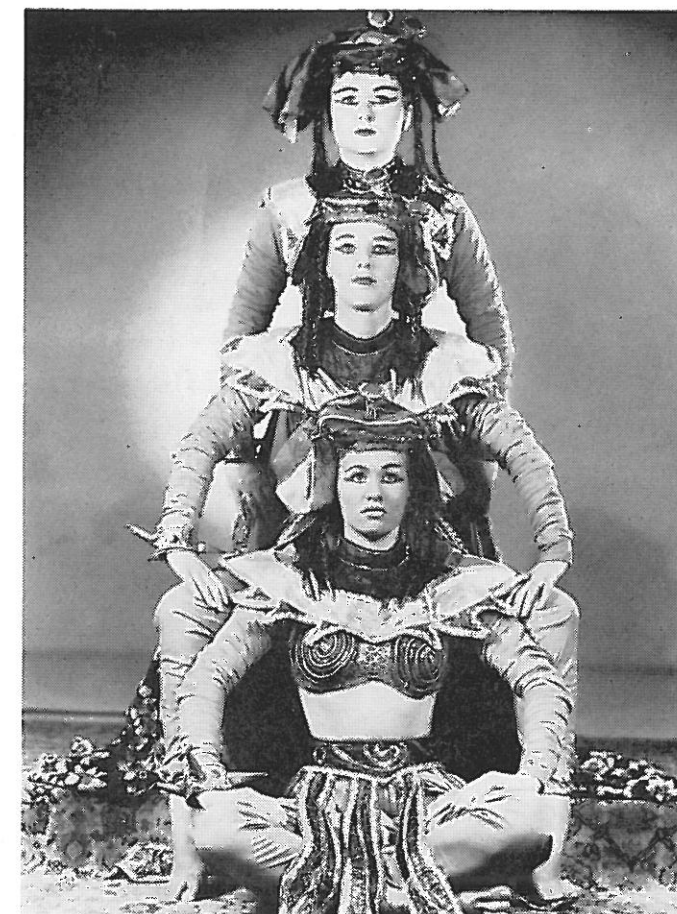
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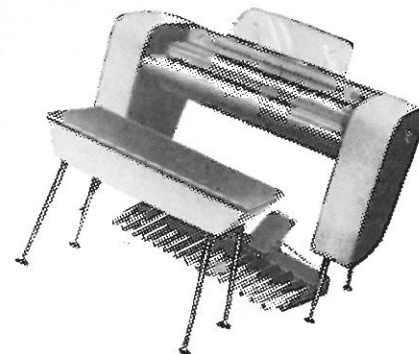
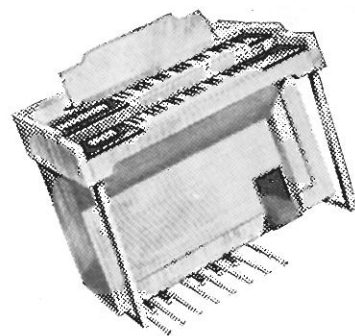
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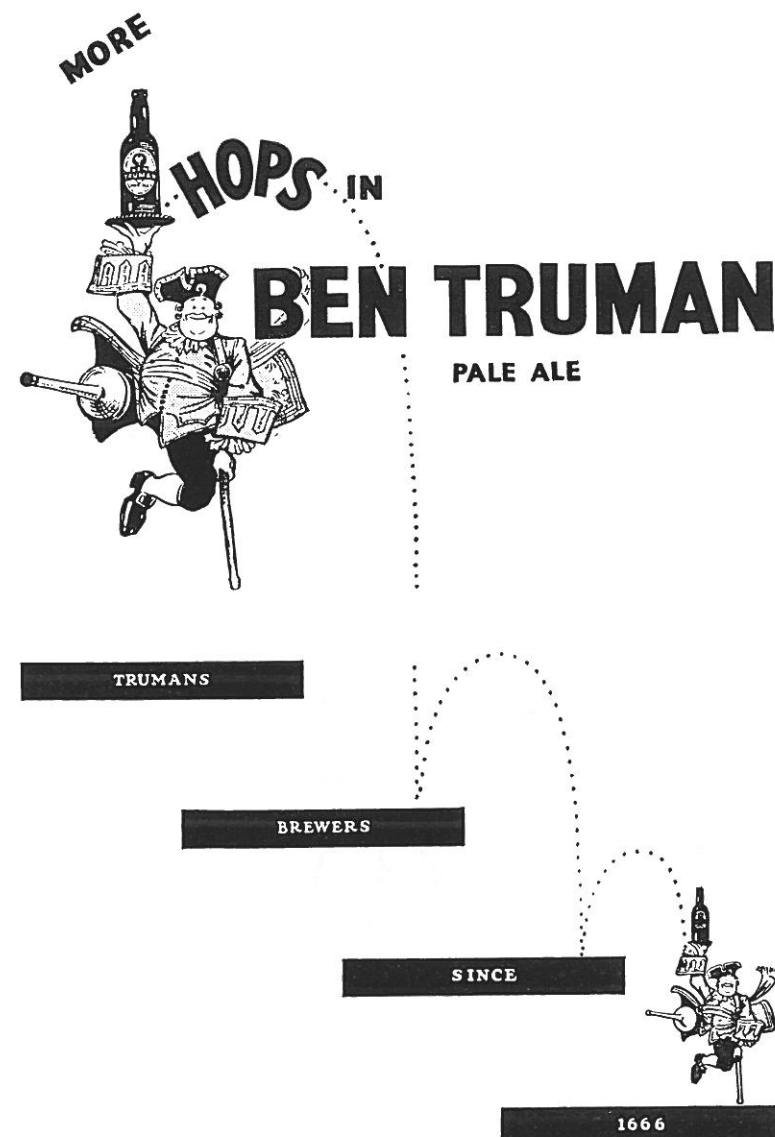
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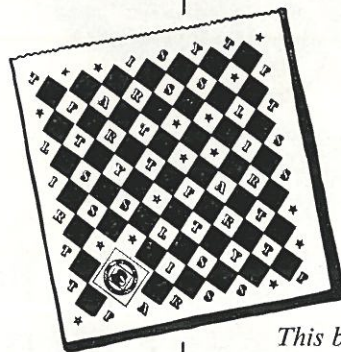
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